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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3454. SATURDAY, JANUARY 6, 1894. PRICE THREEPENCE REGISTERED AS A NEWSPAPER

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Feb. 19. Mr. BERNARD BOSANQUET—'The Conception of the Soul in Plato and Aristotle.'

March 5. Mr. G. F. STOUT.

March 19. SYMPOSIUM—'The Relation of Language to Thought.' Miss E. E. CONSTANCE JONES, Mr. J. S. MANN, and Mr. G. F. STOUT.

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LITERATURE

The Story of Two Noble Lives: being Memorials of Charlotte, Countess Canning, and Louisa, Marchioness of Waterford. By Augustus J. C. Hare. 3 vols. (G. Allen.)

The story told in the three volumes of correspondence edited by Mr. Hare begins long before the "two noble lives" came into existence. We are taken back to the third quarter of the eighteenth century, and introduced to Anne, Countess of Balcarres, in the act of maintaining discipline in the family of eleven children which she presented to the fifth earl after he had attained the respectable age of sixty. One of the boys had vexed her not too patient soul, and she had him thrown into a pond by the footman. A second immersion having failed to break the boy's spirit, the Countess ordered him to be thrown in once more, when he turned upon her with "comic solemnity" and said, "Woman, wad ye droon your ain son?" upon which she desisted. Two results followed this rigorous school of manners: her children grew up to be "wise, clever, cultivated, and God-fearing men and women"; and Lady Balcarres herself, after attaining the age of ninety-three, died in 1820 in the odour of sanctity, or, as her daughter put it, "The habit of a pleasing piety remained to interest and cheer her.....Never was an aged person so well attended." As her "vivacity still shone out at times" this attention is easily to be understood.

The daughter who described the "pleasing piety" of the rigorous old Countess was Lady Elizabeth Lindsay, married in 1782 to Lord Hardwicke. Two of her sisters are connected with one of the most popular of modern Scotch ballads. Lady Margaret Lindsay was the victim in 'Auld Robin Gray' (though she married "Jamie" after Robin's — Mr. Fordyce's — death), and, according to Mr. Hare, her sister Lady Anne Barnard wrote the poem.

Lady Hardwicke, however, is the Lindsay sister with whom these volumes are especially concerned, for of her daughters Lady Caledon, Lady Mexborough, Lady Somers, and Lady Stuart de Rothesay, the last was mother of the two beautiful women whose lives are deviously chronicled in these pages. Lady Hardwicke, who lived till 1858 (a hundred and seventy years after her father's birth), is a frequent contributor to the correspondence, and her letters are among the brightest in the book. Her husband was Lord Lieutenant of Ireland from 1801 to 1806, and she gives some amusing sketches of Dublin society at that time, and of their reception at the theatre, where Lord Cornwallis had refused to show himself, "lest the galleries should insult him." "I was a good deal alarmed," she wrote, "to find that from time immemorial the Lady Lieutenant enters before his Excellency. I proposed, therefore, with all becoming humility, that I should be permitted to *follow* him in; but I presently found that my humility was presumption, and that we were to enter in coronation order." However, though trembling with nervousness, she was received with applause; and then his Excellency entered, "and, with a coolness most provoking to one who had stood shaking, he made his semicircular bow to the audience, "'God save the King' playing all the time." Another day she went to "the very pretty cascade at the salmon-leap, where we ate boiled potatoes, drank glasses of milk, and devoured newly caught trout broiled by the good woman of the cottage." *Apropos* of Charles Abbot (Lord Colchester) being "too little for that great wig" of the Speaker, Lady Hardwicke tells a story of her great-uncle, the President of the Court of Session:

"At the age of eighty he opened his mind to a friend on the prevailing foible of his life, that had been the bane of his happiness. 'But thank God,' said he, 'I have got over it, and as a proof of this I can venture to tell you my unceasing, unavailing regret at being *a little man!*' I hope this coincidence will not distress Abbot as much as it did the President, who took a most laudable care of the stature of posterity by marrying in succession four wives of six feet high—for the effects of which *vide*—the Clan Dalrymple."

During the riots of 1803 the Hardwickes had to live at the Castle, instead of the Viceregal Lodge, to avoid the fate of Lord Kilwarden, who was murdered in the streets of Dublin; the Phœnix Lodge was actually threatened. The news of Robert Emmet's arrest reached the Lord Lieutenant at a time when Lord Charles FitzGerald, brother to Lord Edward, was dining at the Castle:

"I could not help feeling that the conversation must be painful to him, but he seemed to be more of a loyal subject than a tender brother, and he rejoiced most heartily in the event, although the names of Emmett [*sic*] and Major Sirr were enough to recall bitter recollections."

The consecutive correspondence may be said to begin with Lady Hardwicke's letter of April 24th, 1814, in which she describes a great reception at Carlton House, to meet the exiled King of France and the Duchesse d'Angoulême:—

"A platform covered with red cloth was prepared, that poor Louis might walk upstairs on a flat surface.....The Regent led the Queen, the Duke of York the poor lame Majesty of France, the Princess Elizabeth came next with her Imperial Highness, and the Princess Mary with the Duchesse d'Angoulême, whose mild, placid, yet melancholy countenance rendered the scene doubly interesting, as it almost painfully connected the memory of past sufferings with the happiness and splendour of the present hours..... I wish I could transport you to the splendid scene; there was something *chivalrous* in it which made it unlike anything I ever saw or felt before, and which you will understand, though none of us are naturally courtiers. A King of France, attended by British Princesses, receiving homage in a London palace, where he was neither a conqueror nor a captive, is, to my imagination, as fine a moment for Britannia as I can conceive.....The occasion can never return again: it has taken centuries to prepare it."

Two years later Lady Hardwicke yields the first place in these memorials to her daughter Elizabeth, who married in 1816 Sir Charles Stuart, the first English ambassador at Paris after "poor Louis's" restoration; but though the daughter now takes the lead in the correspondence, the reader will rejoice to find the lively pen of the mother running on with all its old vivacity for another forty years. Lady Elizabeth, be it said, is every whit as bright and mordant in her sketches of her contemporaries as her mother; indeed, all the ladies of the elder generation were full of wit and spirit, and to hear their quick retorts in a family discussion was, as we happen to know, positively alarming to their younger contemporaries. The account of life at the Paris Embassy is admirably told in the letters of the mother and daughter, with here and there a letter from the Miss Berrys, who certainly did not outshine these correspondents in wit or descriptive powers. That eccentric diplomatist Sir Charles Stuart, whose sudden disappearances, coupled with the insubordination of his own legs, caused a good deal of amusement and some consternation in later years, held the Embassy in the old Hôtel Charost—once Pauline Princess Borghese's—from 1815 to 1824, when Louis XVIII. acted the part of king, and again from 1828 to 1830, with the title of Lord Stuart de Rothesay, under Charles X. When he took up his duties the English were in high favour: our soldiers were described as "doux comme des demoiselles";

"the King shook the Duke of Wellington by the hand and spoke most handsomely to him; the Duchesse d'Angoulême said [in June, 1816], 'You were differently employed this day twelvemonths! It is to your successful talents that we owe all the happiness of yesterday.'"

The "yesterday" was the wedding of the little Duchesse de Berry, who had just arrived in France. "There was a dismal ceremony on her first entering the French territory," writes Lady Hardwicke, who acted the mother-in-law at the Embassy somewhat frequently, but with great discretion:—

"She stood surrounded by the attendants and nobles of her father's Court, and was by them delivered over to the French appointed to receive her. She was then undressed by the French ladies in an adjoining room, and clad from head to foot in Gallic attire, so that she was made to understand both figuratively and circumstantially that she has left all her friends and all her habits behind her. She is said to be gay and infantine in her ways."

After the wedding there was an assembly at the Tuileries, and

"the two ambassadresses were invited to play at the royal table, but the game was *loto*, and so old-fashioned that no one knew it, and a tottering old courtier was called in to assist. Spirit of Lady Dover! where were ye then?"

The Embassy folk, of course, saw a great deal of the Duchesse de Berry, watched her early efforts in dancing, and went to her

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receptions. At a ball in 1818 they met the Grand Duke Constantine of Russia. "If you wish for a notion of Constantine," wrote Lady Elizabeth Stuart, rather unjustly, to her mother,

"I enclose him as I have just sketched him hastily, though I have not done justice to his *corset*s and total absence of nose. He is quite a caricature of Alexander, but the resemblance to our friend the ourang-outang is perhaps still more striking."

Two years after this the Stuarts were in the midst of the tragedy of the Duc de Berry's murder, and afterwards Lady Elizabeth went to the ceremony of "les Révérences":—

"This passing before the poor Duchesse de Berry's *chaise longue* is the only reception she has in her widow's mourning, and really most affecting it was to see her pale woe-worn young face in her widow's dress in the room hung with dark grey, and her ladies standing behind her, and Mademoiselle held by one of them. Madame de Gontaut, sitting at her right hand, held the little Duc de Bordeaux on her knee, all covered with magnificent lace."

The all-absorbing event in English affairs seems to have been Queen Caroline's proceedings. By a singular oversight Mr. Hare dates a letter announcing the Duke of Kent's and King George III.'s death "Nov., 1818," and it is to be hoped that similar inaccuracies do not mar the historical value of other letters. Lady Hardwicke, as well as her daughter, took a very strong line against the Queen, and was vexed with the Miss Berrys for visiting her at Geneva. "How could they forget England's ways so much," she asks, "and how could they forget that they have neither a particle of respect, esteem, or goodwill towards any one of *her good or bad qualities?*.....I am mortified for them and for myself; *but* Miss Berry's book will be all the more amusing hereafter." On June 7th, 1820, she writes:—

"Well, she is come! She has crossed the salt sea, and salt will probably be the tears that will be shed; but I have not yet made up my mind who is to shed them. I have no doubt that, for the moment, she has all the mad excitement of hope and revenge.....It is said that Lord Hutchinson was empowered to offer her 50,000*l.* a year, provided she dropped the name and title of Queen, and never appeared in this country.....London streets are in ecstasy. All the tradespeople are on her side, and really many betternost people only know her as an injured innocent woman.....Amongst the smaller anecdotes of these times is that of the King and the Duchess of Gloucester flying up to the garrets of Carlton House to see her Majesty pass!"

"*Jamais*," adds Lady Hardwicke in another letter, referring to the Queen's trial,

"*jamais femme ne se trouvait à telle fête!* She is to sit, nay, she is *now* sitting close to the bar. .....I remember it was a part of the satanic policy of the Revolutionists in Paris to drag Antoinette to the guillotine in an old bed-gown and dirty night-dress: would that, at the present time, it was Caroline Regina herself, and not the nation, that was so dragged."

Of his Majesty, the outraged husband, we do not read very much in those memoirs; but in 1824 Lady Elizabeth Stuart was received at the lodge at Windsor, during "Mr. Wyatt-*ville's*" repairs of the Castle. The King, she writes,

"was very gracious, and with Sir Charles exceedingly friendly when alone, and in company very *chatty*.....The King looked much older, and, amongst friends, took no pains to be young, which made him all the happier. He was very infirm on his feet, and could not get off his chair without assistance, which assistance was a good hard tug from Lady ——. Lady E. had the charge of the walking-stick, and got a kiss for her trouble; so did *I*, for my return home, I suppose. The Cottage-Lodge, as it is now called, is hardly fit for a king, except in the dog days for a vagary, but it is very pretty. A mouse, or rat, as I suspect, which drove me out of bed in a hurry, made me think it rather too rural."

A little later on we come across a letter from Lady Hardwicke to the Miss Berrys with the following delicious passage:—

"June 29, 1830. *Le Roi est mort, vive le Roi!* is well exemplified at this moment. The old King, who was so lately our young King, was dead but a few hours when all his afflicted peers and commons were swearing their allegiance to William IV. The Privy Councillors next swore what Lord Hardwicke calls 'that damnable doctrine'; the new King read a speech to his Privy Council with good emphasis and discretion, and with so much feeling, when he spoke of an affectionate brother, as was both real and suitable, while one natural tear dimmed his spectacles."

But we must regretfully take leave of the delightful grandmother and mother—who, perhaps because their features were homely, managed to monopolize most of the letter-writing powers of the family—and turn to the "two noble lives" themselves, which began in the usual manner at the Paris Embassy in 1817 and 1818. There is much that is charming in Mr. Hare's account—filled in with Lady Waterford's reminiscences—of the childhood of the two lovely daughters of Lord and Lady Stuart de Rothesay at the Hardwicke seats of Wimpole and Tittenhanger, and at Bure Homage near Highcliffe, which last was to be the scene of many architectural follies on the part of their noble but fantastic father. Of Tittenhanger, the beautiful old house near St. Albans, where Henry VIII. and Katherine of Aragon sought refuge during the "sweating sickness" in London, Mr. Hare says—and there is so little of his writing in this book that we are glad to quote him:—

"Few houses have the same intrinsic attraction as the noble old house of Tittenhanger, with its high overhanging roofs, clustered chimneys, and rich mouldings of red brick; with its terraced garden, wide-spreading trees, and high grass-walks above what was the moat of monastic times; with its quaint low hall filled with fine old portraits of Blounts and Freemans, with its winding passages, its haunted chamber, and its glorious carved oak staircase. The young Stuarts adored it, and were always indulged and cherished by their grandmother, who continued to keep her own four daughters in great order and submission, though they were perfectly devoted to her."

Bure and Highcliffe—the old house—were also delightful places for the children, when the New Forest stretched close to the Solent, and you could drive over a desolate moor, without a single house in sight, till at last you "came to a wild valley, where was *one house only*, and that Miss Tregonnel's; all was solitary and desolate.....And this spot was the actual Bournemouth!"

In 1835 Charlotte Stuart married Charles John, the only son of "Mr." Canning, then a youth of twenty-three, but full of promise. Two years later he became Viscount Canning on his mother's death. In the same year the younger sister Louisa was presented, and at this time she was painted by Hayter, who often used to speak of the astonishing effect when Lady Stuart de Rothesay let down her daughter's hair, and he was "dazzled by a vision of the most supreme loveliness, robed in a rippled vestment of golden hair, reaching far below her knees." It was at the Eglinton Tournament in 1839 that Louisa Stuart met her fate, when among the knights the "wild Lord Waterford" dashed at full gallop into his tent, and followed up the impression by captivating the young girl with his skilful tilting. But he received the worse wound himself. Bystanders said that if the Queen of Beauty might have been an unmarried woman, there was no question that Louisa Stuart would have been acclaimed. In the end, in 1842, after much family debate, which is unnecessarily expounded in a somewhat tedious correspondence, the wild Marquis made his true and sterling qualities felt, and carried off the exquisite lady of his choice. Henceforward we have two lives interthreading, often in a rather perplexing manner, in the story. On the one hand we have the letters of Lady Canning, first when in waiting on the Queen, and afterwards as vice-queen herself in India during the memorable period which included the Mutiny; and on the other we see Lady Waterford devoting herself to good works and the happiness of her husband, who equally devoted himself to her, except when the duty of hunting kept him out till ten o'clock, and dinner was postponed to the hour of midnight. Both lives had their tragedy. Lord Waterford was killed with appalling suddenness by a fall in the hunting-field. Lady Canning died of fever when on the eve of her return home to rest and peace after the anxieties and horrors of the Mutiny. Her husband, who had half-killed himself with work, could not survive her long; in seven months he followed her. Both sisters were, unhappily, childless. Lady Waterford, as every one knows, endured her widowhood in voluntary solitude for over thirty years, during which she delighted all who knew her as much by her sympathy and intellectual charm as by her remarkable artistic talents. She continued at Ford Castle the unwearied well-doing among the poor which she had begun in happier years among her husband's tenantry at Curraghmore, and no dissension came in the North to stir up ingratitude among those she benefited, as it did in the ever "distressful country."

Nearly the whole of the second volume is concerned with the life of the Cannings in India, varied by slighter records of generally uneventful doings in Ireland. The third volume is occupied with the period of Lady Waterford's long and well-employed widowhood. Neither volume, in our opinion, can compare with the first in general interest. The granddaughters did not possess Lady Hardwicke's graphic pen. Even the letters during the Mutiny seem to want something to make them vivid; and scraps from Lady Waterford's diary and a long catalogue of her paintings cannot by any possibility be called interesting. Yet there are so many bits in the correspondence that chain the attention that it is difficult to skip a single

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chapter. The great soldiers and governors of the Mutiny time cross the pages continually, and always with some little touch or some slight anecdote that is new or forgotten; and every now and then comes a cry of anguish from some despairing outpost which fifty Europeans could save, yet there are not fifty to spare. One after the other the generals come up to Government House—Havelock, Outram, Colin Campbell, and the rest; and about each the Vice-Queen has something to say, a hurried sketch to send to her sister or to Lady Sidney, a characteristic trait to record. The portrait of Outram is not flattering:—

"A dark-looking Jewish-bearded little man, with a slow hesitating manner, very unlike descriptions or rather the idea raised in one's mind by his old Bombay name of the 'Bayard of the East,' and this year's Bombay saying of 'A fox is a fool and a lion a coward by the side of Sir J. Outram.' He never can have done the things Sir C. Napier accuses him of, but he is not the least my idea of a hero."

Colin Campbell quite won Lady Canning's heart:—

"Sir Colin is a charming old man, still full of life and enterprise, and quite able to undergo a good campaign to finish off his long career..... We are great friends and he gets on charmingly with C., and is not the least like Sir C. Napier. .....Sir Colin's eyes glisten at the telegraph of each ship arriving, and he is charmed to see his friends of Balaclava, the 93rd Highlanders..... As for that dear old man, I shall ever be deeply attached to him."

Much of the record is so exciting that one regrets the more deeply the frequent mixture of the commonplace.

And this brings us to Mr. Hare's work as editor. He has shown faultless taste and discretion, but it must strike every one that he has been too sparing of the pruning knife, that he has admitted a large number of vain repetitions, and that the memorials would have been all the better if they had been half the length. A great deal of the second and third volumes is quite trivial, and, however valuable and interesting as a family record for private reading, it is too ephemeral to possess permanent value for the public audience to which it is addressed. But if the materials might well have been shortened, Mr. Hare's own contributions might have been expanded. Whenever his own reminiscences of Lady Waterford in her later home at Ford Castle come in, they are full of his own charm; some of the very best stories in the book belong to this part; and we wish for more of them. As editor he is singularly sparing of his notes, except in the Indian period. As a rule he confines himself to what may be called Debrett notes, and tells us over and over again who Lady Charlotte Lindsay or Lady Anne Barnard, &c., was. But a number of people cross his pages about whom he says never a word. Who is to know who "Stratford" is in 1840? And in this connexion it seems strange that no letters of Lady Canning to Lord Stratford de Redcliffe, during the time she was sending out stores for the wounded in the Crimean War, are published. There must surely be a series of them among the Stratford papers. And among sins of omission we must positively class Mr. Hare's extraordinary indifference to French accents, and such spellings as "Pasquer," "Rostupchine," "Crillon's," "Mohuma" (Mohammera), &c. Charles Canning was never "Secretary of State for Foreign Affairs"; he was Under-Secretary, which is, as Mr. Hare knows, a very different thing. The index is quite inadequate, and an analytical table of contents is much needed. These, however, are spots on the sun. Every one must be grateful for so fascinating a record, diffuse and occasionally disjointed as it is, of so interesting a family. For the average Britisher "who loves a lord" it has the great merit of very seldom introducing him to anybody of lower rank than a baron's daughter; and for those who can appreciate noble and unselfish lives, strenuous in the search for all that is true and beautiful, these memorials will possess a deep and lasting attraction. A very charming feature is the profusion of portraits, and of sketches by Lady Waterford, which, especially in the india-proof stage in the magnificent large-paper edition, are full of beauty and even genius. In all respects 'The Story of Two Noble Lives' is a book to possess and to rejoice over.

The Book-Hunter in Paris: Studies among the Bookstalls and the Quays. By Octave Uzanne. (Stock.)

A task of more than ordinary difficulty attends him who seeks to translate into English M. Uzanne's sketches of Parisian *bouquinistes*. What are the dangers besetting an effort of the class is shown in the translation of the title, which with some ingenuity is converted into a misnomer. 'Physiologie des Quais de Paris' M. Uzanne calls his book. The quays on the left bank of the Seine, like the shops facing them and the streets leading off from them, are the paradise of the book-hunter. With this worthy, though he is a necessary feature of the quays, M. Uzanne only indirectly concerns himself. His chief aim is to paint the owners of the stalls, the *bouquinistes*, whose rapid extinction was prophesied by Charles Nodier, and whose assumed disappearance was bewailed by Jules Janin. To these men, "Aux Étalagistes riverains du gentil Fleuve de Seine," our author addresses his "Épître dédicatoire"; and his final chapter is occupied with the proceedings at the "Banquet des Bouquinistes," held on November 20th, 1892, under the presidency of M. A. Choppin d'Arnouville, at the famous Café Vefour, the dinner being due to a bequest for the purpose by the late M. Xavier Marmier, of the Academy, and the guests the bookstall keepers of the quays.

Book-hunters in a sense these men are, since they have to chase (at the sale-rooms or elsewhere) the volumes they display; but the sense is not that intended by the title. Two only of M. Uzanne's chapters are devoted to *bouquineurs* and *bouquineuses*. The style of M. Uzanne is, moreover, like that of his master Rabelais, charged with neologisms, many of them classical in origin, which have not yet won acceptance in England. Equivalents for these can only be found with difficulty, and an abundant employ of periphrasis is the result. Not seldom the translation is too literal. When M. Uzanne speaks of the days wherein one might find on the quays "des incunables à deux francs, des Vérard à un écu, et des pièces originales de Molière à une livre six sous," we find the rendering: "Gone are the incunabula at eighteenpence, the Vérards at half-a-crown, and the original editions of Molière at *one and a penny*." The italics are ours. In the main, however, the rendering is as good as was to be hoped in the case of a style so marked, and the manner in which impediments are surmounted is, at least, agile.

The illustrations of the original are in the main preserved, though one misses the engraved frontispiece. The physiognomy of the bookstall keepers of Paris has, of course, but moderate interest for the English reader; still the whole may be perused with amusement and pleasure, and many things (such as what is said about book thieves, the incomplete copy swindle, and the like) are of interest on both sides the Channel. 'The Book-Hunters of London' is promised. This, if it deals with the booksellers of the past, will treat of some quaint personages, and notably of old Sams, who, though he settled in Darlington (where he died a generation ago), was one of the most eccentric of dealers and the most successful of book-copers that England has produced.

A pleasant gossiping preface by Mr. Augustine Birrell awards the preference to M. Uzanne's writing over "the traditional, affected, sham-emotional style of the book-hunter—that style which in the heavy hand of the Rev. Dr. Dibdin becomes so unutterably wearisome and repulsive."

Calendar of State Papers, Domestic Series, of the Reign of Charles I., 1648–1649. Edited by William Douglas Hamilton. (Eyre & Spottiswoode.)

The State Papers relating to the later years of Charles I., when they are contrasted with those which precede and follow them, form but a meagre collection. What is the reason of this? Can it be that in that disturbed time many of the public documents were never filed, but cast aside, and thus perished as soon as they had ceased to have any business value? This has been suggested. There is, however, another theory. It has been alleged that there was much damaging correspondence therein, so that when the restoration had become a certainty, those who had the custody of our national archives destroyed such documents as were calculated to incriminate themselves and their friends. All this is guessing. Of the two we are the more inclined to accept the latter alternative.

Mr. Hamilton has introduced the volume before us by an admirable preface. We wish it had been longer, but in view of certain ill-advised 'Instructions to Editors' which have been issued by authority, he cannot be blamed for having left so much unsaid with which his readers will desire to be acquainted. They should be very grateful for what he has given them. There are two subjects on which his remarks have a peculiar value. Mr. Hamilton has given an estimate of the personal character of Charles I. which, whether the reader agree with it or not, he must admit to have a permanent value unsurpassed by that of any other modern inquirer. Mr. Hamilton has, we may

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say with but little exaggeration, lived in the times of which he writes. The State Papers which have been so carefully studied by him give side-lights such as no mere student of printed histories can ever hope to become possessed of. The result at which Mr. Hamilton has arrived, after long years of conscientious study, is, on the whole, favourable to the king. He is, it need hardly be said, not among those who see nothing but what was heroic in the prisoner of Carisbrooke and the victim of Whitehall, but he is quite as far removed from those who, interpreting the past by the party watchwords of the present, denounce the king as an enemy of liberty :—

"That Charles was unhappy in his time, his reign, his circumstances, his friends, and even his enemies, there is no gainsaying. He was still more unhappy in that which gave encouragement to them all, the fatal facility for 'statecraft' as his father termed it, but which is designated by historians insincerity. His weakness of character, too, gave another handle to his enemies, so that his best intentions were often misconstrued into perfidy."

This seems to be reasonably just. We may remark, however, that there cannot be a doubt as to the king believing, not merely as a political argument, but as a sincere conviction of his deeply religious nature, that the theories as to the divine right of kings, which he had been instructed in from childhood, were an essential part of the Christian faith. So great has been the change between his times and ours that it is not easy to comprehend how it could be so. There are some things we are compelled by evidence to believe without understanding. This is among the number. He was not alone in accepting these monstrous assumptions. There cannot be a doubt that, however unfit for political or ecclesiastical rule, Archbishop Laud was an honest and sincere man, who would have shrunk from those mean forms of flattery by which some of his contemporaries disgraced themselves, yet he dared to say in one of his sermons that

"the king is God's immediate lieutenant upon earth, and therefore one and the same action is God's by ordinance and the king's by execution, and the power which resides in the king is not an assuming to himself, nor any gift from the people, but God's as well in as over him."

Pernicious nonsense of this kind, not to call it by a stronger term, had, when received without hesitation, a baneful effect. Charles did not know, as we do, that it was practically a new invention. The mediæval theologians had for the most part spoken rationally regarding the kingly office. The storms incident on the Reformation had led to exaggeration in the two opposite camps. Cranmer had exaggerated the powers of the kingly office for the sake of striking an effective blow at the Papal claims; the Court ecclesiastics of France, on the other hand, had maintained the same doctrines because they found them useful in their intellectual struggle with the Protestants. What wonder that a good, weak man should be led into perverse errors by such a chain of reasoning? Insincerity—lying, as plain speakers are apt to call it—is the necessary outcome of a state of mind which pictures the subject as having no rights which the sovereign may not infringe at his arbitrary pleasure.

The sketch which Mr. Hamilton supplies of the navy during those years is particularly useful. It is strange how little most of us know about nautical matters until we come near to our own time. The victory over the Spanish Armada was an event on so large a scale and of such poetic interest that it has never been lost sight of; after that writers have been inclined to skip until they come in contact with Blake. Yet there is much well worthy of attention during this, as it may be called, dark interval.

Is Mr. Hamilton quite right when he speaks of the navy "ever loyal" siding on this occasion with "the democratic party"? Of the loyalty of the navy there may be no question, but it seems to us that when the war broke out they had no idea as to the position into which they were drifting. That they were dissatisfied, as well they might be, with the Stuart management of naval affairs is certain, but we imagine that when the strife began they had no idea that they were about to wage war on the king's person, and still less on the royal authority. The fact that at length part of the fleet revolted, deposed their admiral, and declared for the king shows that the levelling principles which had permeated so many of the land forces had little influence over those on the sea. It gives a somewhat wrong impression when Rainsborough is spoken of as having "had some experience in naval affairs before he joined the army." His father William was a sailor often employed in the public service, and consulted on naval matters. Clarendon calls him "an eminent commander at sea." In 1637 he was sent to capture the pirate stronghold of Salee, a feat which he accomplished, liberating many English slaves. There is no proof, so far as we are aware, that the son was with his father on this occasion, but the presumption is that he was there. At the beginning of the troubles Thomas Rainsborough was employed watching the Irish coast. In June, 1643, he was serving with the rank of vice-admiral on board the Lyon. On this occasion he captured a vessel which had sailed from Ireland "round about Scotland," having two hundred Irish rebels on board, who were bound for Newcastle-upon-Tyne—doubtless volunteers for the Earl of Newcastle's northern army, in which so many Catholics were enrolled that it was commonly spoken of in the news-sheets and pamphlets as the "Papist army." In the latter part of October in the same year Rainsborough was captured in the Humber, but soon regained his liberty. This, however, seems to have brought his nautical career to an end until 1647. During that period many interchanges had taken place between the officers serving on sea and on land. He was a land officer once more, preparing to lay siege to Pontefract Castle, when he was murdered by raiders from that place on October 29th, 1648.

Old Dorset. By H. J. Moule, M.A. (Cassell & Co.)

This is a book of considerable charm and, within its modest scope, of excellent workmanship. It is the outcome of a series of lectures to Dorset folk upon the history of their own county, an opportunity which has been laid hold of by Mr. Moule to bring before his audience a succession of graphic sketches of the history of England, with object lessons attractively drawn from the neighbourhood.

The author goes back to the remotest antiquity, and in two early chapters treats of the geology and physical geography of the county, with its three main divisions of rich clay, chalk down, and heather, omitting from this survey the south-western corner of the county, which geologically belongs to Devon. No objection can be taken to this omission so far as these chapters are concerned; but the exception has unconsciously been too far extended into those periods of history which are not much affected by the consideration of subsoils. For instance, when we come to the great earthworks, whether Celtic or Roman, we find barely an allusion to the two great chains of these camps set over against one another near the western boundary of Dorset and the eastern end of Devon, which appear to mark the border fortifications of two considerable powers as plainly as before 1870 the borders of Germany and France were marked by Cologne, Coblence, and Mayence on the one side, and Metz and Strasbourg on the other. But the author is free to make his own selection, and there is no lack of these camps or earthworks as object lessons in other parts of Dorset.

From geology Mr. Moule proceeds to a short and interesting speculation upon the palæolithic settlers; and thence to an estimate of the civilizations of the Ibers and Celts, the pre-Roman inhabitants; the Roman conquest, occupation, and evacuation; the Saxons; the Danish invasion; the Norman conquest and feudalism, illustrated especially by the reign of John, who was frequently here and made Corfe Castle his state prison; a slight glance at Tudor times and the Armada; a fuller story of the Civil War of the seventeenth century, with its sieges of Corfe and Sherborne Castles; and, finally, the rebellion of Monmouth—who landed at Lyme Regis and received his principal support in Dorset and Somerset—and the Bloody Assize.

The range of subjects is wide, and in a small volume the treatment cannot be exhaustive or systematic. But the materials and documents have been carefully studied and digested, and there goes along with this assimilation so vivid, if rather gossiping, a power of writing that every one of these periods is made to rise again before the reader with the breath of life in its nostrils. If we may make a selection by way of illustration we would take two epochs as examples of very different work excellently done, namely, the Roman occupation of Dorset, and the kingdom of the West Saxons or Gewissas. For the first there is a total absence of authority in historical documents, yet so great is the abundance of local material in the remains of Roman camps, coins, names, houses, &c., and so vivid is the author's constructive imagination, that, with the help of his knowledge of Roman civilization elsewhere, he produces almost as living a picture of this as of the Saxon epoch. Now the latter is a digest of abundant historical material, marking the zenith of Dorset's importance, when kings habitually lived there

and were buried at Sherborne, Wimborne, and Wareham; but the picture-making is not allowed to be overburdened by the materials.

Almost all the periods handled are the subject of conflicting theories, but Mr. Moule is no dogmatist; he states them fairly, sometimes expressing an opinion in favour of one, sometimes abstaining. If he has one bias, it is the amiable patriotism of preferring any solution which makes for the glory of Dorset by bringing great events within its ambit. If Dr. Guest, for instance, will suggest that the Mons Badonicus, where King Arthur is reputed to have overthrown the Saxons, was really Badbury Rings, Mr. Moule is not the man to say him nay; though he does not suppress other theories that it was even in Scotland, or that King Arthur never lived at all. And if Camden holds that Beamdune, where the Saxons had their revenge on the Britons, was Bindon Hill at Lulworth, Mr. Moule is on the side of Camden. And this amiable patriotism is quite permissible where carefully guarded from misrepresentation. For his object is to teach history through the medium of Dorset feelings for Dorset.

Every University Extension lecturer, every one who attempts to teach history to a popular audience, might learn valuable lessons from this book. The university lecturer must, of course, be more systematic, but it would be well for most of his students if he would learn from writers like Mr. Moule that touch of "the vision and the faculty divine" which can make living pictures out of the dry bones of past ages.

NEW NOVELS.

Woe to the Conquered. 2 vols. By Alfred Clark. (Sampson Low & Co.)

This is a story dealing with a period which has not so far attracted the historical novelist—the revolt of the slaves under Spartacus in 73 B.C. Spartacus is rather a fine subject for romance, as very little is known about him personally, except that he was superior to the generality of his followers, while his extraordinary success over trained Roman soldiers lends itself to the imaginative novelist almost as much as the career of Rienzi or of Masaniello. It cannot be said that Mr. Clark quite rises to his subject. He faithfully records all that is known historically of the servile insurrection, and makes Spartacus appear in a favourable light; but the hero does not stand out with sufficient distinction to add very much to the conception to be gained of him from the too meagre historical notices. Besides, the account of Spartacus is made too subsidiary to the rather commonplace love stories of noble Romans; and the incident of the beautiful slave-girl who turns out to be the long-lost daughter of another noble Roman has a touch of mediocrity about it. Still, although Mr. Clark has not made the most of his opportunity, he has produced a readable book; and, in spite of a few painstaking notes to explain classical allusions, he has avoided the capital sin of appearing to weave articles of the 'Classical Dictionary' into the form of a novel. The most exciting incidents in the book are the rising at Decius Pollio's lonely villa, and Marcia's escape and adventures in the forest.

Richard Escott. By Edward H. Cooper. (Macmillan & Co.)

'Richard Escott' is odd and unequal, yet rather clever, whether you take it as a realistic study of a life or an instance of the "wicked man" genus. Sometimes it misses an effect, and now and again hangs fire for some undefinable reason; but there are strong passages, and at times a not inexperienced air, though the skilled touch is never conspicuously present. A rather inartistic prologue and epilogue are intended to explain how the story came to be written, and to give the judgment on it by a village philosopher when it was written. If we mistake not, this is a superfluous addition, and it only produces an appearance of uncertainty and tentativeness. Escott, a well-born rascal, with almost no redeeming qualities, gradually, and for no very assignable reason, wins one into something approaching sympathy. There is a very forlorn atmosphere about him towards the end. Are we wrong in suggesting that the author might have done better had he admitted the reader to more share in the workings of the man's inner nature? Except for the occasional flash that illuminates his mental condition, his illness and self-appointed death are told a little too exclusively from an outside point of view. The weakness and pain and the dreadful spiritual isolation and loneliness in one who had been at least strong in evil doing are well divined and interpreted.

A Bundle of Life. By John Oliver Hobbes. "Pseudonym Library." (Fisher Unwin.)

After a prolonged course of the ordinary, well-intentioned, but mediocre novel, which gives food if not satisfaction to the circulating library public, it is like entering a new world to suddenly come across a book by John Oliver Hobbes. 'A Bundle of Life' is a book that it is almost impossible to criticize—not the least because it is a great book, or one likely to have more than a passing vogue, but from the joy and exhilaration which its wit and its almost flashy brilliancy inspire. There is hardly a page on which at least one epigram does not occur, or some admirably phrased description; the whole very cynical and pessimistic, of course, but somehow all the more amusing for that, perhaps, because so it the better represents the mood of the day. On the first page a phrase like this titillates the attention: "Reformation" (in reference to a reformed man of the world) "had meant in his case, as in that of many, the substitution of many disagreeable virtues for a few atoning sins"; and it is never lulled to indifference again till the very last line of the letter at the end from the lady "who in unguarded moments was witty." It must be confessed that it is rather difficult to see the exact bearing of the prologue on the story proper, but nevertheless it would be a pity not to have it, for in itself it is amusing and certainly gives an account of the parents of one of the characters. The story itself is rather on the lines of Heine's

Ein Jungling liebt ein Mädchen, &c.

All the guests in a country house successively propose to one another in the course of twenty-four hours, and they all seem to accept the wrong people. But surely John Oliver Hobbes is rather unkind to the sex from whom she has borrowed her pseudonym—not one man in the book is anything but a poor creature; and though some of the women are hardly dealt with, at least one and possibly two are charming. This must certainly be placed very high among the books which have given the "Pseudonym Library" its reputation.

Ishmael Pengelly. By the Rev. Joseph Hocking. (Ward & Lock.)

A stolen will, the son of the woman from whom it was stolen, and the beautiful daughter of the thief, these are the elements of the story of which any diligent novel-reader can guess the ending. But though the ending is throughout obvious, and the narrative much too expanded—for the characters have a way of soliloquizing and repeating themselves in a superfluous manner—the book is to be recommended for the dramatic effectiveness of some of the scenes. The wild half-mad woman who has been wronged is always picturesque whenever she appears, and the rare self-repression of her son because of the girl whom he loves is admirably done. Moreover, some of the incidental characters of Cornish life add a local interest to a story which, though commonplace in motive, is skilfully elaborated.

Relics: Fragments of a Life. By Frances Macnab. (Heinemann.)

The author of 'Relics' has not much of a story to tell; but we could have dispensed with all but the bare outline, for not on the story does the merit of the book depend. A couple of rather violent incidents which do occur appear to us strangely out of keeping with the atmosphere of 'Relics.' It is a series of quiet pictures of a small village community, by its charming touches revealing in the maiden lady who is supposed to tell the story a pleasing and gentle personality. When it begins, the glamour of her youth has faded into a serene and beautiful maturity. Her comments on life, its lets and hindrances, and the subtler aspects of its joys and pains, are instinct with thought and graceful feeling and shrewdness also. These leaves seem to be plucked at hazard from real personal experience intertwined with glimpses of other lives that touch one another at various points. There is an impression as of truth to nature untainted by bald realism. Only a writer with a very individual yet very human point of view could have produced it, so fresh and quick and yet carefully wrought is the little volume. The aspects of nature and the people are delightfully sketched, with a kind of old-world reposeful grace doubly precious and rare because of the thousand and one feverish pictures and morbid studies in mental effects that have been and still are rife. There are sundry passages we should like to quote; the likeness, yet unlikeness, between them and certain pages in highly artistic bits of work with a totally different outlook and moral key-note is striking.

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The Buccaneers of America. By John Esquemeling. Reprinted from the Edition of 1684, to which is added a Reprint of the Fourth Part by Basil Ringrose (1685). Edited, with an Introduction, by Henry Powell. (Sonnenschein & Co.)

The 'History of the Buccaneers' by Esquemeling—or rather, as the name appears in the original Dutch edition, by Exquemelin—with the continuation by Ringrose, has been such a popular book both with men and boys that it appears strange an accurate reprint of it has not appeared long before now. Abridgments and paraphrases have been common enough, but the original, with its quaint language and its very curious pictures, has been exceedingly scarce, and the wish for a good reprint has often been expressed. The present book aims at gratifying this wish. It has many good points. It is complete; it gives the pictures from the old English edition; it is well printed, and in a proper binding. On the other hand, it is a cruelly heavy volume, and is as much too large as it is too heavy to hold in the hand with any comfort. Now no one wishes to read about the buccaneers sitting up to his table or desk. It is a story to be read in an easy chair, or, better still,

A-swing with good tobacco, in a net between the trees,

an association to carry the reader back to "the pleasant Isle of Aves" and thence to Jamaica, Santa Catalina, and Panama.

But a more deadly grievance is the modernization of the language. It may not seem much, but it breaks the charm. "Has" for *hath*, "says" for *saith*, and so on, may seem a small matter, but the change is often sufficient to turn a quaint ballad-like diction into very bald prose. The pictures, too, though nominally "facsimiles" of the original engravings, are of inferior execution, and in some—as in 'The Cruelty of Lolonois'—can scarcely be understood without reference to the text. It may also be pointed out that they aim only at being reproductions of the old English pictures; but these were reproductions from the Spanish, which, in turn, were reproduced from the original Dutch; and in each case the reproduction is inferior to its original. It is a pity, therefore, that in the present instance the artist, instead of copying pictures which had already undergone two degradations, did not go to the Dutch, and the more so as the portraits have not only been degraded, but altered. Notably is this the case with that of Sir Henry Morgan, which in the original has the hair comparatively short and frizzed, a delicate moustache, and the left hand holding a baton of command; whilst in the Spanish copy, and in the English derived from it, the hair is long and flowing, the moustache is like that of a French poodle, and there is neither hand nor baton.

Besides reforming the turn of the quaint sentences and bringing them into consonance with those of our daily newspapers, the editor's principal work has been the contribution of an introduction of twenty-four pages. In this we think he has missed his chance. He might have given us an interesting and valuable discussion of the status of the buccaneers, and some estimate of the credit due to Exquemelin and Ringrose, both of whom claimed to be, and probably were, participators in many of the actions they describe. Exquemelin, indeed, says that he went out from France in 1666, so that his account of Roche Brasiliano, of Bartholomew Portuguez, or of Lolonois is entirely hearsay, gathered at second or third hand from the mouths of his drunken companions; considered as a contribution to history, the details are quite unworthy of credit. He no doubt shared in many of Morgan's exploits, and was an eye-witness of much that is related. But the question naturally arises as to the identity of Exquemelin the buccaneer and Exquemelin the narrator. There is much that would lead us to suppose the existence of two men, one of whom supplied the facts as far as he knew or remembered them, and the other contributed the moral deductions. Was it a buccaneer, who had himself borne a share in the robbing, ravishing, and murdering, that wrote, "Such as would not confess were tormented after a most cruel and inhuman manner," or such phrases as "they put him to another sort of torment that was worse and more barbarous than the preceding"; "at last these cruel tyrants"; "they committed there infinite number of murders, robberies, and such like insolencies"; "put an end to his life and a period to their cruel and inhuman tortures"; and very many of the same kind? This is a point that an editor might have examined into, possibly enough with some satisfactory result.

But, again, it should be remembered that Exquemelin the buccaneer knew little of Morgan personally, except that he believed—probably with perfect justice—that he cheated his companions out of the larger part of their booty. He did not know, and Mr. Powell does not seem to know, that in every one of his expeditions Morgan was acting under authority from Sir Thomas Modyford, the Governor of Jamaica, and that his achievements were approved of, not only by the Council of Jamaica, but by the Government at home. Notably was this the case with regard to the sacking of Panama, as to which Mr. Powell says:—

"Upon the conclusion of a treaty of peace in 1670 between the two nations [England and Spain] which confirmed England in her possessions in the West Indies, but forbade her subjects to trade to any Spanish port without a licence, a proclamation was issued in pursuance of such arrangement which greatly exasperated the freebooting community, and the direct result of which was the assemblage of the largest fleet ever brought together by the buccaneers, amounting to 37 ships of all sizes, manned by more than 2,000 pirates. They met in December, 1670, at Cape Tiburon.....and Morgan was elected Admiral."

But every single statement in this is erroneous, so far as Morgan and the buccaneers are concerned. Even Exquemelin contradicts it in two particulars, for he says distinctly, not that the buccaneers elected Morgan, but that Morgan summoned the buccaneers, and that

"he needed not give himself much trouble to levy men for this or any other enterprise, his name being now so famous through all those islands, that that alone would readily bring him in more men than he could well employ. He undertook, therefore, to equip a new fleet of ships.....With this resolution, he wrote divers letters to all the ancient and expert pirates..... and to the planters and hunters of Hispaniola, giving them to understand his intentions..... Thus all were present at the place assigned and in readiness against the 24th day of October, 1670."

It made no difference to the buccaneers—the pirates, as the Spaniards called them, or the privateers, as they were officially styled—that Morgan was acting under a perfectly valid commission and instructions from the Governor of Jamaica in council, and that the peace with Spain did not come into the question one way or another. The privateers did not know this; Exquemelin did not know it, but it behoved Mr. Powell to know it, and yet we fear that he was as ignorant of it as Exquemelin and his fellows. Morgan's exploits were unquestionably those of a singularly bold and able man; and though quite unscrupulous, he was probably not altogether a monster of cruelty. It is much to be regretted that we have no really trustworthy account of his remarkable career, though much might have been done had the editor taken the trouble to compare the probably exaggerated descriptions of Exquemelin with the as probably softened accounts of the same transactions as given by Modyford or by Morgan himself to the Government. But whether he was, at any period, a buccaneer in the ordinary and accepted sense of the word, is extremely doubtful. He has been classed as such, because Exquemelin so classed him; and Exquemelin did it in ignorance.

Ringrose's narrative stands on much higher ground than Exquemelin's. Of his antecedents nothing seems to be known. He calls himself a gentleman, he seems to have been a man of some education, and he could observe and describe. The book, too, has no mystery about it; it may be accepted as the journal of one who knew and understood what he was writing about. If we find in it nothing so remarkable as the achievements of Morgan, nothing so horrible as the cruelties of Lolonois, it is partly that the author had a better understanding and a less vivid imagination than Exquemelin, though partly also that Morgan was really a more remarkable warrior than either Sawkins or Sharp.

PATRISTIC LITERATURE.

The Blessed Virgin in the Fathers of the First Six Centuries. By Thomas Livius, M.A. With a Preface by his Eminence the Cardinal Archbishop of Westminster. (Burns & Oates.)—This book is interesting as showing the method with which Roman Catholic writers deal with the early history of Christianity. It certainly is not the ordinary method of treating history. The best instance of the difference may be found in the discussion on the Assumption of the Virgin. Father Livius states the case thus: "We have now to deal with what must seem a strange fact, viz., that no direct reference to Our Lady's Assumption is to be found in any certainly authentic patristic writings now extant, earlier than the fifth century." Though the doctrine is thus not mentioned, Father Livius does not give it up as unknown. It was contained, according to him, implicitly in what he calls the Apostolic deposit. Out of this deposit, as out of a conjurer's hat, come all kinds of things which common mortals could not have expected. This belief in an Apostolic

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deposit handed down secretly in the Church enables Father Livius to discuss the patristic writings with great frankness and candour. There is no effort to force a meaning into them which they have not. The numerous translations are remarkably free from bias, and are, on the whole, accurate and fluent. Father Livius has gathered together an immense mass of information on the subject of which he treats, he shows competent scholarship, and he has arranged his material skilfully. The result is that his book deserves to rank as the best on the history of the doctrine of the Virgin Mary in the first six centuries which the English language possesses.

Index of Noteworthy Words and Phrases found in the Clementine Writings, commonly called the Homilies of Clement. (Macmillan & Co.)—The compiler of this index deserves great praise. He has done the work assigned him with competent knowledge and painstaking accuracy. There are indications in the book that he has studied the Clementines to purpose, and we regret that he has not taken the opportunity to explain the results of his labours more fully. In the preface he has proposed one admirable emendation, and he tells us that he has interpolated one or two other suggestions; but on looking to the passages which he has marked we have found that the emendations recorded have been proposed either entirely or partly by others. There are several misprints in the accents, such as οἰκόνομος for οἰκονόμος. It would be a great benefit to patristic scholars if similar indexes were prepared for other early Christian writings.

Selections from Early Writers illustrative of Church History to the Time of Constantine. By Henry Melvil Gwatkin, M.A. (Macmillan & Co.)—This work consists of passages from the early Christian writers in Greek and Latin bearing on the history of the Church. On the opposite page translations are given, some of them borrowed with acknowledgment and some original. "It has been thought best to give a translation for the benefit of such as are but mean scholars, but to leave everything in the way of notes to the teacher." The selection is judicious and calculated to be most useful. The texts are, on the whole, accurately printed, but there are no notes, no various readings, and only one or two emendations recorded, which in the circumstances would have been better omitted. Sufficient care has not always been taken with the editing of the texts. Thus, in extract 57, from a letter of Cyprian's at the top of p. 136, the text printed is different from the text which has been translated. Occasionally also misprints have been allowed to slip in, such as "oratior" for *ornatior* on p. 150.

HOLIDAY TRAVEL.

Clear Round! or, Seeds of Story from other Countries. By E. A. Gordon. (Sampson Low & Co.)—Mrs. Gordon, in a series of pleasant letters to "Marjorie and her brothers," written during a trip round the world lasting "three and a half blissful months," describes the experiences by the way of herself and her husband, who, however, prefer to style themselves "planet-pilgrims," repudiating the more vulgar name of "globe-trotters," which applies more fitly to those ordinary individuals who regard this world from a matter-of-fact point of view. If Marjorie and her brothers were able to follow and assimilate the innumerable references made in these letters—surely some must have been added to the original MSS.—their young minds must have undergone a terrible strain, if, indeed, their brains were not hopelessly muddled by such a diffuse course of cyclopædic reading before Mrs. Gordon's return home to "the city of the midday lamp." For instance, we find long quotations, amongst others, from Addison, Akbar (the great Mogul), Sir Edwin Arnold, St. Augustine, Archbishop Benson, General Booth, Robert Browning, Buddha, John Bunyan, Lord Byron, Confucius, Coleridge, Columbus, Dante, Darwin, Lord Dufferin, Faber, the Emperor Frederick, General Gordon, Goethe, Pope Gregory (the Great), Bishop Heber, Georg Herbert, Herodotus, Homer, Keble, Kingsley, Sir Henry Lawrence, Isaiah, Lecky, Livingstone, Longfellow, Lovelace, George Mac Donald, Marco Polo, Maximus of Tyre, Michael Angelo, Michelet, Max Müller, Napoleon, Newton (not Sir Isaac, but the converted sailor John Newton!), Plato, Pliny, Sir Walter Scott, Shakspeare (without the musical glasses), Bishop Smith of Victoria, Archbishop Tait, Bayard Taylor, Tennyson, Mark Twain, of course Queen Victoria, Wesley, Whittier, Lord Wolseley, Wordsworth, and St. Francis Xavier. Mrs. Gordon brings her journal to a termination by a quotation from Whittier, a long Buddhist prayer, and three lines from Tennyson's 'Morte d'Arthur.' Fortunately for Marjorie and ourselves, we are spared all contact with esoteric Buddhism and such like nonsense, the author being a firm follower of Prof. Max Müller. It may be added that all intelligent children, whose instincts will prompt them to judiciously skip the redundant, prosy interpolations, will find a decidedly amusing and interesting account of what Mrs. Gordon observed and noted during her brief pilgrimage through Canada, Japan, and other countries in 1891–92.

Here and There in Italy and Over the Border (Allen & Co.), by Madame Linda Villari, is a collection of bright and pleasant articles reprinted from various periodicals, and quite worthy of the author who wrote on 'Tuscan Hills and Venetian Waters.' Her descriptions of scenery are excellent, and her never-failing cheerfulness communicates itself to the reader. The best of these papers are that describing Bosco Chiesanuova—a place little visited by the British tourist, and in the spurs of the Alps, some twenty miles or so from Verona—and the account of Val Bregaglia. The description of the old mansion (now an inn) of the family of De Salis at Soglio may be quoted:—

"Built regardless of expense when the family fortunes were at their zenith over two hundred years ago, every detail is in harmony with the general design, and most intelligently carried out. The entrance is guarded by double doors of stout, sculptured oak. A long, vaulted banqueting room furnished with huge, carved presses, baronial chairs and a hooded hearth occupies nearly half the ground floor. A stone staircase arranged in short, arched flights, with branches to garden and side wing, leads past an entresol, or low first floor, to the second story, that after the Venetian style, is the grandest portion of the house. Here a central hall rises to the roof, decorated with stands of armour, weapons, escutcheons and family portraits, while open galleries on two sides lead to attics above. This picturesque interior is lighted by a huge window looking out on the poplars and pines of the garden beneath. A weeping willow, the crest of the clan, is carved on the mantel-shelf, and opposite, between steel clad effigies, hangs a very rare engraving of Kaiser Leopold I., surrounded by emblems of war and peace. The state rooms open from this hall, and our landlady proudly ushers us into a chamber of startling luxury and refinement. Walls covered with rich satin brocade, green and white, in excellent preservation, above a dado of chestnut root; doors with massive frames of the same wood, carved in delicate arabesques; chairs and sofas likewise of green and white satin, and so charming to the eye that it seemed frivolous to regret the absence of modern stuffing. But the bedstead is the glory of the room. It has thick, twisted columns, fit to shield the slumbers of a Doge, a carved head-board of dolphins supporting a knight's helm decked with three plumes, arranged like the Prince of Wales' feathers, and is draped with soft flowered silk of faded red, blue and yellow. The ceiling is decorated with mouldings of green and white stucco, in accordance with the classic and military tastes of the founder of the house. Homer, Aristotle, Alexander of Macedon and Numa Pompilius are enshrined in the four corners, while a larger medallion between the windows represents the periwigged profile of Frederick the Great.....Our delightful chamber is flooded with sunshine, commands a fine view of the Bondasca glacier, mountains and forests, and is musical with the murmur of the village fountain. There are other good rooms right and left, wainscotted, stuccoed, and with more or less ancient furniture, but none to compare with this green and white nest."

We cannot quite agree with Madame Villari's view of the changes which have befallen Rome; and it is a mistake in her article on Capri to accept the old story of the debauchery of Tiberius. In his recent work Prof. Bury has rightly rejected the scandalous reports circulated about the emperor's seclusion. Men do not live to eighty who give themselves up to such excesses.

Two Roving Englishwomen in Greece, by Isabel Armstrong (Sampson Low & Co.), is an amusing volume, full of high spirits, and disarms criticism by its frank confessions. It will, no doubt, afford great satisfaction to the two travellers and their personal friends, but it is one of the many books upon Greece by people who feel they have found a new subject, because it is for ever fresh. Miss Armstrong thought Thessaly and the monasteries of Meteora a *terra incognita*, whereas every inch of the country has already been frequently described. Nevertheless, her very vivid description of these monasteries cannot fail to be interesting. It is, however, to be hoped that this raid upon the monks will not stimulate other young Englishwomen to attempt similar pranks. The success of these spirited and clever ladies is no guarantee that other members of the rising sex would come off with the same success.

A Lotos Eater in Capri. By Alan Walters. (Bentley & Son.)—This is a book the reason for which it is difficult to discover. The author says in his preface that little English literature exists on the subject of Capri, but afterwards appends a bibliography, from which it appears that there is quite a sufficient number of works to meet the needs and capacity of the little island, not to mention the fact that Gregorovius has written exhaustively on this theme, which in itself should make other writers disinclined to enter the lists. We venture to think Mr. Alan Walters would have spent his own time better upon translating Gregorovius, and making the German's excellent book accessible to all English readers, than in compiling his own incorrect and inconclusive pages.

REPRINTS.

Like Sir Philip Sidney, Burton is one of those writers who are read with most satisfaction in a folio, and the shabby reprint produced by "the trade" early in this century strengthened the prejudice against an octavo Burton; but it can fairly be said that the three volumes in which Messrs. Bell & Sons have issued *The Anatomy of Melancholy*, edited by the Rev. A. R. Shilleto, and ushered in by a pleasant introduction from the pen of Mr. A. H. Bullen, should go far to dispel the feeling. The volumes, unluckily, are not of equal thickness, but they are well and accurately printed at the Chiswick Press in a clear and pleasant type. We have detected only two literals, both in the third volume, and due probably to the unfortunate illness which, we understand, prevented Mr. Shilleto from correcting the whole of the proofs—"paleat" for *palleat* in a quotation from Ovid on p. 153, and "fecundum" for *fecundam* at p. 329. In the former case the edition of 1676 which is before us reads "pallidus," which would make good sense, and which Burton, quoting from memory, was likely enough to substitute. "Caracallus," in a footnote in vol. iii., seems to be a slip of the editor's. The chief feature of the reprint, besides the welcome gift of a good index, compiled by the editor's brother, is that Mr. Shilleto has endeavoured to verify Burton's references. As far as classical authors are concerned this has been done with signal dili-

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gence and success; in fact, nearly every quotation has been run to earth. Much also has been achieved for the citations from the Fathers, especially St. Augustine; but little has been effected for the mediæval authors, excepting Æneas Sylvius and Erasmus. Sometimes it would have been easy to supply the reference; for instance, 'Decamerone,' Giorn IV. Nov. 1, when Burton quotes "Beroaldus e Boccaccio" for the story of Sigismonda and Guiscardo

While Norman Tancred in Salerno reigned.

An interesting article might be written on Burton's lines of study. It is obvious that, like most of his contemporaries, he read little Greek, generally relying on Latin translations. Ovid, Virgil, and Horace were prime favourites with him, and so were Seneca and Cicero, Plautus and Terence, and of the Greeks Lucian. Evidently he preferred Ben Jonson to Shakspeare, as academics did in his day; he knew French (yet it is rather odd that he does not quote Montaigne oftener), and probably Italian. Of Spanish he was most likely ignorant, as he always quotes the Latin version of 'La Celestina,' which he highly appreciated. Mr. Bullen suggests that some Student of Christ Church might occupy his leisure in ferreting out the editions Burton used—a task worthy of "the most flourishing college of Europe," and not an impossible one by any means. For instance, when he quotes Chalcocondyles and Nicephorus Gregoras in following sentences, we may pretty safely infer that he had been turning over Wolf's edition of those Byzantine historians. But to return to Mr. Shilleto; he has thrown away his pains by translating Burton's quotations, for nobody ignorant of Latin is likely to get far in 'The Anatomy'; and on one occasion, at least, his modesty led him to paraphrase a passage that is tolerably harmless, but still had as well have been left alone. He would have done better to point out the instances, not infrequent, where Burton, from carelessness probably, has misunderstood his author. Mr. Shilleto is rightly sparing of explanatory notes, and in the few he has supplied we may point out a couple of mistakes. In a note on Burton's mention of Clenardus, Mr. Shilleto says, "Beginæ was the name of the village where he was offered his living"; but in reality "Beginæ" means the church of the Béguines at Diest. A less pardonable error is the note on "Pampeluna, the chief town of Navarre in Spain," which runs, "Navarre only became French through Henri IV.," as if Pampeluna had been ruled by Henri IV. Talking of Spain, we may add that Mr. Shilleto might have pointed out Burton's strange error in saying, "Spaniards permit Moors to live amongst them," although the expulsion of the Moors from the Peninsula was one of the great events of Burton's early manhood. Is it possible that he had commenced his *magnum opus* before 1609, and forgot to alter the passage subsequently? We have only one remark to add on this excellent reprint. The text is that *of* the edition of 1651-2; and Mr. Shilleto ingeniously proposes, in the famous description of the poor scholar, for "Parson Chaff" to read "Parson Chuff." "Chaff" in the sense of "chafferer" is unknown to Dr. Murray's dictionary, and probably wrong. It is, however, to be noted that Spenser uses the verb *chaffer* of simony in 'Mother Hubberd's Tale':—

He chaffred chayres in which Churchmen were set.

That delightful series the "Tudor Translations," which Mr. Henley edits and Mr. Nutt publishes, contains some of the handsomest specimens of book-making that have appeared in recent years. *The Golden Ass of Apuleius*, in Adlington's translation, is a volume fit for the epicure in books. The title-page does infinite credit to Mr. Constable; and the bold black headlines, and the general sturdiness, if one can use the phrase, of the typography, are admirable. Adlington's translation is an excellent example of Elizabethan English, and some years ago attracted the attention of Mr. Lang, who reprinted the tale of Cupid and Psyche from it. Although his prose is so good, Adlington had little knowledge of Latin, and Mr. Whibley in his clever introduction proves, what Mr. Lang suspected, that Adlington made free use of the French translation.

The most recent additions to the "Aldine Poets" are *The Poetical Works of Samuel Butler* (Bell & Sons), edited by Mr. Brimley Johnson, and *The Poetical Works of Herrick*, edited by Mr. Saintsbury. This is the first time Herrick has appeared, we think, in the Aldine edition. Mr. Saintsbury has given us a good text, a pleasant introduction, and no more notes than were needful. We have not got Mitford's 'Butler' beside us, so we cannot compare it with Mr. Johnson's. Mr. Johnson has evidently taken pains. He has done a good deal for the text, and reprinted Butler's own annotations to 'Hudibras,' besides rewriting the memoir. Instead of reprinting Mitford's selection of Grey's notes, he would have done well to furnish a concise commentary of his own.

OUR LIBRARY TABLE.

The late Camden Professor of Ancient History has contributed another volume—his third—to the "Story of the Nations" series. This time he treats of *Parthia* (Fisher Unwin), the subject of his 'Sixth Oriental Monarchy,' which was published in 1873. Canon Rawlinson generally writes a good, clear, narrative style, and makes his somewhat intricate subjects interesting; but it must be observed that historical research has not stood still in the past twenty years, and a mere abridgment of the 1873 'Monarchy' can hardly be taken as representing the present state of our information concerning the Parthian empire. Mr. Rawlinson gives no references to modern authorities—he does not even mention his own work, of which the present volume is a precipitate—so it is difficult to say what recent books he may have consulted. But to judge from internal evidence he has not made a very careful study of Gutschmid's 'Geschichte Irans,' or even of the article on Persia which that somewhat positive scholar contributed to the last edition of the 'Encyclopædia Britannica.' One is perfectly at liberty to disagree with Gutschmid, but it is quite impossible to ignore him; and a history of Parthia in which his views find no place is distinctly *arriéré*. All that can be said of Canon Rawlinson's latest work is that it might have been a useful authority twenty years ago, if it had been more carefully revised. Some of the numerous misprints (as "the tract .....seem," "coarse, not to any [say] brutal") do not say much for Messrs. Unwin's readers. The illustrations consist mainly of coins, which possess very little attraction, we should imagine, to any but the specialists whom Mr. Rawlinson calls "numismatologists," and even these do not rave over the artistic charm of Arsacid coins; which reminds us that we have not discovered in this volume any announcement of the fact that the Parthian kings were known to the ancients—and are still known among scholars—as the "Arsacidæ."

On looking at *Side Lights* (Fisher Unwin) we are forced to the conclusion that the late James Runciman must have been a man of singular energy and strength of character to have attained the amount of success he did, considering the comparatively humble circumstances in which he was born. He was an ideal Board School master, uniting the requisite authority to assert himself against recalcitrant parents with sympathetic insight into his pupils' wants. He was also a successful journalist, who contributed largely to daily and weekly papers. So much appears from Mr. Grant Allen's pleasant little memoir, and even from Mr. Stead's screed, in which, as was inevitable, he talks of Berserkers and Vikings (for Mr. Runciman was a Northumbrian who loved the sea), and pours scorn on the dinners of Mayfair and the clubs in Pall Mall (for Mr. Runciman was not an aristocrat). But when Mr. Stead talks of him, as he does on his first page, as possessing "the materials of which an English Zola might have been made," he only prepares disappointment for the reader of these little essays, in which we vainly seek for the power of concentration and the strength of artistic purpose that mark the great French novelist. The papers were all contributed by Mr. Runciman to the *Family Herald* when he had succeeded Mr. Grant Allen in charge of the "Answers to Correspondents" in that journal, and though brightly written, they show no special originality or felicity of diction. They are, indeed, wonderfully unequal in merit; and while the best, without being anything remarkable, are very good specimens of the journalist's work, some of the others seem to be the veriest hack work, dashed off in the press of the moment. The pleasantest essay in the book appears to us to be the first, on 'Letter-Writers.' It gives a few hints and examples of the best way of writing letters, and talks in an interesting manner about some famous letter-writers, among whom a chief place is, with proper appreciation, given to Horace Walpole. 'Ill-assorted Marriages,' another subject trite enough in itself, is one on which the author writes with considerable freshness and insight into human nature; but even here there are some signs of haste and careless arrangement. But the articles on the 'Hopeless Poor' and on 'Stage-Children' are really valuable in their way, if only because a man who knew what he was talking about is here dealing without sentimentality with subjects on which writers are apt to waste much false sentimentality. When, however, Mr. Runciman is in a hurry, he is terribly commonplace and slipshod. The papers on 'Shrews,' on 'Gamblers,' on 'Vanity of Vanities,' to mention a few, are very poor and forced, and phrases like the following do not deserve to appear in a book: "Handicaps are arranged day by day and week by week, and the luxurious, loud, vulgar crew contrive to pass away the time pleasantly until the spring race meetings begin"; or "on the breezy heath where half a million gazers watched as the sleek Derby winners thundered round"; or "a rather popular writer who first came into notice by dint of naming a book of essays 'Is Life worth Living?'" Occasionally, too, we come across some rather extraordinary judgments, of which the following, perhaps, is the most remarkable:—

"Lord Salisbury is greater than Dean Swift as a political writer; the author of 'John Inglesant' is a finer stylist than any man of the last two centuries; as a writer of prose no man known in the world's history can be compared to Mr. Ruskin; with Messrs. Froude, Gardiner, Lecky, Trevelyan, Bishop Stubbs, and Mr. Freeman we can hold our own against the historian of any date."

With a final word of praise, however, we may leave the book, that all gratitude is due to a writer of so optimistic a tone and such a belief in human nature, which are based, except in literary matters, largely on knowledge and serious thought.

The Way they Loved at Grimpat: Village Idylls (Sampson Low & Co.), eight short stories about life in an English village, show Mrs. Esler's understanding of some phases of human nature—feminine human nature especially. The idyllic quality emphasized in the title is less apparent. If we find an occasional reminiscence of Miss Wilkins (the magician of humble life in New England) it is only natural, as we have not much ground, so far, for other comparisons. Studies *in petto* of our own rustic life have not been too common. To give examples, old and new, we might mention Miss Mitford and Mrs. Woods; but they are unlike each other, and both are unlike 'The Way they Lived at Grimpat.' Mrs. Esler's work is more like the little

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New England books in method, yet it has originality. The touch is subdued and quiet enough, but not so overpoweringly grey, so consciously "pot-bound"—if we may use the expression—as in the lives of Miss Wilkins's women. Most of these little studies are also of women; but they are tolerably cheerful, and have not always a doleful ending. 'Alice' and 'Good for Nothing' are the saddest. All in their way show knowledge of character and a shrewd, discriminating judgment.

A Companion to Dante, from the German of G. A. Scartazzini. By Arthur John Butler. (Macmillan & Co.)—Mr. Butler has before now established a strong claim on the gratitude of English Dantophilists, and he considerably increases it by the publication of the present volume. The book which he here translates is the 'Dante-Handbuch' of 1892, a work so comprehensive in its scope and so ably treated from its own point of view that a reader who has well mastered its contents may almost be said to know as much about Dante, his environment and his writings, as he need reasonably wish for. Mr. Butler opines that his author has in the course of time become somewhat too sceptical, and is too much inclined to say that Dante did not and cannot have done this or that act ascribed to him by earlier biographers, and cannot have meant such or such a thing believed in by commentators. It may well be that in this view Mr. Butler is correct; but, on the other hand, Dr. Scartazzini understands very well what he is talking about, and is never at a loss for a reason, except when he substitutes for a reason a peremptory *ipse dixit*. He believes, for instance, in a real Beatrice, but will not allow that this was the Beatrice Portinari of Boccaccio and of the endless tribe of his followers; he also totally rejects the statements made by Boccaccio and others representing Dante as a man of lax sexual morality. The Beatrice of the 'Commedia' he regards as decidedly and strictly symbolic; and he proves conclusively to his own satisfaction—relying directly upon a passage, certainly highly relevant, in the third book of the 'De Monarchiâ'—that she represents Spiritual Authority, leading up to Heaven, while Virgil, who leads up to the Earthly Paradise, stands for Temporal Sovereignty. He does not consider that Dante belonged to a noble family, nor that any one of the letters attributed to him can safely be accepted as genuine, most of them being pronounced clearly spurious; and this is still more manifestly the case with the discourse 'De Aquâ et Terrâ,' which Scartazzini dismisses with some amusing banter. His suggestion that Dante, when he visited during his exile the universities of Bologna and Paris, must have been engaged in teaching there, and not merely attending as a scholar, is valuable; the same employment in teaching is argued to hold good of Ravenna. The treatise 'De Vulgari Eloquentiâ' and the 'Convito' are, according to Scartazzini, probably in the nature of scholastic lectures, and their remaining uncompleted might thus be accounted for. The summary of the 'Commedia' is eloquent; and it would be difficult to say whether in discussing the events of Dante's life or the problems presented by his writings the author's success is the more observable. We rather regret that Mr. Butler has cut down the last two chapters of his original into a single chapter, entitled "Exposition and Dissemination" (of the 'Commedia'). He makes a few notes here and there, always to the purpose, notably one on p. 239, which points out a weakness in a statement of Scartazzini regarding the supposed date of the 'Convito,' as inconsistent with matter of leading importance in the 'Purgatorio.' A few casual errors may here be noted: on p. 34, "son [should be *father*] of Geri del Bello"; p. 58, "provincial" ought to be *Provençal*; p. 269, "some famous poets" should be *some fame as poets*; p. 346, "three notes to [should be *from*] the Countess of Battifolle." Others, printers' slips of a rather annoying kind, are to be found on pp. 119, 258, 482, and 483.

Eleven short stories from the ready pen of Mrs. Walford—*A Question of Penmanship* (Griffith, Farran & Co.)—make a sufficiently pleasing volume. There is at times a happy knack about some of them, though the touch of this popular author is not, perhaps, pre-eminently fitted to display the merits of the short story in its most artistic form. The writer who cannot at once, vividly and with a word, place his reader in direct and vital contact with the characters and "environment" of an episode is not the ideal master. In these slight stories it is not of circumlocution we complain, and yet they are not all they might be. It is simply that firmness of grip and dramatic insight and divination strike one by their absence, which is not to say they have not some other qualities.

Messrs. Macmillan have sent us *Our Village*, by Miss Mitford, accompanied by an introduction by Mrs Thackeray Ritchie, and illustrated by Mr. Hugh Thomson. Mr. Thomson has been always in sympathy with quiet, subtle gaiety, and he has done himself full justice in this volume. Miss Mitford would have looked at these dainty pictures with pleasure, and would have been charmed with the greater part of Mrs. Ritchie's introduction, though it contains some (perfectly just) condemnation of Dr. Mitford, not written for his daughter's eyes. Mrs. Ritchie has lately published her own reminiscences of a generation that was personally in touch with the author of 'Our Village,' and the present sketch is also "written out of the past and when everything is over." It recalls the time when for literary ladies "a copy of verses, a small volume of travels, a few tea-parties, a harp in one corner of the room, and a hat and feathers worn rather on one side, seemed to be all that was wanted to establish a claim to fashion and inspiration." Such were the days of Miss Mitford, and, in spite of severe domestic trials, she received and enjoyed her share of flattery and fame. The first edition of 'Our Village' was in five volumes, which were published in different years, and it is a pity that the method of selection here adopted has not been explained. Mrs. Ritchie has chosen the charming account of the village with which the series originally began, and the sketches headed "Walks in the Country," collected from different volumes, and has arranged them according to the time of year at which they were taken so as to form a kind of diary. The book has no table of contents, and the arrangement of headlines further conceals a plan which, though excluding some favourite papers, offers the reader a complete group of those which treat of the subjects nearest to Miss Mitford's heart.

Lady Burton has now included in the "Memorial Edition" of her husband's works *A Mission to Gelele, King of Dahome*, by Capt. Sir Richard F. Burton, K.C.M.G., 2 vols. (Tylston & Edwards), and it is to be hoped that the new dress may tempt fresh readers to the perusal of this curious and interesting account of a singular people and their barbarous customs. The book is well worth re-reading by those who remember its first appearance in 1864; and for those who do not, it provides much novel entertainment, mingled with that strange jumble of miscellaneous learning which Burton loved to parade. Of course it is full of his eccentricities of style; but the reader will overlook the oddity for the sake of the vivid picture of unclothed men and manners, and he will not be needlessly offended by a display of the "anthropological" notes which became more of a foible in Burton's old age. Even in 1864, however, he waged war against whatever was "nice" and "proper." It is a pity that the revisers of this handsome edition did not bring the information up to our present state of knowledge—for even Capt. Burton did not know everything thirty years ago; and surely the obvious duty of the editor was to supply an index. An exact reprint is not all that is wanted; but it is very well got up, and ought to be widely read.

A Belgian professor, M. Léo Errera, publishes *Les Juifs Russes* through M. Muquardt, of Brussels, and through Messrs. Williams & Norgate in London. The book is on the lines of Mr. Harold Frederic's terrible exposure of the Russian persecution. It has by way of preface a most courageous letter from Prof. Mommsen, which ends: "Fanaticism is incorrigible. There is nothing left for us except to hope that.....a monarch who is the arbiter of Europe will not always be subject to the blindness of a re-arisen Torquemada." This title for the President of the Holy Synod of the Russian Empire is not undeserved.

Sir Bernard Burke's *Dictionary of the Peerage and Baronetage* (Harrison & Sons) now appears under other superintendence than that of the lamented author, and advantage might be taken of the change to clear away a good deal of the mythical genealogy which Sir Bernard was too kind-hearted to omit, although he made sundry reforms in that direction. The bulk of the book would be diminished, and the authority of a standard work would be enhanced.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bain's (Rev. J. A. K.) For Heart and Life, Twenty Sermons, cr. 8vo. 5/ cl.
Brown's (J. W.) Some Recent Contributions to the Unitarian Pulpit, cr. 8vo. 3/6 cl.
Fairbairn's (A. M.) Religion in History and in Modern Life, cr. 8vo. 3/6 cl.
Halsey's (J.) Beauty of the Lord, and other Sermons, 5/ cl.
Lumby's (Rev. J. R.) Epistles of St. Peter, cr. 8vo. 7/6 cl. (Expositor's Bible.)
Moinet's (Rev. C.) The Good Cheer of Jesus Christ, cr. 8vo. 3/6 cl. (Preachers of the Age.)
Ottley's (H. B.) Christ and Modern Life, cr. 8vo. 3/6 cl.
Overton's (J. H.) The English Church in the Nineteenth Century (1800-1833), 8vo. 14/ cl.
Tertulliani De Praescriptione Haereticorum ad Martyras, edited, with Introduction and Notes, by T. H. Bindley, cr. 8vo. 6/ cl.

Law.

Ruhall (A. R.) and Greig's (J. W.) The Trustees Act, 1893, cr. 8vo. 4/ net.

Fine Art.

Lamb's (C.) Specimens of English Dramatic Poets, edited by I. Gollancz, 2 vols. 10/6 net; Extra Illustrated Edition, 50/ net.
Sturm's (G.) Animals in Ornament, Part 1, folio, 5/ swd.

Poetry.

Mac Donald's (M.) Poems, imp 16mo. 6/ net.
Scott's (Sir W.) Lyrics and Ballads, with Introduction by A. Lang, cr. 8vo. 5/ net; large paper, 8vo. 10/6 net.
Stenbock's (Count S. E.) The Shadow of Death, 2/6 pobt.
Thom's (J.) The Pleasures of Home, and other Poems, 8vo. 6/ net.
Weil's (R. T.) Bruce's Heart, and other Poems, cr. 8vo. 2/6 cl.
Wood's (T. W.) Collected Poems, cr. 8vo. 3/6 net.

History and Biography.

Chapman (G.), a Narrative of a Devoted Life, by R. S., 4/6
Conway's (W. D.) Centenary History of the South Place Peace Society, cr. 8vo. 5/ half-parchment
Corday (Marie Charlotte Anne de), a Century Monograph, by M. Jeaffreson, cr. 8vo. 2/6 cl.
Garnier's (R. M.) History of the English Landed Interest, 8vo. 10/6 cl.
Hewison's (J. K.) The Isle of Bute in the Olden Time, Vol. 1, 8vo. 15/ cl.
Ogle's (A.) The Marquis D'Argenson, a Study in Criticism, cr. 8vo. 6/ cl.
Reeves (Rt. Rev. Wm.), Lord Bishop of Down, Connor, &c., by Lady Ferguson, 8vo. 6/ cl.
Sutherland's (A. and G.) History of Australia and New Zealand, 1606 to 1890, cr. 8vo. 2/6 cl.

Geography and Travel.

Hughes (W.) and Williams's (J. F.) Compendium of Modern Geography, cr. 8vo. 10/6 half-morocco.

Philology.

St. John's (R. F. St. A.) A Burmese Reader, cr. 8vo. 10/6 cl.
Sonnenschein's (A.) German through English, cr. 8vo. 3/6

Science.

Prossard's (J. D.) The Nickle Ores of Sudbury (Canada), 12mo. 2/ net.
Geipel's (W.) and Kilgour's (M. H.) Pocket-Book of Electrical Engineering Formulæ, 32mo. 7/6 net.
Heaviside's (O.) Electromagnetic Theory, Vol. 1, 8vo. 12/6 cl.
Kneipp's (S.) Thus Shalt Thou Live, Hints and Advice for the Healthy and the Sick, cr. 8vo. 6/ cl.
Martin's (C.) The After-Treatment of Cases of Abdominal Section, 8vo. 2/ net.
Thornton's (J.) Human Physiology, cr. 8vo. 6/ cl.
Vickerman's (C.) Woollen Spinning, a Text-Book for Students, cr. 8vo. 6/ cl.

General Literature.

Baudelaire (C.), Some Translations from, by H. C., 2/6 pobt.
Burrow (J. C.) and Thomas's (W.) Mongst Mines and Miners, or Underground Scenes by Flash Light, 4to. 21/ cl.

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Cuthbertson's (Rev. J.) Hawthornvale, 12mo. 2/ cl.
Davies's (D.) Talks with Men, Women, and Children, 5th Series, cr. 8vo. 6/6 cl.
Dickinson's (J. W.) Yorkshire Life and Character, 8vo. 7/6
Douglas's (L. M.) Manual of the Pork Trade, cr. 8vo. 5/ cl.
Headdon's (Miss) Domestic Kindergarten, or Household Object Lessons, cr. 4to. 3/6 net.
Headdon's (M. E.) Housework and Domestic Economy, cr. 4to. 5/ net.
Ireland as It Is and as It would be under Home Rule, 5/ cl.
Lillie's (A.) Modern Mystics and Modern Magic, cr. 8vo. 6/
Mahie's (H. W.) Under the Trees and Elsewhere, 3/6 net.
Malory's (Sir T.) Birth, Life, and Acts of King Arthur, Introduction by Prof. Rhys, 2 vols. 4to. 35/ net.
Mason's (J.) Principles of Chess in Theory and Practice, 2/6
Mellor's (C.) The Death Penalty, a Modern Story, cr. 8vo. 2/
Oliphant's (Mrs.) Lady William, 3 vols. cr. 8vo. 31/6 cl.
Ram's (Mrs. A.) The Little Sisters of the Poor, cr. 8vo. 6/ cl.
Sadlier's (Mrs. J.) The Hermit of the Rock, a Tale of Cashel, cr. 8vo. 3/6 cl.
Serjeant's (C.) A Threefold Mystery, a Tale of Monte Carlo, cr. 8vo. 5/ cl
Sizer's (K. T.) The Wooing of Osyth, a Story of the Eastern Counties in Saxon Times, 3/6 cl.
Strange's (Major-General T. B.) Gunner Jingo's Jubilee, 10/6
Thousand and One Quarters of an Hour (Tartarian Tales), edited by Smithers. Large-Paper Edition, 21/ net, pbkt.
Walford's (L. B.) The One Good Guest, cr. 8vo. 2/6 cl.

FOREIGN.

Law.

Annuaire de Législation étrangère, 18fr.
Annuaire de Législation française, 20fr.

Fine Art and Archæology.

Cybulski (S.): Tabulæ quibus Antiquitates Græcæ et Romanæ Illustrantur, Series 1, Tab. 8, 4m.

Poetry.

Richepin (J.): Mes Paradis, 3fr. 50.

History and Biography.

Politische Correspondenz Friedrich's des Grossen, Vol. 20, 15m.

Bibliography.

Bibliotheca Döllingeriana, Katalog der Bibliothek J. J. J. v. Döllingers, 10m.
Rocchi (A.): De Cœnobio Cryptoferratensi ejusque Bibliotheca, 10fr.

Philology.

Gautier (L.): Les Épopées françaises, Vol. 2, 20fr.
Lederer (Ph.): Hebräische u. chaldäische Abbreviaturen gesammelt u. erläutert, 1m.

Science.

Willkomm (M.): Prodromus Floræ Hispanicæ, Supplementum (1862-1893), 20m.
Zittel (K. A.): Handbuch der Palæontologie, Div. 1, Part 16, 7m. 50.

General Literature.

Almanach cycliste pour 1894, 3fr.

COPYRIGHT AND COPYWRONG.

Grand Hotel, Athens, Dec. 19, 1893.

Would you kindly allow me to bring the following facts to your notice? I published this year in England a novel called 'Dodo,' but, as it was not published simultaneously in America, I lost copyright there. A few months later Messrs. Appleton & Co., of New York, offered me terms for its publication in America, which I accepted; and after this arrangement had been concluded I heard from a Chicago publisher, C. H. Sergel, who also offered to publish it. Naturally I refused his offer.

Shortly after the book had been published by Messrs. Appleton I heard from them that an edition by Sergel had also appeared, of which I now have a copy. I see on the back of the title-page the words "Copyright, 1893, by Charles H. Sergel & Co., Chicago." The book was not published simultaneously with its appearance in England, and therefore cannot be copyright. I learn, however, that if new matter is introduced copyright can be obtained, so I read the book and find that it contains about half a dozen misprints, and the substitution of the word "Keewahn" for *Haima*. I do not know what "Keewahn" may be; but I should much like to learn if its introduction, coupled with a few misprints and the omission of accents in French words, is sufficient grounds for calling this edition copyright.

E. F. Benson.

THE HISTORICAL MANUSCRIPTS COMMISSION.

It was scarcely to be expected that the special interest which attached to the first volume of the Portland papers could extend to what is to all intents a supplementary report on that portion of the collection which is not immediately concerned with the career of the Bentinck family. Moreover, although a first instalment of the state papers connected with the ministry of Robert Harley appears in this Calendar, by far the most important part of the collection yet remains to be dealt with. At the same time it must be remembered that, as in so many other cases, the muniment room at Welbeck Abbey was richly furnished with manuscripts of local and historical interest long before the advent of the house of Bentinck at the close of the seventeenth century, and Mr. Maxwell Lyte has doubtless been well advised in directing the immediate publication of this part of the Portland collection, which is chiefly composed of seventeenth century documents of a very miscellaneous description, most ably arranged and edited by Mr. Richard Ward.

Amongst these are included some papers relating to the English navy which possess a special value as a record of the varied service and experiences of a typical English sailor, Capt. Wm. Penn, which could be matched with difficulty at such an early date, and which should prove invaluable material to Prof. Laughton for the forthcoming biography of this naval worthy in the 'Dictionary of National Biography.' Amongst other official correspondence in this Calendar there are a few diplomatic papers of some interest, including certain royal letters. Some characteristic letters of James VI. of Scotland are printed here, though they are not of so pronounced a type as the specimens of begging letters lately edited by Mr. H. E. Malden for the Royal Historical Society. Far more interesting than these is the admirable description of the domestic life and economy of the Turks given in the form of a newsletter from Constantinople by Dr. J. Covell in the year 1674. The picture of a plague-stricken city loses none of its realistic effect from the prosaic relation of a scientific observer. This English traveller was no mean herbalist, and had contrived to hold the sickness at bay with doses of *Bezoarticum animale* and the fumes of vitriol. He was also discreet in his professional character, for he has "many storys tending to the business of physick among them, but it is not convenient here to trouble you with them, especially what relates to their women." Selections from Dr. Covell's letters have just been issued by the Hakluyt Society.

The Vere and Holles and Cavendish papers are of some interest if only for their connexion with the later and more important collection of Harley papers. They embrace a period of about a hundred years, but only become full during the reigns of Charles II. and James II. After this date they overlap the Bentinck papers, and become merged in the great Harleian collection in the reign of Queen Anne. Amongst the most noticeable papers are a narrative of the battle of Sedgmoor by a military eye-witness and some curious information respecting the Jacobite plots in the reign of William III.

The Harley papers calendared here consist almost entirely of the newsletters of Nathaniel Harley, a merchant at Aleppo, whose knowledge of Oriental life and character seems to have been more than usually profound. His correspondence is also not without interest from the point of view of the economic historian.

The volume concludes with the diaries of Thomas Baskerville, descriptive of a somewhat extensive tour, chiefly in the eastern counties of England, at the end of the reign of Charles II. This compilation is of purely local interest, but some of the writer's personal observations have an occasional value, such as the fact that the soil of the site of Barnwell fair was enriched by the oyster shells which were tumbled "under the table without more ado." An index to this and the previous volume is appended to the Calendar, and deserves notice as a very perfect specimen of its kind.

THE LATE W. H. SMITH.

Reform Club, Pall Mall, Jan. 2, 1894.

At p. 116 of the first volume of Sir Herbert Maxwell's interesting 'Life' of the late W. H. Smith, and under date 1865, it is written:—

"Smith's name had been for some time on the candidates' book of the Reform Club; when he came up for election the haughty susceptibilities of the Whig members of the committee were set in arms against the admission of a tradesman, and he was blackballed. This apparently trivial act—lightly done and as lightly dismissed from thought—was perhaps to have a more lasting effect on the course of politics for a quarter of a century than anybody could have foreseen at the time."

The statements in the foregoing paragraph are inaccurate.

1. Smith's name was not entered in the candidates' book "for some time": it appeared there on May 11th, 1860; the ballot at which Smith was rejected took place on June 14th in the same year.

2. The Whig members of the committee had no more power of making their influence felt than any other members of the Club, the election of candidates being then, as it still is, in the hands of the Club as a whole.

The reason why W. H. Smith was blackballed was that his proposer and seconder, both of whom were strong Radicals, had misdescribed him, and the rules did not then empower the committee, as they now do, to rectify an error which, though unintentional, might prove fatal to a candidate. Mr. Frank Crossley proposed him, and Mr. Edward Baines, M.P., seconded him; he was described as "William Henry Smith, Esquire, 1, Hyde Park Street, Publisher." If he had appeared in the candidates' book as "of the firm of W. H. Smith & Son, Newsagents," I feel certain that he would have been elected. I write this with a clear recollection of the prevailing opinion in the Club at the time. I voted for him; and, in common with many fellow members, I felt that he had been harshly treated. The committee took that view, and communicated with his proposer and seconder a few days after the ballot, saying that if Mr. W. H. Smith were again proposed, he would doubtless be elected. The reply was that he had become, or would soon be, a candidate for the Carlton. If he had not been blackballed at the Reform, it is improbable that he would have died Lord Warden of Walmer Castle and First Lord of the Treasury.

W. Fraser Rae.

THE BOOK SALES OF 1893.

I.

It cannot be supposed that different classes of books come into prominence or recede from popular favour with anything approaching a spasmodic movement, though it is undoubted that changes, depending to a very large extent on contemporary fashion, are continually taking place. Observations merely confined to the space of a year would not be sufficiently representative to justify an opinion that any alteration noticeable during that space of time would or would not be likely to be permanent, but if the record of a series of years be carefully considered, it is, I believe, even possible to arrive at a conclusion with regard to the future ups and downs of the book-market that will to some extent at least be borne out by results. This is not such pure speculation as it seems, for progress is slow in the book-world, and a real, as distinguished from a fictitious, impetus once given is almost certain to continue. The difficulty consists in detecting small initial movements and in gauging their upward or downward tendency, regard being had to intrinsic merit, which has everything to do with the question of the ultimate fate of a book in the market. There are, of course, other considerations—as, for example, the number of copies published to the edition—which are of the greatest importance, so much so that many

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authors of the highest repute are passed over quickly enough in the auction-room because, for one thing, they have had the good fortune to be popular from the first. Sir Walter Scott may be mentioned as one, and perhaps the greatest, of many examples that could be adduced to prove the truth of this assertion. The editions of that prolific author were issued in prodigious quantities, and for that reason were never in much request as collectors' books until a year or two ago, when it was recognized that, although rebound and cut-down copies of the original editions of all his books were common enough, the very reverse was the case with regard to clean copies in their original boards. There was obviously no valid reason why Scott at his best should be neglected while other authors of less ability should be favourably regarded, and so what was, in fact, predicted two or three years ago has actually come to pass: original editions of all Scott's works, provided they are in the same state as when published, but not otherwise, are selling at prices greatly in advance of what they have ever brought before. On the other hand, the rather cool reception accorded the "Limited Edition" movement accentuates the common mistake of supposing that, merely because a small number of copies of a new book are published, they must necessarily on that account become sought after, and therefore valuable. This by no means follows. Scarcity is only one incident in the life of a book; there are many more, such as novelty, sterling merit, utility, and interest of subject; and unless one or more of these qualities are conspicuously present, mere scarcity will not atone for the defect. Some books, no doubt, are prized for no other reason than because they are seldom met with, but they are invariably old or curious, and commonly both. Whatever the reason, it seems clear that these quite modern volumes issued in strictly limited numbers have, as a whole, failed to establish themselves in the open market; and if any appreciable number are held by the dealers, a heavy fall is certain to follow. With the exceptions mentioned, all classes of books are substantially in the same position as they were a year ago, though it may be advisable to mention that the evidence in favour of Scott seems to apply to some extent to original editions of Lytton, which have hitherto been almost entirely neglected. These, if good copies in their original covers, should rise in value in the near future. If dirty, imperfect, or rebound, they are better left alone, in accordance with the general rule that prevails in such cases.

During the year 1893, or, to be more accurate, from December, 1892, to last November, both inclusive, fifty high-class sales by auction have been held in London and the provinces, and will be found reported in the forthcoming volume of 'Book Prices Current.' Nearly 50,000 lots of property, representing probably double that number of books, were brought to the hammer, the total sum realized amounting to 66,470*l.* 15*s.* 6*d.*, a good but not an unusual average. The first sale, comprising the library of the late Mr. F. W. J. Deacon, which was dispersed by Messrs. Sotheby early in December, contained little of importance; and Mr. Elsted's library, which the same firm sold on December 3rd, was very little better. Bateman's 'Orchidaceæ of Mexico and Guatemala,' 1843, folio, brought 9*l.* 15*s.* (half-morocco). A copy of this book had not appeared in the auction-room since March, 1891, on which occasion it realized 6*l.* 15*s.* Hasted's 'Kent,' 12 vols., 1797–1801, 8vo., brought 4*l.* 16*s.*, and the earlier and better edition of 1778–99, in 4 folio volumes, 16*l.* 10*s.* Hodgson's 'History of Northumberland,' the three parts complete, in 7 vols. 4to., sold for 27*l.* 10*s.*, as against 40*l.* in April, 1889, the great difference in price being due to foxed leaves and ill condition. Later on Messrs. Puttick & Simpson disposed of a miscellaneous collection that included a few good books, *e.g.*, Ainsworth's 'Jack Sheppard,' 3 vols., first edition, cloth, uncut, 1839, 6*l.* 12*s.*; a large-paper copy (imperial) of Bewick's 'Birds,' 2 vols., 1805, in the original boards, 8*l.*; Sir Egerton Brydges's 'Restituta,' 18 vols. 8vo., 1814–15, 9*l.* 5*s.* (calf); Egan's 'Life of an Actor,' 1825, additionally illustrated with coloured and other caricatures and numerous scarce portraits, 11*l.*; Thackeray's 'Vanity Fair,' in the original 20 monthly parts, 13*l.* 5*s.*, a cheap set; and a copy of the Kelmscott Press reprint of the 'Golden Legend,' 3 vols. 4to., 1892, 7*l.* (published at 9*l.* 9*s.*). As a good deal of interest is manifested in Mr. William Morris's Hammersmith productions, the sales of the whole year may be conveniently tabulated at once. The following were all in the original covers precisely as when published: 'Recuyell of the Historyes of Troy,' 3 vols. in 2, 4to., 1892, 6*l.* 5*s.*, 29*l.* (vellum); 'History of Reynard the Foxe,' 1892, folio, 2*l.* 11*s.*, 2*l.* 17*s.*, 16*l.* 10*s.* (vellum); Mr. W. S. Blunt's 'Proteus, Love-Lyrics, Songs and Sonnets,' 1892, 8vo., 2*l.* 4*s.* (published at 2*l.* 2*s.*); 'The Nature of Gothic,' 1892, 8vo., 1*l.* 3*s.* (published at 1*l.* 10*s.*); 'Poems by the Way,' 1891, 8vo., 3*l.* 12*s.*, 3*l.* 5*s.* (published at 2*l.* 2*s.*); 'The Defence of Guenevere,' 4to., 1892, 2*l.* 6*s.* (published at 2*l.* 2*s.*); 'A Dream of John Ball,' 1892, 4to., 1*l.* 10*s.* (published at 1*l.* 10*s.*); 'The Story of the Glittering Plain,' 1891, 4to., 4*l.* 12*s.* (published at 2*l.* 2*s.*); and one or two more. These statistics are eminently satisfactory, and, considering the short length of time the Kelmscott Press has been established, would be hard to equal. On December 13th Messrs. Sotheby disposed of "a portion of the library of a gentleman, deceased," a small but exceedingly choice collection. Although there were only 418 lots, they brought 2,411*l.* 11*s.*, showing the large average of nearly 6*l.* Bewick's 'Fables of Æsop,' 1818, and 'Select Fables,' 1820, both on large paper (royal), sold for 13*l.* (calf extra); Blake's 'Illustrations of the Book of Job,' 21 proof plates, 1826, folio, 8*l.* 5*s.*; Theodore de Bry's 'Emblemata,' 1593, 4to., 60*l.* (morocco extra, covered with gold tooling); a set of chronicles from Col. Johnes's Hafod Press, in 25 vols. 4to., 37*l.*; an extra-illustrated copy of Clarendon's 'Rebellion,' 3 vols., large paper, Oxford, 1702–4, folio, 20*l.* 10*s.*; Gould's 'Birds of Europe,' 5 vols. folio, 1837, 85*l.* (morocco super extra); the 'Birds of Asia,' 7 vols. folio, 1850–80, 78*l.* (half-morocco, uncut); the 'Monograph of the Trochilidæ,' 5 vols., 1861, folio, 45*l.* (morocco extra); 'Birds of Great Britain,' 5 vols. folio, 48*l.* (*ibid.*); and the 'Mammals of Australia,' 3 vols. folio, 30*l.* (*ibid.*). A set of the "H. B." sketches, 917 plates, in 9 folio volumes, sold for 25*l.*; McIan's 'Clans of the Scottish Highlands,' 2 vols. 4to., 1857, 8*l.* (morocco extra); a complete set of the Percy Society's Publications, 94 works in 30 vols. 8vo., 1840–53, 13*l.* 13*s.*; Silvestre's 'Universal Palæography,' 2 vols. atlas folio, 1850, 16*l.* 10*s.* (half-morocco); a set of Strutt's Works in 11 vols. 4to., 50*l.* (*ibid.*); a complete set of the Surtees Society's Publications, from its establishment in 1834 to 1890 inclusive, 88 vols. 8vo., in the original cloth, 33*l.*; and a splendid copy of 'Antiquities of the Russian Empire,' 6 vols. in 7, folio, with the 4to. volume of text, 1849–55, 64*l.* Another copy of this same book, without the text, 6 vols. in 4, subsequently sold for 43*l.* Later an assortment of Robert Browning's Poems in 24 vols., all first editions, realized 16*l.* 15*s.* The books were nicely bound by Zaehnsdorf, but the series comprised nothing before 1850, except 'Paracelsus,' 'Strafford,' and 'Sordello.' The next lot consisted of the eight numbers of 'Bells and Pomegranates,' 1841–46, original covers, 8*l.* At the same sale (Mr. H. Walton Lawrence's library) a set of Crowe and Cavalcaselle's art works in 10 vols. 8vo. realized 26*l.* (morocco extra by Zaehnsdorf); a Missal, printed by Plantin on vellum in 1572 at Antwerp, 19*l.*; and a first folio Shakspeare, 25*l.* This copy had the title with portrait, verses, preliminary leaves, and 'Cymbeline,' reprinted in facsimile. No other copy of the first folio was sold during the year, but three copies of the second folio (1632) appeared, and six of the fourth (1685). A quite perfect copy of the former produced 53*l.* (old calf), and of the latter, 19*l.* This has been a bad Shakspearean year, the important sales including only a copy of the 'Merchant of Venice,' first edition, 1600, 4to., 90*l.* (last leaf in facsimile); 'Henry V.,' 1608, 4to., 50*l.*; the folios already mentioned; two sets of Halliwell-Phillipps's edition, 16 vols., 1853–65, folio, which brought 63*l.* and 66*l.* respectively; and Boydell's edition, 9 vols. folio, 1802, 61*l.* (extra illustrated). The last time a perfect copy of Shakspeare's third folio of 1664 was seen in a London auction-room was at the Gaisford sale in 1890 (168*l.*), though a good copy sold at New York in March, 1891, for 950 dollars. Though the third folio is not so important as the first, it seems to be much more difficult to meet with. In June last Messrs. Christie sold Shakspeare's jug and cane for 155 guineas. Very possibly these relics were genuine, for they were bequeathed by the great dramatist to his sister Joan, who married a Mr. Hart, of Tewkesbury, and in the possession of their descendants they remained till the commencement of the present century. Two works which, like Scrope's 'Salmon Fishing' and 'Deer-Stalking,' seem to be getting more expensive every day are Col. Crealock's 'Among the Red Deer,' folio, n.d., 6*l.*, and the same author's 'Happy Hunting Grounds of Loch Luichart,' folio, n.d., 4*l.* 10*s.* A third book, 'Deer-Stalking in the Highlands of Scotland,' 1892, folio, is, however, more valuable than either. Three copies have been publicly sold during the last twelve months for 11*l.*, 12*l.* 10*s.*, and 14*l.* 14*s.* Only 255 copies of the book were printed, and very few reached the hands of the booksellers. Cordiner's 'Antiquities and Scenery of the North of Scotland' and 'Remarkable Ruins and Romantic Prospects of North Britain,' 1780, &c., 4to., brought 92*l.* 8*s.*, a remarkable price, which is accounted for by the fact that seventy-one original drawings by Cordiner, many of them never published, were included in the sale. A set of 298 engravings in mezzotint, after Sir Joshua Reynolds, proofs on French paper, 1820, &c., folio, sold for 53*l.* 11*s.* This sale of Major E. Hill's library, which also included other properties, was remarkable for the number of art books it contained, and the prices realized were considerably above the average.

J. H. Slater.

ENGLISH LITERATURE IN 1893.

The year 1893, in its literary aspect, has been a year given over almost entirely to the younger writers, who have discovered one another throughout its course with unanimous and touching enthusiasm. The older men have been silent, while the juniors have enjoyed the distinction of limited editions and the luxury of large sales. Only one novelist of high renown, Mr. Stevenson, has published a volume; and only one really eminent poet, Miss Rossetti. But a single book by an unknown novelist, 'The Heavenly Twins,' has attained a larger sale than any English novel, probably, since 'Robert Elsmere'; and a publishing firm, the Bodley Head, has achieved the unique feat of living and flourishing entirely on polite literature, mainly verse. There has been a distinctly new growth in the short story (with two or three exceptions, all the best fiction of the year has been in the form of short stories), and along with the short story ("poisonous honey stol'n from France")

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has come a new licence in dealing imaginatively with life, almost permitting the Englishman to contend with the writers of other nations on their own ground; permitting him, that is to say, to represent life as it really is. Foreign influences, certainly, have begun to have more and more effect upon the making of such literature as is produced in England nowadays; we have seen a certain acceptance of Ibsen, a popular personal welcome of Zola, and literary homage paid to Verlaine. What do these facts really mean? It is certain that they mean something.

The visit of Zola, for instance—how impossible that would have been a little while ago! A little while ago we were opening the prison doors for the publisher who had ventured to bring out translations of 'Nana' and 'La Terre'; now we open the doors of the Guildhall for the author of 'Nana' and 'La Terre'; and the same pens, with the same jubilance, chronicle both incidents. To the spectator of the comedy of life all this is merely amusing; but to the actor in the tragic comedy of letters it means a whole new *répertoire*. Not so very many years ago Mr. George Moore was the only novelist in England who insisted on the novelist's right to be true to life, even when life is unpleasant and immoral; and he was attacked on all sides. Now every literary lady is "realistic," and everybody says, "How clever! how charming!" One of the popular novels of the year treats of a question which even men in club smoking-rooms are chary of discussing; another successful book of short stories is remarkable chiefly on account of the hysterical frankness of its amatory abandonment. Both books are by women. Such, then, are the opportunities of the writer of fiction in England at the present moment; and of these opportunities the triumphant visit of Zola is typical.

The visit of Paul Verlaine, too—unofficial, unadvertised, as it was—seems to be significant of much. In the first place, it shows, as in the case of Zola, a readiness on the part of some not unimportant section of the public to overlook either personal or literary scandal connected with a man of letters who has done really remarkable work. But the interest of Verlaine's visit was much more purely literary than that of Zola; his reception was in no sense a concession to success, but entirely a tribute to the genius of a poet. It was one of many indications that literature is coming to be appreciated as literature; that a poet is once more a person of importance. Indeed, for the moment, poetry is actually said to pay; books of verse are really sold, not only to their authors, and the authors receive cheques instead of giving them. A new book of verse has only to be of moderate quality to be at once praised in the papers, at least as much as it deserves. The periodic discovery of new poets is in danger of becoming a little ridiculous; but it is better for the chances of literature than the indifference of the past. As we write we observe the announcement of the *Fortnightly Review* for January, with an article by Mr. Coventry Patmore on 'Mr. Francis Thompson, a New Poet.' Mr. Francis Thompson is the discovery of the year, and his book of 'Poems' is, indeed, of remarkable quality, though not, we venture to think, so very much better than Crashaw as we have lately been assured. But to make this reservation is not to say that he is not far finer than Mr. Norman Gale and Mr. Richard Le Gallienne, who were last year's discoveries; finer even than Mr. William Watson, who was the discovery—was he not?—of the year before. One of these, Mr. Gale, has this year done some more of his charming pastoral work, quite sincere in a sort of delicate insincerity; Mr. Watson has published only one tiny volume of verse, the barren burlesque of 'The Eloping Angels,' which should never have been printed, and a book of prose, 'Excursions in Criticism,' the criticism and the style being alike as immature and unbalanced as his verse is generally mature and accomplished; while Mr. Le Gallienne has forsaken the domesticity of the muse, to officiate, in 'The Religion of a Literary Man,' as the Canon Farrar of the younger generation. The most really poetic of the younger poets, Mr. W. B. Yeats, who has yet to be "discovered" by the average critic and the average reader, has this year published a new volume of verse, 'The Countess Kathleen,' as well as a book of prose stories, 'The Celtic Twilight,' and, in conjunction with Mr. Edwin J. Ellis, a laborious study in the mysticism of William Blake. Mr. Yeats's work, alone among recent work in verse, has the imaginative quality of vision; it has the true Celtic charm and mystery; and while such admirable verse as Mr. Watson's, such glowing verse as Mr. Thompson's, are both superior, on purely technical grounds, to Mr. Yeats's, neither has the spontaneous outflow of the somewhat untrained singing-voice of the younger poet.

Another writer of verse who has not yet been estimated at his proper value, Mr. John Davidson, has also published a new book of poems, 'Fleet Street Eclogues,' and a book of prose, 'A Random Itinerary.' It is difficult to do justice to Mr. Davidson, for he never does justice to himself. His verse is always vivid and striking; at its best it has a delightful quality of fantastic humour and quaint extravagance; but it is singularly uneven, and never, in our opinion, at its best in purely modern subjects. The 'Random Itinerary' is a whole series of happy accidents; but there are gaps in the series. Mr. Davidson strikes one as a man who might do almost anything: why, then, does he not do it? To Michael Field, who has this year published a volume of lyrics, 'Underneath the Bough,' and a play in prose, 'A Question of Memory,' we might put a very different question, and ask why a writer who has achieved excellent work in the poetic drama should attempt prose and the lyric, without, apparently, a special impulse or an exceptional capacity for either. Among new writers, Mr. A. C. Benson has attained a certain quiet degree of success with a book of 'Poems' which contains some careful and accomplished work; and a little volume called 'My Book of Songs and Sonnets,' by Maude Egerton King, which has a profound personal note, the very soul of a woman, appears to have attracted no attention whatever. Nor has an excellent volume of translations into verse, by Mr. G. A. Greene, of 'The Italian Lyrists of To-day,' which is the first introduction to English readers of the very interesting contemporary poets of Italy. Lord de Tabley, who has received a good deal of notice since the reissue of his 'Poems, Dramatic and Lyrical,' might almost be classed among the new writers, so completely were his quaint echoes and ornamental transcripts forgotten. The ultra-modern school of verse has found a new recruit in Mr. Theodore Wratislaw, whose 'Caprices' are fervently *fin-de-siècle*, an interesting attempt to paint impressions in verse; while Count Stenbock, in 'The Shadow of Death,' has succeeded, here and there, in giving expression to curiously morbid sensations. Mr. Oscar Wilde, in 'Salome,' must, perhaps, be included among the English poets, though he has written in prose, and in French.

The one really eminent poet, as we have said, who has published a volume this year, is Miss Christina Rossetti, and it need scarcely be said that her book of 'Verses' is, in verse, the book of the year. So, in fiction, Mr. Robert Louis Stevenson's 'Catriona'—a sequel to 'Kidnapped,' and almost as fascinating as that wonderful romance—is, from a purely literary point of view, the novel of the year. But it is a curious fact that the two novels which have made the greatest popular success, 'The Heavenly Twins' and 'Dodo,' are both by amateurs, and neither of them owes its success to purely literary qualities. Both are undeniably clever, but the one succeeded mainly by the audacity with which it handled what are called "social abuses," the other by the audacity with which it brought real people, people in "society," on the public stage. The one three-volume novel of the year which makes its appeal simply as a piece of literature is 'The Comedy of Masks,' by Ernest Dowson and Arthur Moore. We have not before seen the name of Mr. Moore, but that of Mr. Dowson is familiar to some people in connexion with a few scattered poems of singular charm and sweetness, and a few short stories of a very subtle and original kind. The novel, in which both have collaborated, is in many ways imperfect as a novel; its plot and situations are amateurish; but in the manner of its writing, in its general handling of character, it is fine, assured, masterly; in a word, it is a piece of literature. It is for quite opposite qualities that we place at the head of the short stories of the year Mr. Hubert Crackanthorpe's very remarkable studies called 'Wreckage.' Mr. Crackanthorpe's book is notable by reason of the skill which he shows in giving direct, often brutal expression, in significant incidents, to the hard, bare realities of mainly sordid life. It is daring in the extreme; alike in subject and in method it suggests Guy de Maupassant; there is the same disregard of the soul, the same cynical acceptance of the animal passions as being really at the root of things; but there is not the same perfectly accomplished style. Another book of short stories which clutches at that opportunity for licence on which we have already commented is 'Keynotes,' by George Egerton. That opportunity is more calmly and discreetly taken by Mr. Henry Harland in 'Mademoiselle Miss,' which brings a whiff

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of the boulevards into English air, and by Mr. Frederick Wedmore, whose 'Renunciations' are clever, polite studies in a sort of genteel realism. Mr. Kipling, in some of his 'Many Inventions,' comes very close to the ugliness of life; and Mrs. Steel, the newest novelist of India, has been outspoken enough in her curious, interesting pictures of native life and manners. Miss Olive Schreiner has scarcely done herself justice in the tiny book of 'Dream Life and Real Life'; nor, perhaps, has the brilliant talent of John Oliver Hobbes in 'A Study in Temptations.' Of Miss Braddon and the other novelists who regularly produce their tale of bricks, there is nothing particular to be remarked. Not to the credit of English letters, we must say that by far the most remarkable novel which has appeared in English during the year is a translation, and a translation from a language which has never had a literature: 'Under the Yoke,' from the Bulgarian of Ivan Vazoff.

Passing from prose fiction to the prose which is mainly critical and of the nature of essays, we find two books of permanent value, by two writers who, of all the distinguished men of letters of the day, have written the least, and with the greatest care — Mr. Walter Pater's 'Plato and Platonism,' and Mr. Coventry Patmore's 'Religio Poetæ.' Of the latter we spoke last week, and it is unnecessary to recapitulate; of the former we need but say that it is the most beautiful prose book of the year. Two books by Mr. John Addington Symonds, 'In the Key of Blue' and a study of Walt Whitman, have the pathetic interest of being the last work of an accomplished and devoted man of letters, whose death is the one melancholy event that we have to chronicle in the literary history of the year. Mr. Symonds did too many things to do anything supremely well; but he did nothing that was not full of artistic feeling, and of the most genuine and generous appreciation of every form of art. In criticism pure and simple the two most interesting books of the year are Mr. Gosse's 'Questions at Issue,' which is politely polemical, and Mr. George Moore's 'Modern Painting,' which is fiercely polemical. Mr. Gosse's urbanity and Mr. Moore's intolerance are equally charming, in their various ways; but it must be said that Mr. Gosse never goes so far wrong as Mr. Moore, and rarely comes so close to the soul of things as Mr. Moore sometimes does. A book which is not exactly a piece of literature, but which has literary merit as well as interest of another kind, is Mr. Pearson's much discussed 'National Life and Character.' The publication of Scott's letters, under the editorship of Mr. David Douglas, of Lowell's correspondence, under the editorship of Mr. Charles Eliot Norton, of Lady Burton's life of her husband, and of Mr. Leland's and Mr. Vizetelly's reminiscences, should not be overlooked, and need scarcely be insisted upon; nor the additions to ecclesiastical biography, such as the 'Life of Stanley' and the first half of a memoir of Pusey on a Brobdingnagian scale. Mr. Dykes Campbell's edition of Coleridge must be mentioned as a masterpiece of editing; the completion of Mr. Miles's anthology of the 'Poets and Poetry of the Century' may be chronicled without regret; and the appearance of a second edition of 'Living English Poets,' with seventeen new names in place of the fourteen that have dropped into the past during the ten years now ended, may be welcomed not without satisfaction; for, at all events, whatever the quality of their work, we have now, it would seem, three poets extra.

Literary Gossip.

At the end of January, Messrs. Osgood, McIlvaine & Co. will publish a new collection of Mr. Thomas Hardy's "Wessex Tales," uniform with 'A Group of Noble Dames' and the present edition of 'Tess,' of which book the twenty-third thousand is nearly sold out.

Messrs. Macmillan & Co. will shortly publish a new volume by Mr. Alfred Austin, called 'England's Darling, and other Poems.' The name "England's darling" is that by which Alfred the Great was, Mr. Austin thinks, for centuries best known to the English people. 'The Garden that I Love,' by the same author, which has been appearing in the *National Review*, will be republished in the course of the year in a volume appropriately illustrated.

Messrs. Hutchinson have in the press a volume of short stories by the Hon. Mrs. Henniker, sister of the Lord Lieutenant of Ireland, which is to be published under the title of 'Outlines,' and dedicated to Mr. Thomas Hardy, who, it seems, has expressed a favourable opinion upon the work.

The Hon. Warren Vernon will shortly publish, through Messrs. Macmillan & Co., in two volumes, his 'Readings in the Inferno of Dante, chiefly based on the Commentary of Benvenuto da Imola.' This work, to which Dr. Moore, Principal of St. Edmund Hall, contributes an introduction, will be uniform with the previously published series of 'Readings in the Purgatorio.'

Mr. A. C. Cowley, of Trinity College, Oxford, and Mr. T. G. Stenning, Magdalen College, Oxford, have just left for St. Catharine's Convent, Mount Sinai, in order to continue the investigations begun by Mrs. Lewis and Prof. Rendel Harris.

Mr. Sidney Lee would be glad to hear from those who are in favour of a conference on the subject of parish registers and the question of their security and accessibility. Mr. Lee's address is the office of the 'Dictionary of National Biography,' 15, Waterloo Place.

Prof. D. S. Margoliouth, who has just published the text of two Arabic papyri in the Bodleian Library, is preparing an edition of the Arabic translation of the 'Rhetoric' of Aristotle, according to the unique MS. in the National Library of Paris, and will supplement it with copious notes bearing upon the Greek text. We hope that he will add a photographic page of the MS., which is mostly written without diacritical points, and therefore it is possible to read words in many different ways. He neglected to do so in his edition of the 'Poetics.'

The death of Lord Sandford — better known to the public as Sir Francis Sandford, and long head of the Education Office —has to be recorded.

Miss Frances Forbes Robertson is bringing out through Messrs. Reeves & Turner at the end of January a volume entitled 'The Devil's Pronoun.' It is a book of stories, or rather fantasies, and will be illustrated with numerous designs.

Messrs. Tillotson & Son for this year have secured serials from Mr. William Black, Mr. Hall Caine, Miss Braddon, Mr. G. M. Fenn, Mr. D. C. Murray, Miss Dora Russell, Mr. Henry Herman, Mr. W. Clark Russell, Mr. F. W. Robinson, Miss Florence Marryat, Mr. Joseph Hatton, and Mrs. Hungerford.

Archdeacon Farrar has completed an entire revision of the text and notes of his 'Life of Christ,' and the new edition of this work will be issued by Messrs. Cassell & Co. during the present month.

A new volume by Mr. Augustine Birrell, entitled 'Essays about Men, Women, and Books,' is to be issued by Mr. Elliot Stock.

The death of Mr. Henry Vizetelly, after a lengthy and painful illness, occurred on New Year's Day. A man of great ability and resource, he enjoyed, as his recently published 'Glances Back' serve to show, many opportunities of attaining wealth, especially during the earlier days of illustrated journalism; but he failed to turn them to permanent account. Perhaps his very versatility had something to do with this. He was full of energy, and always ready to turn author, publisher, or newspaper correspondent as occasion offered. He was never daunted by ill success, and as long as his health lasted retained his buoyancy of spirits. In the course of his varied career he had more ups and downs than fall to the lot of most men.

Mr. im Thurn writes from British Guiana:—

"A friend, who knows my interest in my old school, having recently sent into these distant parts a copy of the September number of the *Ludgate Monthly Magazine*, in which appears an article on Marlborough College, I began to read this article with the pleasantest anticipations. Almost at once there arose in me that curious sensation of doing over again something which one has done long before in some unremembered past. But on this occasion the explanation of the sensation very soon followed. For I recognized that rather more than two-thirds of the article I was reading is 'cribbed,' word for word, from an article which I wrote some eighteen years ago for the *New Quarterly Magazine*, which article, after duly appearing in that magazine, was reprinted as one chapter of a book entitled 'Our Public Schools,' which was published by Messrs. Kegan Paul & Co. in 1881. I think the literary dishonesty of the man who now uses my article without a word of acknowledgment, but with some interpolations of his own, deserves notice."

The Jewish pulpit has lost its most gifted orator by the death, which occurred on the 27th of December, of Dr. Adolf Jellinek, of Vienna, at the age of seventy-three. The deceased was also very well known in the field of Hebrew literature. His chief works and editions bear upon the origin and development of the Kabbalah, and on the literature of minor Midrashim. In the last years of his life Dr. Jellinek contributed largely to Hebrew bibliography.

On the 19th of last month there passed away at Heidelberg, in his eighty-first year, in consequence of an attack of influenza,

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Dr. Alois Sprenger, one of the most distinguished of Arabic scholars. Born in Tyrol in 1813, he studied medicine at Innsbruck, but at the same time he devoted himself to Oriental languages, especially Arabic, and his interest in them induced him, after his medical examination was passed, to visit Silvestre de Sacy at Paris. Soon after, he entered the service of the East India Company as a military surgeon. In India, however, he passed into the Educational Department. Dr. Sprenger was for a long time director of the Mohammedan schools, and in this capacity acquired such extensive knowledge of Islamic sciences that he became famous in historical research, especially as regards Mohammed. He published in India a number of treatises, among which were his first attempt at a life of Mohammed and editions of Arabic and Persian works. He then collected a quantity of Oriental MSS., which are now in Berlin. He made for the King of Oude a catalogue of his library, which was unfortunately soon after destroyed by fire. After his return from India he went to Berne, and was made Professor of Arabic in the university there. Later he retired to Heidelberg, where for the last twelve years he had spent a quiet life. His principal works are his 'Lebensgeschichte Mohammeds,' in three volumes, and his 'Alte Geographie auf Grund des Ptolomäus.'

The Swiss historian Georg von Wyss died in Zurich, of which city he was a native, on December 17th, in his seventy-seventh year. He held the Chair of History in the university for several years, and had been president of the Swiss Geschichtsforschende Gesellschaft since the year 1854. His wife, a worthy colleague of her husband, died only a few hours before him. They had celebrated their "golden wedding" during the year.—Madame Eliza Wille, who was a native of Hamburg and the author of several novels and poems, has just died at Zurich, at the age of eighty-four. She had taken an active part in the movement of "Jung Deutschland," and was married to a journalist, Dr. François Wille, whose scar-covered face is described by Heine in Caput XXIII. of his poem 'Deutschland.'

The only Parliamentary Paper likely to interest our readers this week consists of some further correspondence respecting a Proposal made by the Government of the United States for the Settlement of International Disputes by Arbitration (1*d.*).

SCIENCE

SIR SAMUEL WHITE BAKER.

With Sir Samuel White Baker, who died on December 30th at his residence of Sandford Orleigh, near Newton Abbot, there has passed from our midst the last of the three men with whose name the discovery of the Nile source will for ever be most closely associated. Baker was born at Thorngrove, Worcestershire, on June 21st, 1821. He received an excellent education, and when still a young man, in 1845, proceeded to Ceylon, where he won experience and even fame as a sportsman, but failed in the commercial enterprise which had taken him to that enchanted island. After his return to Europe he married a German lady from Pest, who proved his faithful companion throughout all his subsequent travels. For a time he superintended the construction of a railway from Varna to Rushtchuk; but his spirit of adventure and love of sport found little satisfaction in such a humdrum occupation. Early in 1861 he proceeded to Egypt with a vague hope of being able to meet his old friends Speke and Grant, then on their way from Zanzibar to the Upper Nile. He spent a full year in the sportsman's paradise watered by the Atbara and other Nile tributaries rising in Northern Abyssinia, and thus only reached Gondokoro on February 2nd, 1863. A fortnight afterwards he was joined there by his friends, and whilst they proceeded on their way to Europe, he remained behind to discover the only missing link which connected the river issuing out of the Victoria Nyanza with the river which flowed past Gondokoro. After suppressing a mutiny among his men by timely concessions, he started for the south. He visited Kamrasi, the ruler of Unyoro; and on March 14th, 1864, he saw lying below him the lake of which he was in search, and upon which he bestowed the name of Albert Nyanza. For thirteen days he followed the eastern shore of that lake, visited the Murchison Falls, and then proceeded home, fully satisfied that the Nile problem, in all its essential features, had now been solved. At home he met with an enthusiastic reception. The Royal Geographical Society had already voted him its Patron's Medal, the Royal Society elected him one of its Fellows, and the Queen bestowed upon him the honour of knighthood.

Whilst in the Sudan and on the Upper Nile Baker had became deeply impressed with the horrors of the slave trade. He hoped to be able to abolish this scourge by annexing the whole of this region as far as the lakes to the Egyptian dominions, and opening it to legitimate commerce. The Khedive, either tempted by the promised extension of his dominions or anxious to gain favour in the sight of England, entertained his propositions, and Baker was thus able to leave Khartum in February, 1870, at the head of a small army. Fortune, however, did not smile upon him. Like Cæsar's centurions he found the Nile choked with masses of vegetation, but unlike them he did not turn back, but forced his way up a side channel, the Bahr Zeraf. It was thus April, 1871, before he reached Gondokoro. Two years were spent by him fighting slave-dealers and natives, and in Unyoro he might have come to a disastrous end had not the timely approach of a friendly army sent by King Mtesa produced a diversion in his favour. In April, 1876, he finally left Gondokoro for Europe, never again to return to Africa as an explorer or reformer, being content to seek sport in Cyprus and in other countries more readily accessible and more attractive than the regions of the Upper Nile. Yet he ever took a deep interest in the future of Africa, and no one protested more strongly than he did against the abandonment of the Sudan.

Baker's work as an explorer was well done. He laid down his routes with the aid of astronomical observations, determined the altitudes of the places he visited, and collected vocabularies of native languages. In all this he found a useful help in his wife, Lady Baker, and, during his second expedition, in his son Lieut. Baker.

The accounts of his travels and sporting adventures are models of what such books should be, and enjoyed a well-deserved popularity in their day and continue to do so. They include 'The Rifle and the Hound,' 1855; 'Eight Years' Wanderings in Ceylon,' 1855; 'The Nile Tributaries of Abyssinia,' 1867; 'The Albert Nyanza,' 1866; 'Ismailia,' 1874; and 'Cyprus as I saw it in 1879.' The discovery of the Albert Nyanza was announced in a letter to the *Athenæum*, which appeared on July 15th, 1865.

PROF. MILNES MARSHALL.

We regret to record the death of Prof. A. M. Marshall, killed by a fall on Scafell on Sunday last. He was born in 1852, and graduated at Cambridge in Natural Science in 1874. After assisting his friend the late Prof. Balfour for a short time, he entered at St. Bartholomew's Hospital, intending to follow the medical profession; and although he gave up this idea on his appointment to the Chair of Zoology at the Owens College, Manchester, he proceeded to the degree of M.D. at Cambridge. He was formerly a Fellow of St. John's College, and was a D.Sc. in the London University; in 1885 he was elected a Fellow of the Royal Society.

His original contributions to science were not numerous, and related chiefly to the morphology of the vertebrate head. Of late years he had largely occupied himself with academic business, and his loss will be greatly felt at the Victoria University and the Owens College. The unflagging energy and spirits which made him a most capable organizer and administrator were never more clearly shown than in his secretaryship to the successful British Association meeting at Manchester in 1887. His text-books 'The Frog' (1882), and 'Practical Zoology' (1886) in conjunction with Dr. Hurst, are, and are likely to remain, in deservedly high favour; the last one, 'Vertebrate Embryology,' was noticed in these columns a few weeks ago.

SOCIETIES.

Linnean.—*Dec.* 21.—Prof. Stewart, President, in the chair.—Col. Sir H. Collett and Mr. H. H. Johnson were admitted, and Messrs. G. E. Greene and A. G. Tansley were elected.—Mr. P. L. Simmonds exhibited a collection of New Zealand mosses formed by Mr. G. W. Simmonds while surveying in H.M.S. Pandora.—Mr. Murray offered some critical remarks on the nature and value of the collection, which the owner was understood to say would be presented to the Botanical Department of the British Museum.—The President exhibited and described two curious examples of associated ants and plants, namely, *Iridomyrmex caudatus* with *Myrmecodia beccari* and *Camponotus planatus* with *Pseudomyrma belti*, the plant being *Acacia hindsii*.—Mr. J. E. Harting exhibited some shells of *Planorbis corneus* which had been found by the riverside at Weybridge, and which from some unascertained cause were curiously bisected. Alluding to the piscivorous habits of the water shrew, *Sorex fodiens*, he suggested that it might be the work of this little animal.—Mr. A. D. Michael thought it likely to be the result of frost, the lower half of each shell being preserved by being imbedded in or adherent to the frozen mud.—Referring to a MS. letter of Dr. S. Hales (the author of 'Vegetable Staticks,' and a friend and neighbour of Gilbert White), which was exhibited by Mr. G. Murray, an excellent engraved portrait of him was exhibited by Mr. Harting, who made a few remarks upon his life and work. As this portrait was not to be found amongst the 600 engravings of "Scientific Worthies" recently presented to the library by the late Lord A. Russell, he offered it for the acceptance of the Society.—On behalf of Mr. H. N. Ridley, Director of the Gardens and Forests Department, Singapore, the Secretary read a paper dealing with all the Orchidese hitherto recorded from Borneo.—In the discussion which followed, Mr. C. B. Clarke made some interesting remarks on the distribution of these plants in the Indian and Indo-Malay regions, and on the way in which a knowledge of the species had been gradually acquired and extended.—On behalf of Mr. R. Spruce (whose unexpected death the Society has had recently to deplore), Mr. A. Gepp gave an abstract of a paper on the Hepaticæ collected by Mr. W. R. Elliott in the islands of St. Vincent and Dominica, including thirty new species, and took occasion to describe in some detail the nature and extent of Mr. Spruce's work, which he characterized as a most careful and excellent contribution to botanical science. The paper was accompanied by a series of minute and beautiful drawings.

Historical.—*Dec.* 21.—Sir M. E. Grant Duff, President, in the chair.—The following were elected Fellows: Alice Gibbons, E. E. Wild, W. A. Shaw, A. W. Andrews, J. Bonwick, and Luigi Schiaparelli.—A paper was read by Mr. C. R. Beazley 'On the Colonial Empire of the Portuguese to the Death of Albuquerque.'—A long and interesting discussion followed, in the course of which Mr. Beazley's views were examined and criticized in detail by Mr. Morse

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Stephens and Major M. Hume.—Dr. Wells (Harvard, U.S.A.) pointed out that the actual discoverers of the New World were largely indebted to the colonial enterprise of the Portuguese.

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'The Pond and its People,' Rev. Dr. Dallinger.
— Institute of British Architects, 8.
— Aristotelian, 8.—Mr F. H. Bradley's "Appearance and Reality."—Mr H. W. Carr.
— Royal Academy, 8.—'Painting,' Mr J. R. Hodgson.
— Surveyors' Institution, 8.—'Trade Claims,' Mr R. J. Harper.
— Library Association, 8.—'Scientific Text-Books and the Question of the Disposal of Out-of-Date Editions,' Mr A. Clarke; 'Plan for a Closer Union between Public Libraries and other Public Educational Institutions, with the Outlines of a Plan,' Mr J. Y. W. MacAlister.
Tues. Royal Institution, 3.—'Air: Gaseous and Liquid,' Prof. Dewar. (Juvenile Lecture.)
— Geographical, 4.—'Mountains,' Mr. D. W. Freshfield. (Juvenile Lecture.)
— Biblical Archæology, 8.—Anniversary Meeting; 'Tarshish and Navigation among the Jews,' Rev. A. Löwy.
— Civil Engineers, 8.—'Concentration and Sizing of Crushed Minerals,' Mr M. M. Cummans.
— Colonial Institute, 8.
— Society of Architects, 8.—'Proposed Public Improvements at Charing Cross,' Mr W. Woodward.
— Anthropological Institute, 8½.—'Two Funeral Urns from Lochcheo,' Prof. B. H. Chamberlain; 'Ethnological Notes on the New Hebrides,' Lieut. B. T. Somerville; 'The Arunga and Marumbo Ceremonies among the Tshinyal, and other Notes,' Mr L. Doole.
Wed. Society of Arts, 7.—'Plants: their Foes and Defences,' Mr. W. Gardiner. (Juvenile Lecture.)
— Geological, 8.—'Rhætic and some Liassic Ostracods of Britain,' Prof. T. R. Jones; 'Leigh Creek Jurassic Coal-Measures of South Australia,' and 'Physical and Chemical Geology of the Interior of Australia. Recent Subaerial Metamorphism of Aeolian Sand into Quartz, Quartzite, &c.,' Mr J. Parkinson.
Thurs. Geographical, 4.—'Mountains,' Mr D. W. Freshfield. (Juvenile Lecture.)
— London Institution, 6.—'Shakespeare in Relation to his Contemporaries in the Fine Arts,' Mr Wyke Bayliss.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder.
— Royal Academy, 8.—'Painting,' Mr. J. R. Hodgson.
— Mathematical, 8.
— Electrical Engineers, 8.—President's Inaugural Address.
— Antiquaries, 8½.—Election of Fellows.
Fri. Astronomical, 8.
— Philological, 8.—Dictionary Evening.

Science Gossip.

University College, Gower Street, is to make a new departure. During Easter Term Dr. L. E. Hill, Assistant-Professor of Physiology, will give a practical course of instruction in psycho-physiology. The course will take the student methodically over the several senses, and familiarize him with the methods by which the new branch of science known as physiological psychology or psycho-physics determines the precise manner in which sensation varies, both quantitatively and qualitatively, with variations of the stimulus, of the particular portion of the sensitive surface stimulated, and so forth. This is, we believe, almost the first attempt in this country to give to students systematic laboratory instruction in those experimental methods of investigating sense-phenomena which have already borne such valuable fruit in Germany and America. As supplying an exact and practical method of measuring sensibility the course should further prove valuable to teachers and others.

The translation of Theophrastus 'De Ventis' and 'De Pluviarum Signis' which Mr. J. G. Wood is preparing will be sent to press when Padre Denza's photograph of the marble in the Pio Clemente Museum is received. Mr. G. J. Symons will receive subscribers' names at 62, Camden Square. Mr. Wood supplies a long introduction dealing with Aristotle's theory of the winds.

The general meeting of the Association for the Improvement of Geometrical Teaching is to be held at University College, Gower Street, on Saturday next. A new undertaking will be proposed by the Council, viz., the establishment of a journal of elementary mathematics, to appear thrice a year, and to be specially devoted to such subjects as are usually taught in secondary schools.

FINE ARTS

SERIALS.

The Art Journal, 1893. ('Art Journal' Office.)—The most ambitious and, on the whole, the most complete essay in this instalment is Miss Julia Cartwright's intelligent but rather gushing article on 'Edward Burne-Jones, A.R.A.' But the best piece of criticism in the volume is a too brief article, 'Impressionism in France: a Debateable View,' signed "G. B. B." (M. Berne-Bellecour), which, though ending with "à suivre," has not as yet been continued. There is, of course, a great deal of amateurish writing in the volume; but, on the whole, the letterpress is at least as good as usual. Mr. W. Armstrong dilates on the Irish National Gallery as if it were a great institution, and writes sensibly about the Tate Collection and Michael Angelo. To say that Mr. L. F. Day has contributed much is to congratulate the *Art Journal*; the same may be said of Mr. J. Brett's belligerent article on texture. Mr. W. Crane furnishes a humorous and good-humoured reply to some puzzle-headed criticisms (which he had better have ignored) on his own opinion of Mr. Whistler. Mr. J. E. Hodgson and Mr. F. Eaton write on the Royal Academy, and Mr. H. Wallis on Chinese and Japanese bronzes. Most of the plates and cuts are excellent.

The Portfolio, 1893, edited by P. G. Hamerton (Seeley & Co.), is more really than most of its rivals "an artistic periodical." As we have already mentioned, this, the twenty-fourth volume, is its final appearance in the present form, although its well-won reputation is worthily sustained by the cuts and plates, and the letterpress that accompanies them. It contains some capital essays, first among which stands a thoughtful and tasteful estimate of the comparative merits of MM. Dalou and Rodin, by Mr. C. Phillips, with which we do not entirely agree, because we are not able to rank either of the clever French sculptors so highly as he does. Mr. Hamerton's lively review of M. Corroyer's too patriotic book on Gothic architecture is capital. Several of the articles having reappeared in other forms, and, as such, been noticed in these columns, we shall not again refer to them, although they fill the greater portion of the volume. Besides these we have read with pleasure Mr. C. Phillips's essays on Perugino; Mr. Hamerton's accounts of Meissonier, and the Médaille d'Honneur at the last Salon, the latter including much sound and learned criticism we heartily agree in; M. E. Müntz's discriminating notice of 'L. da Vinci and the Study of the Antique'; and Mr. Watkiss Lloyd on 'The Picturesque in Homer,' a learned, penetrating, and sympathetic dissertation.

The Magazine of Art, 1893 (Cassell & Co.), fully retains the position coveted for it as a bright, varied, and thoroughly popular collection of papers, the greatest defect of the majority of which is their unwise brevity and insufficiency. Most of the cuts are better than they usually are in publications for the general public, while the more ambitious instances leave nothing to complain of, and have much to praise. The interesting 'Illustrated Note-Book,' to the value of which we have already referred, is as acceptable as ever. The articles we like best are that of Mr. H. Silver on 'The Art Life of John Leech'; that of Mr. Alma Tadema on 'Art in its Relation to Industry'; 'Design,' by Mr. W. Crane, a first-rate analysis; and 'St. Anne,' by Mr. A. Marks. These are the freshest contributions, but the volume comprises more or less excellent, competent, and clever essays by Mr. F. Wedmore, Mr. T. Watts, Prince Karageorgevitch, Mr. Brett, Mr. Meynell, Mr. C. Phillips, Mr. W. Armstrong, and Mr. J. E. Hodgson. Mr. Spielmann writes variously and copiously, but always with animation. There is too great lack of critical faculty and knowledge in the papers on the art galleries and collections of English amateurs, which are seldom worthy of a magazine of art.

The Studio. Vol. I. 1893. ('Studio' Office.)—This is the latest, and not the largest or best-equipped, aspirant to a position as an art journal, but it has an individuality of its own, being more artistic, or rather more decorative, than its elders. It appears to be feeling its way for a public and as yet to be hardly sure of its right to exist. Photography, as art or not as art, seems to trouble the promoters considerably, and this volume continues what, to those who can read between the lines, is an amusing correspondence of artists, professors, and amateurs, on whether the camera has done more good or harm to design. Most of the cuts (there are no plates) are satisfactory, if not good, but we do not see why such rubbish as deforms pp. 186, 187, and 188, and pp. 242 and 243, need be reproduced in what aims to be an artistic journal. On the other hand, the marine sketches of Mr. Henry Moore are distinctly valuable, and the letterpress generally is promising because it is intelligent and sympathetic.

The Vanity Fair Album. Vol. XXV. 1893. ('Vanity Fair' Office.)—The youthful King of Spain fares ill in the portrait by an anonymous draughtsman, who has given him two (!) violent casts in his eyes; but still more ungallant is Mr. L. Ward, who has made a wretched likeness of the Princess Victoria Mary of Teck. 'On the Terrace,' a group of statesmen and politicians, is not up to the mark, and little better than a caricature. "Spy's" 'Duke of Somerset,' on the other hand, is very good, like most of his portraits, which include the capital 'Sir F. S. Hunt' and 'Mr. Alpheus Cleophas Morton,' on the latter of whom the cartoon will confer a painful immortality. The head of 'Lord Thring,' by the same draughtsman, is admirable and full of kindly humour, nor is his genial 'Duke of Beaufort' unworthy of his brush. "Stuff," a new hand, does not ill with 'Sir J. Rigby.' "Jehu Junior's" remarks on 'Mr. W. G. E. Macartney' are good-naturedly incisive; and "Spy's" portrait of that legislator ought to become a heirloom in Ulster.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(First Notice.—English Pictures.)

This, the twenty-fifth exhibition of the series, is chiefly remarkable for the general merit and interest of its British section, comprising a collection of pictures by Hogarth, Reynolds, and Gainsborough, and of the works of Stothard, Blake, and the late Mr. Pettie. The developed schools of Italy are not seen to so much advantage as usual, but of the primitives of Italy and the Low Countries there are some excellent and characteristic specimens; there are no Spanish paintings; and, with the exception of a superb Van Dyck of his Genoese period and two other good pictures by him, a tolerable Rubens, one acceptable Rembrandt, two Halses, an Ochterveldt, and a more interesting than beautiful Vermeer, the later schools of Holland and Flanders are hardly so strongly represented as in former years. We should add that the number of pictures unexhibited till now is great. The chief contributors are Her Majesty, Mr. Agnew, Lord Amherst, Lady Burdett-Coutts, Lord Burton, Mr. C. Butler, Mr. Falcke, Mr. Heseltine, Capt. Holford, Mr. C. A. Ionides, Mr. C. Morrison, Mr. H. Vaughan, Lady Wallace, and Mr. J. Wertheimer.

The only painter born in England during the seventeenth century who is represented on these walls is Hogarth (1697-1764), whom it is always instructive and pleasant to meet, especially when, as is the case with Mrs. Deodes's *Wedding of Mr. Beckingham and Miss Corbett* (No. 98), the example has not been seen till now in a public gallery, nor engraved, nor even mentioned in any of the catalogues of Hogarth's works. A few such pictures have turned up from time to time. They belong to that period, soon after his marriage in 1729, when, as he said himself, he "commenced painter of small Conversation-Pieces, from twelve to fifteen inches high; which, having novelty, succeeded for a few years." The primitive character of the technique indicates that No. 98 was painted about

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1739. Some indications of unwonted carelessness on the part of the artist militate against its being a Hogarth. Still, for our part we have no doubts of its genuineness. As the wedding occurred in 1739, and the costumes agree very well with the period as well as with the style of the master at the date, 1740, of 'The Four Times of the Day,' two of which series were here in 1885 (44 and 48), there is less difficulty in accepting this highly attractive work as genuine. Where it came from and how it escaped notice till now are matters we should like to hear accounted for. The charm of the colour of its leading features is all in its favour, and is delightfully distinct in the pearly hues of the dresses of the bride and her groom, and in the sound and bright flesh painting. The general design, a mixture of humour and quaintness, is decidedly Hogarthian, and especially so is the group of chubby Cupids floating in the air above the heads of the happy pair, and emptying over them the very substantial contents of a huge cornucopia; quite Hogarthian too are the prim proprieties of some of the lookers-on, and the painter's tendency to exaggerate the characteristic features of his sitters. On the other hand, Hogarth, who was mostly loyal to the laws of perspective, was napping when he drew so ill the altar-rails, a sort of pen in which the officiating parson—the type of an eighteenth century vicar—stands. The execution of this interesting picture is very slight and unequal, and the too monotonous brown of the architecture indicates that the artist never saw the church he depicted.

Of the eleven Reynoldses on view this year several are admirable, but as a whole they hardly do him justice. The collection is not such as we have often had the pleasure of seeing here on former occasions. Sir James D. Linton's *Venus disarming Cupid* (4) is a late example, somewhat slight, rough, and badly drawn. Venus, a model, and the chubby boy, are less spiritual than ordinary with Reynolds. No. 4 must not be confused with a very similar composition, earlier and better known, of two figures, called 'Venus chiding Cupid for not learning to cast Accounts,' which was last exhibited at the Grosvenor Gallery in 1884 by Lord Northbrook. The latter picture was engraved by Bartolozzi, and it is probably the 'Venus chiding Cupid' painted in 1776, and sold to Sir B. Boothby, and afterwards purchased of him by Sir T. Bernard, who lent it to the British Institution in 1813. The point is open to question, and Walpole's comment on the "chiding" picture at the Academy in 1771, that it is "charming, but the drawing faulty," would apply to either Sir J. D. Linton's or Lord Northbrook's Reynolds. A third Cupid is in a picture that belonged to Lord Charlemont in 1865. The carnations of No. 4 are florid, rather heavily painted, and approach the "brandy-bottle" type exemplified in 'Hercules strangling the Serpent.' The *Portrait of Mrs. Treby* (12), a not quite finished life-size bust in white, is attractive, owing to the dainty and refined air and expression of the high-bred face, the taste of the coiffure and dress. The ermine robe and the flesh tints assort charmingly. Mr. Treby was a great man at Plimpton, and his wife was a "Trelawny of the old descent." The picture, with this name, was unknown till now, and, being incomplete, has doubtless not been exhibited before. *The Portrait of Lady Wray* (16) is a mediocre Reynolds, and the present condition of the face suggests that it has been made "beautiful for ever." Mr. W. Lee lent it as No. 2 to the Academy in 1882. The lady sat in April, 1767, and her picture was the subject of a note in Reynolds's book, "Lady Wray to be framed in oval, and sent to Sir Cecil Wray, at Sommer Castle, near Lincoln, May 18"; and, again, to the effect that it had been painted with wax, Venice turpentine, and pigments ground in oil. *Lady L. Phipps and her Son* (18) was painted about 1758-59, and its rosy tints have mostly vanished, leaving the solid and careful underpainting of bluish colour and grey quite sound. The lady was the eldest daughter of John, Lord Hervey, and wife of the first Lord Mulgrave. "Master Phipps," probably the boy before us, sat to Reynolds five times in June, 1757. This group has not been seen before, perhaps because there was no exhibition until 1760, the year after it was finished. The next Reynolds, *Boy with Bunch of Grapes* (24), is much better known, and lately became the property of Sir C. Tennant, who showed his taste in buying a picture in such perfect condition, and in which the drawing is unusually good and the modelling solid, while the wondering look of the boyish eyes, seen through the shadow of the drooping mass of curling hair which falls upon his forehead, is particularly charming. The drapery of white and saffron is painted with firm and sweeping touches by a powerful brush. The analogous 'Boy eating Grapes,' which Spilsbury engraved after Sir Joshua, and which, as Dr. Hamilton noticed, was so named by Northcote when the property of "Sir J. F. Leicester, late Mr. Shelley's," is nearly naked and there is a basket of grapes on a table. The picture before us is, technically speaking, the best Reynolds in the galleries, although it is, perhaps, the least ambitious.

One of the best known of Sir Joshua's portraits, the three-quarters-length, life-size figure of *Sir Jeffery Amherst* (127), has never appeared to us very interesting, except for its subject, good condition, and vigour. Sir Jeffery is supposed to be looking at the landscape, which represents one of the scenes of his exploits in Canada, with the St. Lawrence and boats full of troops, and this background is a fine example of the master's great success in that sort of painting, a success which several other pictures on the adjoining wall here go to prove. Although quite middle-aged when he sat to Reynolds for this picture, in May, 1765, the old soldier survived his painter, and was more than eighty years of age when he died, August 3rd, 1797. There is a small equestrian portrait of him by Sir Joshua, which Sir F. Bourgeois bought at the artist's sale in 1796; it next belonged to the Countess of Essex (Miss Stephens), and was lent to the Academy in 1870. The picture before us has been for 130 years a heirloom at Riverhead. In 1766 James Watson made from it one of his capital mezzotints. It first appeared in public with the Reynoldses collected at the British Institution in 1813, as 'Portrait of Lord Amherst,' and again in 1843; it was at the National Portrait Exhibition of 1867, and at the Grosvenor Gallery in 1884, and is a capital specimen of Reynolds's solid manner. A certain dryness and greyness differentiate it from such contemporary Reynoldses as 'Lady C. Beauclerk,' 'Miss Murray' (which was lately here), 'Lord Pembroke,' and 'Lord North.' *Mrs. J. Powys and her Daughter* (128) are dressed, according to Reynolds's custom at the period (1777) when the work was painted, in warm white semi-classic draperies, enriched with gold, pink, and red. The chromatic scheme is pleasing enough to place the picture in the first rank, in that respect, among the artist's productions. The charm of its coloration remains, despite some failure of the roses of the flesh, and originally it must have been a choice piece, its brightness and its gay tints helping it to be highly attractive. Nevertheless it had not been seen till 1824, when the then Earl of Denbigh, the lady's descendant, lent it to the British Institution; the late earl lent it, in 1873, to the Academy, and again, in 1891, to the New Gallery. In Reynolds's pocket-book we find entered under February, 1778, a second payment of 112*l.* 17*s.* 6*d.* for "Mrs. Powis, for Self and Daughter." Such a price as 225*l.* 15*s.* for two life-size whole-length figures like these would disgust a fashionable portrait painter of our time. The child lived till 1852, one of the last survivors of Sir Joshua's sitters. The design is marked by the artificial pose of the figures, their somewhat affected air, and false graces; only the faces and hands are by Reynolds. The admirably painted and ably modelled draperies are clearly, apart from their general character and disposition, not the accomplished work of poor Peter Toms, R.A., the President's ablest and most tasteful drapery painter, whose sense of style, feeling for colour, and firm handling are not to be detected in this creditable piece of work, or in 'Mrs. Carnac' (131) and 'Lady Sunderlin' (134), in which the draperies are undoubtedly by the craftsman of No. 128. Marchi was probably the drapery painter employed.

Mrs. Carnac (131), a famous portrait in its way, was painted by Sir Joshua in 1777-8, and except, perhaps, as an anonymous 'Portrait of a Lady,' not exhibited until the late Sir Richard Wallace lent it to the Bethnal Green Museum in 1872. It is well known through the capital mezzotint, "Published June 10th 1778 by J. R. Smith No 10 Batemans Buildings Soho Square," a print so popular that it exists in four states, and lastly bore the imprimatur of H. Humphrey, of New Bond Street. The plate is believed to be still in existence, but it is deplorably worn. The only daughter of Mr. Thomas Rivett, of Derby, M.P., the lady was well known in the *ton* in the third quarter of the last century, and distinguished by her good taste and accomplishments; she married a brilliant officer in the East India Company's army, who, after many exploits, died in 1800. The picture is, despite its somewhat artificial graces and *minauderie*, a charming illustration of the times when the "hoop and hood" were beginning to go out of fashion—a result which was, perhaps, partially due to the influence of Reynolds at the period of this portrait, when he greatly affected such quasi-classic draperies as enhance the figures of Mrs. Powys, Mrs. Carnac, and Lady Sunderlin, figures which, it is permitted to suspect, were sometimes improved by the artist: at least, the figures of the matrons, as well as the maids, Reynolds painted at this epoch are so strikingly alike as to suggest the influence of the models, if not of the lay figures with whom Peter Toms and his fellows were closeted in the back regions of the house in Leicester Fields. The draperies have nothing of the somewhat harsh and dry modelling of Northcote, who, besides, left Reynolds in 1776, and they glow with clear warmth, being in harmony with the bright and pure flesh tints of the lady, and the truly fine landscape, in which we recognize the hand and poetic feeling of Reynolds himself. The late Lord Hertford gave, in 1861, 1,795*l.* 10*s.* for 'Mrs. Carnac.' It is in excellent condition, and, if not quite intact, has been most ably restored. This picture belongs to the period of "The Dilettanti Society" groups, 'The Countess of Powis' (which Val. Green engraved), 'Master and Miss Parker' (belonging to Lord Morley), and 'The Young Fortune-Tellers' (which was till lately at Blenheim, and was lent by Sir C. Tennant to the Academy in 1891). We refer to these fine contemporaries of 'Mrs. Carnac' because the painting of the draperies in each of them is curiously different from that of Nos. 128, 131, and 134, which, as we have remarked, closely resemble each other. *Lady Sunderlin* (134) was painted in June, 1788, or ten years later than 'Mrs. Carnac,' and under similar conventions which detract so much from the undoubted merits of the pictures they were employed upon that the portraits excite but a languid sort of interest in the minds of any but experts. The schemes of the tones, coloration, designs at large, and even attitudes and expressions, though these pictures extended over a considerable period of Reynolds's practice, differ from each other only owing to the personal characters of the sitters, and to the greater or less warmth of the lighting of the canvases. 'Lady Sunderlin' was painted with 'Lady Elizabeth

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Foster,' now at Chatsworth, and the still more renowned 'Simplicity,' in the flesh of which we recognize Sir Joshua's touch to be slightly less firm than before. 'Lord Heathfield,' now in the National Gallery, was at the Academy in the year 'Lady Sunderlin' was painted. It must not be forgotten, however, that 'Lord Heathfield' is now, as a piece of flesh painting, very different from what it was originally, while the flesh of 'The Sleeping Girl,' now at Broadlands, which resembles that of 'Lady Sunderlin,' proves the comparatively unimpaired condition of both the examples. The next Reynolds, *Lady Frances Marsham* (136), was at the Academy in 1777 as "No. 283. Portrait of a Lady." It seems to have received additional touches of Spanish red on the cheeks, and to have been otherwise not unskilfully repaired. Painted in November, 1776, it belongs to the same class as the whole-length portraits of ladies we have already mentioned. The account-book of Reynolds records the receipts on "Nov., 1776, Lady Frances Marsham, 75*l.* 5*s.*," a first payment, and "Oct., 1777, 75*l.*," a second and final instalment. A three-quarters-length version of this portrait was lent by the late Earl of Carnarvon to the British Institution in 1851, and to the Grosvenor Gallery in 1884; that before us is, doubtless, the original and more important picture. It was at the Academy a second time in 1875, and, as No. 256, lent by the Earl of Romney. It now belongs to Lord Burton. Reynolds painted the lady's husband and his sisters, a group of whole-length figures, and, for the Society of Arts, his father, Lord Romney, a whole-length in peer's robes, which is now in the Adelphi. Portraits, all by Reynolds, of the lady before us have been exhibited under her maiden name, under the family name of her husband, and under the title to which he attained. She sat as "Lady Frances Marsham" for this portrait, and it ought to be called so still. The last of the Reynoldses we have to notice is the half-length figure of the ill-starred Francis, *Marquis of Tavistock* (137), husband of the Lady Elizabeth, one of the fair Keppels, who is said to have died of grief at his death from a fall from his horse while he was hunting near Dunstable, March 22nd, 1767. No. 137 was painted between August, 1765, and February, 1766, and till a few years ago remained at Quiddenham; it was at the Grosvenor Gallery in 1885. The Duke of Marlborough has, or had, another portrait of this young nobleman by Reynolds. J. Watson mezzotinted one of these portraits, with a statuette on the table, on which the sitter leans his elbow.

F. Cotes, a capital portrait painter, whose reputation has been obscured by the greater celebrity of his contemporaries, was born three years after Sir Joshua. The Academy might do worse than collect a representative group by the able painter of Lord Burton's portrait of *Master Smith* (38). It is noteworthy because of its careful and learned painting and sincerity rather than on account of any spontaneity or *verve*. Somewhat cold and unsympathetic as it is, the picture indicates why its skilful painter failed to touch a world which turned to greater masters, though it did not quite abandon him. Good as it is, one sees that Cotes never put a thing into his pictures which he did not find in the externals of his sitters; on the other hand, you might rely on him for a likeness.

It is pleasant to turn from Cotes's commonplace to Gainsborough's brilliant productions, nine in number, and including landscapes as well as portraits. The anonymous *Portrait of a Lady* (22), lent by Mr. Joseph, is not a particularly good example; the carnations are, for Gainsborough, unusually waxy, if not opaque, although at the period of this work the master commonly exaggerated, rather than otherwise, the freshness and clearness of his flesh painting. The picture may have been repaired, a perilous, though sometimes inevitable proceeding with a Gainsborough. It is, of course, impossible to trace its history. *A Page* (31) is a large, vividly coloured, life-size sketch in the manner of 'The Blue Boy,' though much looser and worse drawn. He wears a Van Dyck vest and breeches of very bright light blue, luminously painted, white stockings, and a wide collar, over which his long dark brown hair is trailing. That it has preserved the splendour of its colours is, doubtless, due to Gainsborough's use of copal whenever he desired luminosity of this kind. Would that Sir Joshua had always done the like! No such picture with this title is known to collectors of Gainsboroughs, yet it has every claim to be by him, and, despite its slightness, deserves a high place among pictures such as 'The Blue Boy' (Master Buttall); 'The Pink Boy' (Master Nicholls, which was here in 1879); 'The Scarlet Boy' (Master Wade); and 'John Plampin' in a white Van Dyck dress—all of which were splendid *tours de force* of colour and luminosity, such as neither Reynolds nor Romney cared to attempt, and of which the latter at least was incapable. *Miss Haverfield* (34), a choice Gainsborough from the collection of Lady Wallace, represents, at full length and at life size, a pretty and naïve child, walking in a landscape, wearing a huge white hat covered with bows, and in the act of tying with both hands the string of the black cloak which partly covers her white frock. The mass of rich and broken black in the cloak was managed with characteristic skill and taste; the colour of the flesh is beautiful and true, and it is almost intact, although the picture is certainly not less than a hundred and twenty years old. It was probably inspired by Reynolds's 'Lady Caroline Montagu-Scott,' another little girl wearing a black cloak over a white dress, which dates from 1777. Nothing is recorded of the history of this capital example, except that, as 'The Morning Walk,' it was sold with the pictures of Mr. Haverfield in 1859 for 750*l.* It had a companion in 'The Evening Walk,' a portrait of a little Miss Fox.

The *Portrait of Queen Charlotte* (99), which the Corporation of Abingdon has lent, is one of those presentation pieces which kings delight to bestow on loyal public bodies. As her Majesty was born in 1744, it is manifest that she must have been much older in 1794, the date on the picture, than the portrait represents her to be; besides this and the wooden painting throughout, of which not even the face seems to be wholly Gainsborough's, we are a little disturbed by recollecting that the artist died in 1788. If its date is right, No. 99 must be the copy it seems to be. It is not for a moment to be compared with the masterpiece at Buckingham Palace, painted in 1781, which was here in 1876, and No. 57 at the Guelph Exhibition, 1891. The *Portrait of the Hon. Mrs. Thicknesse* (101) is extremely interesting to all Gainsborough's admirers, because it evidently represents a devoted player on the mandolin and viol-di-gamba, one of the wives of that vain and exacting patron of whom we have read so much in the memoirs of the painter, and who wrote the 'Sketch of the Life of T. Gainsborough.' To the astonishment of the world, Mr. Thicknesse published his own memoirs, an exhibition of spite, jealousy, and folly not often attempted, and this is the portrait referred to in his account of his quarrel with the irritable artist, when he said that it had been sent from Bath, *c.* 1760, by the carrier Wiltshire, wrapped up in a large landscape, "put as a case to protect it," Gainsborough adding, in his letter which accompanied the works, "I now return you many thanks for having procured me the favour of her sitting to me; it has done me service, and I know it [the portrait] will give you pleasure." The portrait before us is in fine condition, brilliantly painted, in its effect and coloration rather spotty, a remarkable example of brush-power, luminous, gaily coloured, and charming in the silvery sheen of the dark grey, much-bellounced silk dress. Her "fine lady" air and other indications of vanity are reproduced with rare humour, likewise the touches of artificial bloom in her cheeks. We are inclined to think that it is a portrait of Thicknesse's second wife, better known as Miss Ann Ford, a capital professional musician and player on the mandolin, and not of Mary, daughter of James Touchet, fifth (not sixth, as the Catalogue has it) Earl of Castlehaven, by whom Thicknesse became "unhappily," as he called it, the father of George, fifteenth Baron Audley. The Hon. Mary was married in 1749 and died in 1762. Here is the ancient viol-di-gamba, made in 1612, with which Gainsborough fell in love, and, it is said, privately bought of the lady for a hundred guineas, while her fidgety spouse imagined the price to be his own portrait painted by the master, which was actually begun, but, a sharp squabble intervening, the latter returned the instrument and put the unfinished canvas away rather than pay twice over for his fancy. Miss Ann Ford's portrait by Gainsborough was last publicly sold, with that title, in 1870 for 525*l.* It seems to have been renamed since then, and the renaming is, we suspect, an error. The *Portrait of C. F. Abel* (104) is undoubted and much better known. It is a life-size, whole-length figure, seated, with a bright and genial expression, which is in keeping with the capital musician's intimate relations with Gainsborough. First-rate colour and painting are seen in the saffron satin vest and brown cloth coat, with frogs of gold silk, which he wears. At his feet is his white Pomeranian dog, which Gainsborough painted as often as Reynolds his gaudy macaw. At his side is the viol-di-gamba, on which he was a famous player, and which Gainsborough bought of him. "Abel's viol-di-gamba," said Jackson of Exeter, "was purchased, and the house resounded with melodious thirds and fifths." Walpole thought this portrait of Abel, which he saw at the Academy in 1777, "very like and well," and, a rare circumstance at that period, it bore the name of the sitter, 'Mr. Abel.' Mr. Cummings lent the picture to the Grosvenor Gallery in 1885, in the catalogue of which the reader will find, under No. 46, many details of this capital work, as well as, under No. 113, an account of the Pomeranian dog and her puppy. Reynolds as well as Gainsborough is said to have painted the dog. The *Portrait of Frederick, Lord North* (132), is well known. So is the last of the Gainsboroughs before us, the very interesting *Portrait of* ("Perdita") *Mrs. Robinson* (139), in which Abel's dog (or the puppy) appears again. Exquisite harmony is to be observed in the white muslin dress, with a bronze undertint, and the blue scarf. The peculiar bloom of the face and the "amorous lidded eyes" belong to the lady and the painter alike. Reynolds, Romney, and Gainsborough painted her each more than once; her best portrait is by the last, and at Windsor. The picture before us has not been exhibited till now, so far as we know; Mr. Espinasse sent a three-quarters picture of her by Gainsborough to the National Portrait Exhibition, 1868.

PICTISH SYMBOLISM.

Bournemouth, Dec. 27, 1893.

In reference to the notice of my book 'The Origins of Pictish Symbolism' in last week's *Athenæum*, may I point out that the writer seems to have somewhat misapprehended my meaning, where he states that one of my arguments is "arbitrary,"—viz., that in which I observe that "the Oriental theory would relegate the origin of our [the Pictish] monuments to an unduly remote antiquity, by necessitating a prehistoric date for the arrival of the hypothetical Asiatic missionaries,"—seeing that, as I must know, "Cufic coins have been found in

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Scandinavia, in Orkney, and as far south as Lancashire.....[so that] there must have been some intercourse, however slight, between Scotland and the East as late, at any rate, as the tenth century A.D."

I have not denied that Oriental ideas may have influenced the inventors of the symbolism—*e. g.*, see the foot-note on p. 38, "To dispute the possibility of a *remote* and *indirect* Oriental origin for the symbolism is no part of my argument," and again (p. 4), "The Oriental Theory.....in one sense stands above dispute... ...the East is the parent of mysteries, all occult science worth mention being ultimately traceable to Egyptian or Mesopotamian origins,"—my argument in the passage quoted by your reviewer is solely directed against the hypothesis advanced by so many writers, that a band of Buddhists or other Oriental missionaries penetrated through Europe to Pictavia, and introduced a ready-made symbolism. Such a mission, granting its possibility, could not, I contend, have taken place unnoticed in the historic times to which, if I am right, the symbolism must be held to belong.

But further, assuming that any number of Oriental objects may have passed into Pictland, through Scandinavia or otherwise, I argue (p. 5) that "neither in the architectural decorations, nor on the coins and gems of any part of India.....nor anywhere on the continent of Asia," are the symbols to be found "as they appear in our own land," and consequently, whatever their indirect origin, that the symbols were not imported from the East in that form, but were developed elsewhere, and almost certainly in Pictavia itself. According to my argument (pp. 6, 81), the invention of these symbols could not be placed at a later date than *c.* 450 A.D.; and, assuming this, discoveries of Cufic coins and other objects belonging to periods extending thence to the tenth century have no relevancy in the question. My book concerns itself almost solely (see pp. 1, 7) with those symbols that appear on the rude natural boulders of the earlier period, inscribed with mystical objects incised in outline and devoid of all traces of Christianity, to which I assign the date of *c.* 450-600 A.D.; I only incidentally deal with the hewn and dressed monuments which bear the Christian cross along with the symbols and many other objects, cut in relief, and richly decorated—works belonging to the period 600-842 A.D., or in some cases, perhaps, to an even later date. Several of these Christian monuments bear designs of Byzantine and semi-Oriental character, which are in no way connected with the ancient Pictish symbolism.

SOUTHESK.

AN ENGRAVED RUBY.

Science and Art Museum, Dublin.

It was with no little interest that I heard some months ago of the existence of a large precious stone, which was stated to have certain Persian characters engraved upon it. Through the kindness of Lady Carew, to whom it belongs, I have recently had an opportunity of examining this remarkable uncut ruby, for such it proves to be. So fine a stone deserves to be recorded, and I write the following in the hope that we may hereafter be able to trace more of its earlier, or rather its intermediate, history.

The time and the facilities at my disposal when the inscription was being read and the stone modelled did not admit of a crystallographic examination, nor could its specific gravity be taken, which would have decided the question as to whether it is a spinel or a corundum ruby. A jeweller who examined it, however, has given it as his opinion that it is a true ruby. This question will, I hope, be settled on some future occasion. Owing to a small attached mount, an allowance had to be made by the jeweller above referred to in estimating the weight of the stone; but it may be taken at about 130 carats. The length is 1·62 in., and the greatest breadth ·91 in. The stone, like many other well-known Oriental rubies, is pierced from end to end along its greatest diameter. The general form is somewhat pear-shaped; but there are numerous irregularities, and on four of the smoother surfaces there are engraved characters as follows:—

(1) اكبر شاهي

Akbar Shahi.

(2) شاه اكبر جهانگير شاه ١٠٢١

Shah Akbar, Jahangir Shah.

1021 A.H. (=1612 A.D.)

(3) صاحب قران ثاني ١٠٣٩

Sahib Quiran Sani.

1039 A.H. (=1629 A.D.)

(4) عالمگير شاهي ١٠٧٠

Alamgir Shahi.

1070 A.H. (=1659 A.D.)

I am indebted to Prof. Mir Aulud Ali, of Trinity College, Dublin, for his aid in revising a previous reading which appeared to me to be doubtful, although the characters are very sharp and beautifully cut. From them the following may be deduced. The ruby probably belonged (1) to Akbar, (2) to his son Jahangir, and (3) to his son again, Shah Jahan, who is indicated by the title Sahib Quiran Sani (*i. e.*, the second lord of the conjunction). Lastly, it seems to have belonged to Alamgir Shah, *i.e.*, Aurangzeb, at about the time of his accession, viz., 1659. Two of these inscriptions (Nos. 2 and 3) are almost identical with the two which were on an engraved diamond, sometimes called Jahangir's, before it was recut. Copies of that stone are to be seen in some collections of diamond models; but the account of it published in several works on diamonds and precious stones is full of misreadings and other inaccuracies.

It is probable that both the diamond and the ruby passed into Persia as part of Nadir Shah's loot in 1739. On the murder of Nadir Shah, on the death of Karim Khan, and on other occasions of disturbance, jewels have disappeared from the treasuries of the successive monarchs of Persia, and this ruby was probably one of them. I am not at present prepared to identify it with any of the rubies which have been recorded, as the evidence is not sufficient; but it may be pointed out that Malcolm relates how Aga Mohammed Khan tortured Shah Rukh in order to obtain from him "Aurangzeb's" ruby. Then we have Lord Pollington's statement, which is repeated in Mr. Curzon's recent work on Persia, that Aurangzeb's ruby is one of the present ornaments of the Shah's crown. But I venture to suggest that the large ruby so referred to may really be one known long before Aurangzeb's time.

An engraved ruby, said to have had Aurangzeb's name upon it (on the somewhat doubtful testimony of Murray), was figured by the Hon. Miss Eden with the Koh-i-Nur and other jewels belonging to Ranjit Singh. It was, however, of quite a different shape from the stone at present under consideration. I hope to discuss this question more fully on another occasion. In the mean time, perhaps some of your readers may be able to supply the missing links in the history of the stone.

The ruby was purchased from a merchant in Teheran, before the year 1870, by Her Majesty's minister, Mr. C. Alison, C.B., Lady Carew's uncle; and it is now in her possession, being worn as a pendant to a gold chain, which was specially made for it.

V. Ball.

P.S.—Since the above was written, my inquiries have led to the discovery of a model and wax impressions of another and larger ruby—it no longer exists, having been cut—but it had the same four names on it as has Lady Carew's ruby. I hope to describe and figure them both fully hereafter.

Fine-Art Gossip.

Mr. Hook has made much progress with two or three pictures of coast scenes in the north of England, where he spent the recess; these, if not other works left unfinished last year, when he contributed but one canvas to Burlington House, will enable him to send this season at least his customary four subjects, if not more. The new rules, should they come in force, will restrict the Academicians to six works, and outsiders, with some exceptions, to four in all.

Between February and Easter Judge Thomas Hughes will visit Rugby for the unveiling of his portrait, which Mr. Lowes Dickinson has painted as the first of a series of likenesses of notabilities associated with the school, including those of Stanley, Matthew Arnold, and A. H. Clough, and intended to be continued as subscriptions and occasion may arise. During the present month the picture may be seen by past and present members of the school at the artist's studio, No. 1, All Souls' Place, Portland Place. It is a capital and animated likeness, full of character and faithful, as all the painter's pictures are. It is also life size. The author of 'Tom Brown's School Days,' at half length, is seated in a chair, bareheaded, wearing a brown overcoat trimmed with fur, and, with crossed knees, turned in three-quarters view to our right. Subscriptions for other portraits are desired.

The New Gallery's Exhibition of Early Italian Art, which opened to the public on Monday last, contains, amid a good deal of archaic rubbish, not a few pictures of a high class, especially Botticellis, an Antonello da Messina which no one should overlook, a Bronzino of good quality, a Franciabigio, some capital Ghirlandaios (of which a lovely 'Portrait of a Lady,' No. 159, lent by Lord Crawford, cannot be admired too much), two or three Lippis, "Raphaels" we must not now criticize, and specimens of other admirable masters, none of them above the average. Besides these treasures, the gallery is crowded—indeed, we think undesirably so—with furniture, medals, plate, decorative bronzes, armour, carvings, ceramics, ivories, embroideries, illuminated MSS., printed books, and drawings. Altogether, since the great and comprehensive collection of Mediæval Art, so called, which was held at South Kensington in the "fifties," we do not know of an English exhibition devoted to the art and art craftsmanship of from 1300 to 1550 which has equalled this one. The catalogue is a mere descriptive list, sometimes not so much as that, and neither historical nor critical. We shall hope to say something more about the exhibition next week.

A host of friends will be glad to hear that the health of Mr. T. Faed having considerably improved, he has, at least partially, and in an important degree, recovered his sight. We hope to have pictures of his at the next Academy exhibition.

At the gallery of Messrs. H. Graves & Co. may be seen a collection of sporting pictures and others by Mr. D. Adams.

By an oversight we spoke last week of Mr. H. S. Milman as a son, instead of a nephew, of the late Dean of St. Paul's.

MUSIC

NEW PIANOFORTE MUSIC.

Echoes: a Musical Birthday Book. Selected and arranged by Eleanor Brett. (Leadenhall Press.)—This quarto volume contains 366 brief

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extracts, from about six to about twenty bars each, from almost every conceivable source, either composed or arranged for the pianoforte, with blank spaces for names or inscriptions. No particular method seems to have been followed in making selections. The Christmas hymn "Adeste fideles" appears on March 4th, and Christmas Day itself oddly associated with one of Haydn's minuets. A "Papillon" of Schumann is placed against May Day, which is, to say the least, rather premature; and Schubert's 'Der Tod und das Mädchen' looks grim and inappropriate on the 24th of the same month, which, by the way, is the Queen's birthday. But if there is little evidence of design in the excerpts, the book itself is well got up, and is, therefore, suitable as a birthday present.

Musical Kindergarten, by Carl Reinecke, Op. 206, Book 9, Part 2 (Augener & Co.), contains ten brief sketches in the industrious Leipzig composer's best style, arranged both as solos and duets. They are intended for moderately advanced players.—*Trois Chansons*, by S. Noskowski, are elegantly written pieces, and have the character of song-transcriptions.—Far simpler are *Feuilles Volantes*, by C. Gurlitt, a series of twelve little pieces after the style of Schumann's 'Kinderscenen.'—Those who need new piquant and unpretentious pieces for four hands will probably be pleased with *Trois Nouvelles Danses Espagnoles*, by Anton Streletzki. By the same prolific composer we have Nos. 51 to 63 of *Morceaux pour Piano*, a series of agreeable *salon* trifles written in an artistic style, and mostly in dance rhythm.—*Dorfmusik* is the title of eighteen little sketches by Richard Kleinmichel, certain to please juvenile pianists owing to their attractive titles and general brightness. Nothing better for young players has been issued for some time than this series of "village scenes," which, it should be added, are published as separate pieces.—*Short Original Pieces* consist of twenty-five compositions, averaging perhaps twenty bars, by Reinecke, Gurlitt, Krause, Pauer, Scharwenka, Schumann, Mendelssohn, and other composers of mark.—More elaborate, though not very difficult, are *Four Characteristic Pieces* issued in one book, by Charles Wood, Op. 6, at once genial and musicianly, and noteworthy for touches of contrapuntal ingenuity.—*Sonatina in G*, by A. Laubach, is an unpretending work in two symmetrically written movements, the style being that of the Hummel-Dussek period. The same composer's *Valse Caprice* is far more modern and more difficult, though it is marked *moderato*.—A pleasing piece of a sentimental character, with the melody partly in the left hand, is *Chant des Naïads*, by George Mart; and *Rondo Scherzando con Moto Perpetuo* and *Die Lori vom Berge*, by F. Kirchner, may be commended as easy and agreeable sketches.—*Anthologie Classique et Moderne* is the title of a series of standard compositions, the examples before us containing respectively Beethoven's 'Twelve Variations on a Russian Dance' and 'Nine Variations on "Quant è Bello."'—Messrs. Augener also send twelve of Haydn's symphonies, admirably arranged for four hands by Max Pauer; Beethoven's symphonies, No. 1 in C, and No. 2 in D, equally well transcribed by E. Pauer; a new edition of twelve sonatinas in two books by Clementi, phrased and fingered by Dr. Hugo Riemann; transcriptions of Mendelssohn's overtures to 'The Wedding of Camacho' and 'Athalie,' by E. Pauer; and a new edition, from the same hand, of Sterndale Bennett's Concerto in F minor, No. 4, with a compressed score of the accompaniments to be used on a second pianoforte.

Musical Gossip.

A new volume of extracts from the works of Mr. Ruskin is in preparation, in the shape of a collection of all his scattered sayings about the art of music. The volume is to be edited by Miss Mary Wakefield, who adds to her distinction as a musician the qualification of being a neighbour and friend of Mr. Ruskin's in North Lancashire.

The New Year's Day performance of 'The Messiah' at the Albert Hall was in some respects very successful. The audience was exceptionally large, and the choruses were exceptionally well sung, Sir Joseph Barnby taking some of the florid numbers at a more moderate *tempo* than usual. The principal vocalists were Madame Albani, Madame Belle Cole, Mr. Philip Newbury, and Mr. Plunket Greene. Mr. Newbury has a tenor voice of very fine quality, and he sings with intelligence, but he needs some lessons in elocution.

The financial report concerning the recent Norwich Festival has been issued, and shows very satisfactory results. The receipts were greater than at any previous festival in the east-country town for nearly thirty years, and notwithstanding the increased expenditure on account of the chorus and the engagement of M. Paderewski and Señor Sarasate, there remained a surplus of 626*l.*

An orchestral and vocal society in connexion with the Imperial Institute is in course of formation. Communications from those willing to join, either as acting or non-acting members, should be addressed to the secretary of the society at the Institute.

A new volume of Liszt's letters is about to be published by Messrs. Breitkopf & Härtel, under the editorship of Frau Marie Lipsius. The letters were addressed to a lady who was formerly a pupil of the Weimar virtuoso.

The *Musical Times*, which will complete a half-century of its existence in June next, is now enlarged to seventy-two pages, and much improved in appearance. Supplements, consisting of compositions for church choirs or choral societies, will be frequently presented.

M. Chabrier's opera 'Gwendoline' was produced in Paris last week, and appears to be extremely successful. The book in some respects resembles that of Wagner's 'Der Fliegende Holländer,' and the music is said to be rather advanced in character. The production of 'Tristan und Isolde' for the first time in French, with Mesdames Bréval and Deschamps-Jehin and MM. Jean de Reszke and Delmas, is therefore postponed until next autumn.

The popularity of Smetana's operas is rapidly increasing in Germany, 'Die verkaufte Braut' and 'Der Kuss' being equally successful wherever they have been produced.

Herr Max Bruch has just published a new cantata, entitled 'Leonidas,' for baritone solo, male chorus, and orchestra.

PERFORMANCES NEXT WEEK.

Mon. Popular Concert, 8, St. James's Hall.
Tues. Symphony Concert, 8, St. James's Hall.
Sat. Popular Concert, 3, St. James's Hall.

DRAMA

Life and Art of Edwin Booth. By William Winter. (Fisher Unwin.)

Singularly little is known in England of that American stage of yesterday and to-day of which Mr. Winter has constituted himself the historian. Not a few of the more celebrated actors have visited and played in this country. Edwin Booth himself has been more than once among us, and Joseph Jefferson, John E. Owens, "Billy" Florence, and a score other excellent comedians have given us a taste of their quality; while one comic actor of remarkable abilities, John S. Clarke, all but took up his abode in our midst.

To the fact that most of these artists played amidst unfamiliar surroundings, in pieces difficult of comprehension to Englishmen, and with companies incapable of doing justice to American humour, must be attributed the fact that few of them attained a reputation in England equal to that assigned them in their own country. We are not now speaking of such later arrivals as Miss Rehan and the Daly Company, Mr. Mansfield, and others. Of artists such as Burton, Burke, and Clara Fisher, whose names are as immortal as those of Munden, Liston, and Mrs. Nisbett, we know nothing except by report. It is to be hoped that Mr. Winter may carry out a scheme he once meditated in connexion with the man whose biographer he now is, and supply a full record concerning these worthies.

The position of Edwin Booth in America is foremost. If any rivalry is to be dreaded, it is not that of our Macready or Irving nor of Forest or Wallack; it is that of his father, "the elder Booth," whose adolescence in his art belongs to England, and his manhood to America. Next to Cooke and Kean, Junius Brutus Booth appears to have been the most inspired of tragedians. Some of his readings are preserved, and imitations of his style convey an idea of superb, if in a sense undisciplined power, and of a strange and wayward genius. From this man, whose portrait is far the most striking in Mr. Winter's fully illustrated book, Edwin Booth inherited what was highest in his art and most infirm in his nature. A man ordinarily of reserved habits, he was subject to periodical fits of gloom, directly transmitted from his father. Domestic conditions were calculated to foster melancholy, and the brilliant success which attended him did little to cheer his life. Like the greatest modern actors among ourselves, Macready, Phelps, Irving, he was an admirable character actor, good, as are all these, in parts such as Wolsey, Richelieu, and Iago; acceptable even in Bertuccio in Taylor's emasculated rendering of 'Le Roi s'amuse'; and more than acceptable in Hamlet. Mr. Winter says that he was a tragedian. This gives us pause. Mr. Winter's opportunities are unexampled, since he has witnessed practically Booth's entire career, and his opinion is in a sense authoritative. Appreciation, however—one of the most indispensable of gifts for a critic—is in Mr. Winter's case carried to extreme. The most eloquent and poetical of qualifying phrases descend from Mr. Winter's gracious pen. We thus read that "the salient attributes of Booth's art were imagination, insight, grace, intense emotion, and melancholy refinement," and "the controlling attribute—that which imparted individual character, colour, and fascination to his acting—was the thoughtful introspective habit of a stately mind, abstracted from passion, and suffused with mournful dreaminess of temperament." Now, rhapsodical as this is, we find no fault with it. It conveys even an idea, and a just idea, of what was distinguishing in Booth's art. It is none the less apotheosis. A similar strain of eulogy is maintained, and it is not confined to Booth. So keen is the love of Mr. Winter for the

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profession he has watched, and so wrapt up is he in its followers and all that appertains to it, that he is less a critic than a priest. He is fervent, eloquent, earnest, pious, unconvincing — unconvincing, that is, to those whose familiarity with the subject is approximate to his own. Meantime his biography of Booth is a great advance upon most similar work. From the scandalous memoirs struck off immediately after the death of the subject by Curll to the jejune biographies of Boaden, lives of actors are inaccurate, insincere, unedifying. Campbell's life of Siddons is a piece of literary hack work. Barry Cornwall's 'Kean' is delightful, but inadequate. Mr. Fitzgerald's 'Garrick' is an apology for a man and an account of an epoch. As such it comes nearest to Mr. Winter's book, which is only not an apology because there is nothing to defend. Yet it is a melancholy tale of joyless triumph that Mr. Winter tells. He brings his subject before us as artist and man, he writes a book that for subject and treatment is alike delightful, and he furnishes interesting revelations of the American stage in the time of its highest glory. There are some striking illustrations. The portraits in character are as a rule inferior to those in private dress.

Alan's Wife: a Dramatic Study in Three Scenes. With an Introduction by William Archer. (Henry & Co.)—'Alan's Wife,' first produced at Terry's Theatre, May 2nd, 1893, with Miss Elizabeth Robins as the heroine, constitutes No. 2 of the printed series of plays performed by the Independent Theatre. It is ushered in by an explanatory preface by Mr. J. T. Grein, the editor, followed by a dissertation longer than the play by Mr. William Archer. Interesting, and in a sense important, is the exposition of Mr. Archer's views as to the limits of art. It takes, however, the curious form of a polemic between Mr. Archer, as representative of his own views, and Mr. Walkley, as, for once, the exponent of the more conventional order of criticism. It seems, indeed, as if it were the established order of things in the new school that critic shall call unto critic even as "deep calleth unto deep." It is a not unacceptable form of log-rolling, and is likely to please a limited public. The grim story of infanticide which is told by the anonymous author may be read with interest. Miss Elizabeth Robins, Mr. Grein, and Mr. Archer unite in describing it as of considerable dramatic achievement. We are indisposed to quarrel with the view, but hold, with Mr. Walkley, that it is a class of work of which we may easily have a surfeit.

Old Gamul: a Lyric Play. By Thomas Newbigging. (Fisher Unwin.)—To a well-known story from the 'Gesta Romanorum,' which he has already versified, Mr. Newbigging has given what purports to be a dramatic setting. How far he has succeeded in attempting to produce a play he leaves to the critical reader. He has at least modernized and vulgarized a story which was best left in the original; he has introduced choruses of fairies and the like, supplied a rustic love interest, and furnished lyrics with a certain measure of lilt, but with no higher quality. He has not produced a play. He has, in fact, without making a spoon, spoilt a horn.

Lady Windermere's Fan. By Oscar Wilde. (Mathews & Lane.)—The opinions expressed concerning Mr. Wilde's play at its first production are confirmed upon perusal of the printed volume. It is saucy, clever, amusing, insincere, and unconvincing. The sustained silence of the hero to his wife, and that, moreover, of Mrs. Erlynne to her daughter, though not motiveless, are inadequate in motive; and Mrs. Erlynne herself, with her airs and extravagances, is unpleasing and unnatural. Forget these things, and the comedy, to which Mr. Wilde has added a second title, 'A Play about a Good Woman,' is entertaining. Not very deep nor perhaps very original in its epigram. It is none the less smart and acceptable; the characters of the play are lifelike, and the satire of modern society goes home. The work is now issued in a form that would have delighted the soul of Sir Benjamin Backbite, of whose compositions it has at least the flippancy. A daintier volume the publishers have not issued.

THE WEEK.

Daly's.—'The Country Girl,' based by David Garrick on Wycherley's 'Country Wife.' Played in Three Acts.

Miss Ada Rehan's performance of Peggy Thrift in the revival at Daly's Theatre of 'The Country Girl' has the petulance and the animal spirits characteristic of her performances in comedy. It is too pronounced in scenes, as her impersonations are apt to be, and is lacking in the witchery that has been assigned to Peggy. It is none the less a vivacious and, in a sense, inspired presentation of a romp, and where it goes farthest astray is in scenes introduced into the play by the latest adapter, Mr. Daly, for the express purpose of offering opportunity for exaggeration and of thus quickening the action. When Belville gives the heroine, dressed as a boy, her first lesson in modish life, she benefits by his council, and to escape the kiss for which she longs dodges in and out among the promenaders in the park. Beaux and belles, wheeled about her in her impetuous progress, fail to resent her impertinence, and contemplate with amusement her riotous escapades. Tired and out of breath, she throws herself on the seat, and, when her lover catches her, kisses him with as free a heart as ever a London maiden kissed her pursuer in the now almost forgotten revels of Greenwich Fair. This does not belong to last century comedy, but the scene interpolated is not of the time of Molière, Wycherley, or Garrick, through whose hands the comedy successively passed. It is scarcely, we should suppose, of the present time in America. Its interpolation is accordingly a specimen of the mistaken effort now constantly renewed to leaven old comedy with modern farce. In her entire bearing in feminine guise Miss Rehan would have done better had she exhibited more *gaucherie* and less high spirits. The performance has none the less very genuine power to amuse. Mr. Farren plays Moody in most effective style, and shows the value of the traditions he inherits. Miss Violet Vanbrugh is an agreeable Alithea; but Mr. George Clarke as Sparkish, Mr. Allan Aynesworth as Belville, and Mr. Herbert Gresham as Harcourt are only moderately successful. The costumes are quaint and fantastic rather than pleasing, yet the whole was received with favour.

Dramatic Gossip.

What is called a "professional matinée" of 'The Headless Man' was given on Tuesday at the Criterion. Mr. Burnand's piece was received with enthusiastic applause by a representative company of actors, including many "lights of the profession." What added special interest to the occasion was the delivery by Mr. Wyndham as Sam Hedley of a speech conceived and spoken in the very spirit of that oblivious personage. This pleasant and witty address was equally novel and amusing.

'A Woman's Won't' now forms the *lever de rideau* at Daly's Theatre. In this Miss Isabel Irving is the wife, Mr. Sidney Herbert the husband, Mr. James Lewis the father-in-law, and Mrs. G. H. Gilbert the mother-in-law.

Mrs. Bernard Beere will appear for a charitable purpose at an afternoon performance at the Criterion in a dramatic study entitled 'Beyond.'

Though much pulled down by his severe illness, Mr. Hare is sufficiently recovered to permit of his performance of the arduous part assigned him in 'An Old Jew,' which will accordingly be produced to-night at the Garrick.

For Monday next Mr. Daly promises 'Twelfth Night,' with Miss Ada Rehan as Viola.

A farce by Mr. Sapte, entitled 'Uncle's Ghost,' is said to be in contemplation at the Opéra Comique.

After a long spell of success at the Shaftesbury, 'Morocco Bound' has been transferred to the Trafalgar Square.

MISCELLANEA

Forbears.—This well-known Lowland Scotch word for "ancestors" is ill explained by Jamieson, who entirely misses its etymology, though he records the spelling *forebeers*, which gives the clue to it. It has nothing to do with the verb *to bear*, as he supposes. It is precisely *fore-be-er*, i.e., one who is (or exists) before; and is so derived in the 'Century Dictionary.' However, the said dictionary neither proves the point nor explains the spelling. The spelling is due to the use of *-ar* for *-er* in Lowland Scotch, which has *makar* for *maker*, and the like; the plural being written *makaris*, later *makars*, instead of M.E. *makeres* or Mod.E. *makers*. Hence *be-ar* stands for *be-er*, and *be-aris* or *bears* is the equivalent of *be-ers*; formed with the suffix *-ar* or *-er* from the verb *to be*. We actually use the suffix *-ar*, for clearness, in the word *li-ar*, because the spelling *lier* looks dubious. The Scotch for *liar* was *leear* or *lear*. The simplest proof that the old pronunciation is in accord with the etymology is to observe the following lines in Montgomery's 'Poems,' ed. Cranstoun (Scot. Text Soc.), p. 211, ll. 213-4:—

> Qubilk was begun, they said, be thair *forbears*;
> Some held thame treu, and others held them lears.

The evidence afforded by this rhyme is so satisfactory that it frees the etymology from all doubt. Jamieson remarks that the first syllable should rather be *fore-* than *for-*, which is of course, in any case, true. But his instance is unfortunate. He cites the spelling *forebearis* from Gawain Douglas; but Small's edition has *forbearis*, which appears as *forbears* in the glossary. Perhaps he found such a spelling in an older edition. Jamieson further remarks that "this word appears in no other language." Nevertheless it is fairly paralleled by the Germ. *Vorweser*, a predecessor.

Walter W. Skeat.

To Correspondents.—R. W.—G. E.—A. I.—C. G. B.—R. T.—C. H. R.—F. L. S.—received.

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LITERATURE

Secrets of the Prison-House; or, Gaol Studies and Sketches. By Arthur Griffiths. 2 vols. (Chapman & Hall.)

Major Griffiths is so able a writer on prisons, and so considerable an authority on questions of penal discipline, that we opened these handsome volumes with a strong hope of finding them instructive and sometimes amusing. And though we wish the Major had been more communicative in certain of his chapters about the prisons and prison discipline of foreign countries, we close a careful examination of his book with increased respect for his industry and judgment. The work would have been more satisfactory to exacting critics, and no less acceptable to the generality of its perusers, had the Major confined his attention to matters of his own official experience, and avoided topics on which he has drawn information wholly or chiefly from other writers. Failing to justify its rather sensational title in the chapters which are mere matters of compilation, the book is especially sound and praiseworthy in the sections devoted to the author's reminiscences and the conclusions to which they have brought him. And in these same divisions of his work the Inspector of Prisons is the more entertaining because he is a shrewd student of criminal human nature, and is enough of a humourist to enjoy telling a good story, even though it makes against himself.

Four-and-twenty years have passed since the author, whilst he was acting on the staff of the Gibraltar garrison as brigade-major of the Infantry Brigade, received a sudden order from Sir Richard Airey (afterwards Lord Airey) to take charge of the Gibraltar convict establishment, at a moment when the prison, containing some six hundred convicts, was in a state of disorder, threatening uproar and mutiny. The brigade-major was on the point of mounting his horse when, at a moment's notice, he was required to undertake duties in which he was wholly inexperienced, and to restore discipline in a gaol whose prisoners were hourly becoming more unruly, and whose overworked and harassed warders had for weeks been losing heart. Ignorant alike of the penal law and the Queen's regulations, the Major may well have mistrusted his ability to do the work so unexpectedly put upon him. For a while the new gaoler-in-chief busied himself at night with studying the rules which he had been appointed to enforce, whilst he found much employment by day in dealing with complaints of prisoners, who came to him as applicants for justice, or petitioners for consideration, on countless grounds. The Major was still new to his place when Ebenezer Nafton—a tall, gaunt, black-haired, pale man, whose sorrowful eyes accorded with his doleful visage and remorseful speech—approached with a confession and a prayer. Declaring himself one of the two perpetrators of an especially atrocious murder that was in 1869 known in London as "the Knightrider Street murder," the man averred that remorse would no longer allow him to be silent; and as he told how the victim of the outrage, an aged and feeble female caretaker, had been brained with a knuckle-duster, Ebenezer twitched his hands, and swayed his long body to and fro, whilst he sobbed convulsively. "I confess it," he said,

"and am prepared to answer for my crime. God knows it lies heavy upon my conscience; I can bear it no longer; but I must make a clean breast of all."

For that end Ebenezer went on to say that his confederate in the affair was one Albert Grooly, at that time undergoing punishment in the gaol for another offence. Grooly having been sent for in order that he should be confronted with his accuser, Major Griffiths was in a few minutes taking view of a "round-faced chubby-looking man," who had grown stouter than his fellow prisoners in the hospital of the gaol, where he worked as "a cleaner and nurse," and enjoyed opportunities for picking and pilfering from the rations prepared for the patients under his charge. For a while Albert Grooly declared his innocence of the charge preferred against him by the contrite Ebenezer Nafton, and was indignant at the notion of being called upon to admit or traverse the statements of an accuser who by his own confession was an atrocious miscreant. But this show of virtuous indignation was succeeded after a brief interval by Grooly's sudden submission. "We did it, sir, I admit; did it together," he exclaimed. "I struck the first blow. Nafton finished her. Now you may do your worst. Top me, scrag me; but mind, act on the square and scrag us both." Having been put in proper form upon paper, the confessions, duly signed and attested, were sent to London, together with an official requirement for instruction on the case; and whilst the authorities at Gibraltar were awaiting a reply from the seat of government the culprits escaped daily labour on "the works," and enjoyed the higher diet accorded by rules and regulations to prisoners awaiting trial on a capital charge. Some six weeks having passed since the day of the two confessions, the authorities on the rock received intelligence from London that the statements of both prisoners were false in every particular. Nafton and Grooly were a hundred miles away from Knightrider Street at the time of the murder, and under lock and key for a minor offence. The two old "pals" had imposed upon the new governor's credulity in order to compass a pleasure trip to England for a trial that would end in their acquittal, and also to obtain for some six weeks at Gibraltar the privileges and better fare accorded to prisoners awaiting trial for life. "Since then," says Major Griffiths,

"I have come across many spurious confessions, but, remembering Nafton and Grooly, my first attitude towards all is one of incredulity or at least of cautious, suspicious reserve."

From one of the Major's several anecdotes touching Wormwood Scrubs, it appears that even as apothecaries are honoured in accordance with a familiar precept of Ecclesiasticus, prisoners are sometimes respectfully entreated by their gaolers, for the uses that can be had of them. "What convict workmen," says Major Griffiths,

"can do with tools if allowed full scope, I once saw, myself, displayed in rather an amusing way. I was leaving the prison enclosure one day when in charge of the new works at Wormwood Scrubs, and on handing over my keys to the gate-keeper for consignment to the prison safe, he through some mischance hampered the safe lock, and could not open the safe. I waited some time impatiently, as I was expected elsewhere, but to no purpose. The safe could not be opened, and until it was, not only must I remain on the spot, but so must every other official. It is a strict rule that no one can leave prison until the keys are collected and safely put away. At last, in despair, I turned to the chief warder and asked, 'Have you any especially good cracksman in custody?' 'There is K—, sir,' he replied promptly, 'one of the most noted housebreakers in London; doing fifteen years. He is employed at this moment in the carpenter's shop.' 'Send for him,' I said; and presently K— appeared under escort, carrying his bag of tools like any British workman arrived to execute repairs. He was a tall, very dark-haired, rather good-looking man; clean, industrious, and an excellent prisoner. 'Can you open that safe, K—?' I asked quietly, when he was marching into the lodge. 'Do you mean it, sir?' he replied, looking at me with an intelligent and irrepressible smile. 'Certainly I do. Examine the door. If you can manage it, go ahead.' K— made only a short inspection, and then picked up a couple of tools. 'I think I can do it, sir; shall I try?' I nodded assent, and in less than three minutes the safe-door swung open; the lock was completely conquered. I will not risk mentioning the names of the makers of the safe, which indeed I do not remember. But it was a patent, and presumably a first-class safe, which thus succumbed so easily to the skilful housebreaker. Fortunately there was an inner smaller safe, which answered all our purposes of security until the outer could be properly repaired. As for K—, I thanked him, and the next time he came with a request for one of the small privileges, so coveted by prisoners, I think it was not denied him."

A story of another kind—the doleful narrative of the torments inflicted on the body and mind of one John Henry Smith, as he was pleased to style himself for the concealment of his identity—occupies the whole of one of the several chapters in which Major Griffiths deals with the prisons and penal settlements of France. A man of gentle culture and bearing, and presumably of gentle birth, this luckless Englishman had severed himself from his kindred, and fallen to the condition of a Parisian vagabond

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shortly before the collapse of the Second Empire. Without being a Communist in opinion or sentiment, he drifted into association with the rabble of the Commune, and in mere self-defence took the side of the insurgents in one of the closing street fights. Caught in the act of fighting against the Republic, he was imprisoned, and in due course brought before a court-martial. Forbearing to assert his nationality for reasons that are left to the reader's imagination, John Henry Smith accepted the fate imposed on him by circumstances, and, after receiving sentence, passed to a cell in Mazas, and lingered there in a condition of stupor bordering on contentment until he learned that his capital sentence had been commuted to one of transportation for life to a penal colony. Denied the repose which the gun or the guillotine would have afforded him, he was compelled to don a canvas suit of green and red colours; to submit himself to a barber-convict, who clipped his hair and cut his beard into a grotesque fashion; to lie flat upon the ground, and place one of his legs on an anvil, so that a blacksmith-convict could rivet an iron basil about the ankle. Thus accoutred, and wearing an iron anklet fitted with a chain weighing twelve pounds, he was drafted, together with some two or three hundred French convicts, from Paris to a seaport, in the dockyard of which they toiled by day in chained couples till they were marched on board the overcrowded frigate which conveyed them to New Caledonia. Labouring by day in the dockyard, the convicts took their midday meal, like famished dogs, from great troughs charged with a bran soup of coarse ingredients and nauseous flavour, and slept on an enormous wooden guard-bed, in a damp and filthy casemated chamber. Recalling what he endured in this vast dormitory, where use had mitigated his disgust at its uncleanness and fetid atmosphere, John Henry Smith told how at every movement of his unhappy bedfellow the silence of the chamber was broken by the rattling of their chains.

At the outset he was fortunate in being coupled with a comparatively inoffensive gaol-bird, a poor and chicken-hearted creature, whose most disagreeable habit was his almost incessant utterance of lamentations over his lot. But when death had silenced the plaintive wretch, John Henry Smith was "married" to a tall and muscular Arab, almost as dark-skinned as a negro, and remarkable for a visage that accorded with his reputation of having committed three murders. At his first view of Sidi Mourad's face, John Henry Smith loathed him, and was visited with a presentiment that evil would come to him from so morose and revolting a chain-mate. Hating one another from the moment when they were linked together, the two men had been chain-mates for only a few hours when they grappled with one another in a fierce struggle for mastery. At their first midday rest from labour in the dockyard, the Arab desired to lie in the scorching sunshine, whilst the Englishman was no less desirous to rest in the shade. To compass his desire Sidi Mourad offered to play his chain-mate for his half of their common chain; but John Henry Smith preferred to settle the dispute by a trial of strength. In an instant the two had sprung at one another. The victory was with our countryman. Throwing the Arab to the ground, the Englishman fell upon him, and saw with ferocious delight the blood flow freely from the part of his enemy's chained fore-leg where the iron basil had cut the flesh of his ankle. Beaten in the conflict, Sidi Mourad waited for his revenge. A servile, fawning knave, he conciliated his keepers, and won their favour so far that they made him the overseer of the convicts, who occupied a cage on the lower deck of the old-fashioned sailing frigate that was their floating prison during their voyage from France to New Caledonia—a prison whose captives were relieved of their coupling chains while each of them still bore the basil at his ankle. It devolved on Sidi Mourad to see that his fellow captives in the cage observed the rules for keeping their barred-off portion of the lower deck clean and orderly, and for performing their divers servile tasks. It was he who told off the messes, "detailed the fatigue parties," and made reports to the chief surveillant. In the exercise of these powers Sidi Mourad had daily opportunities for wreaking his spite on the man who had conquered him in the wrestling bout. Associating him with the vilest miscreants of the party, the dusky and truculent Arab put him to the filthiest tasks, and was continually reporting him to the chief superintendent for laziness and insubordination. To escape from his vindictive persecutor, rather than from a thirst for freedom, John Henry Smith became one of a small party of convicts who vainly essayed to recover their liberty by dropping from the side of the frigate whilst she lay in Pernambuco harbour, and putting out to sea in one of her boats. John Henry Smith was neither the originator nor the controlling spirit of this futile attempt at escape; but through Sidi Mourad's influence he was arraigned before a court of the frigate's officers on a charge of having been the ringleader, was found guilty, and was sentenced to fifty strokes with the *martinet*, the French "cat with five tails," each thong being made of fine twine closely plaited and enclosing three small shot. Stiffened by being steeped in coal tar, the five lashes of the whip were rendered yet more excruciating by being soaked in strong vinegar just before they were applied. On being marched up the main deck amid the beating of drums and the handling of arms of the whole ship's company, the Englishman saw to his horror that Sidi Mourad had been appointed to inflict the chastisement. "To be flogged before hundreds by an Arab assassin!" said John Henry Smith, when he told the story of his degradation to Major Griffiths, "I have never shaken off that stain. The visible scars which I must carry with me to the grave are as nothing to the stigma within!"

At New Caledonia, when he had been set to work on preparing the rocky soil for cultivation, he lived for a while in comparative contentment, albeit he spent his days in hard labour, and at night slept with a company of exiles on the coarse straw of the convict-hovel that was their only and common home. In the absence of Sidi Mourad he even knew something of happiness, for strength returned to his body, he contrived to take interest in his labour, and at night he enjoyed sinking into the sleep of a man who has earned repose. "All would have gone fairly well" with the outcast had Sidi Mourad kept away from Mioi Miopa. But official changes unfortunately brought the Arab to the station as overseer, and he had not been for many weeks there when a gourd of a coarse spirit of which the convicts received rations, was taken from among his possessions by a convict, who subsequently confessed the theft. Accused by Sidi Mourad of the petty crime, the Englishman was found guilty on the Arab's unsupported evidence, and was again sentenced to fifty strokes of the *martinet* from his foe. On the morning after this second flogging, John Henry Smith, in the full view of his fellow convicts, threw himself on Sidi Mourad, and settled accounts with him by stabbing him to the heart with a knife—an act of vengeance for which he was again sentenced to death. But on proof of his innocence of the theft for which he had been flogged, the Communist for the second time escaped capital execution. Not that he went without additional punishment for slaying Sidi Mourad. Ceasing to be rated as a political offender who might hope for eventual pardon, he was "turned over to the common side," and was condemned to penal servitude for life. Speaking of this change in his lot, Smith observed with melancholy reasonableness, "It was, of course, my own fault: I yielded to fatal passion, and forgot, however great the provocation, that I must bear the consequences of taking a fellow creature's life." Grace was, however, accorded to so grave an offender, who participated in "the special clemency," and on his restoration to France he was set at large under conditions that placed him under the surveillance of the police, and required him to keep away from Paris. Unable for long to comply with this condition, the luckless adventurer returned to the capital to enjoy its beauty and stir, and was taken to the Depôt of the Paris Prefecture, where, in the presence and hearing of Major Griffiths, he was sentenced to a month's discipline at La Santé.

It speaks much for the humanity of H.M. Inspector of Prisons that he troubled himself about this English-born vagabond, whose criminal record certified that he had been a dangerous Communist, convicted of arson, theft, and murder. On his release from prison for the last and slightest of his offences against the law of France, the aged ne'er-do-weel returned to England upon the advice and with the assistance of Major Griffiths, who was at pains to put his strange *protégé* in the way of earning an honest livelihood. "I got him some work," says the Major,

"as a reader for the press, for which his knowledge of languages well qualified him, and I often saw him while he lived, and talked over his experiences as a French convict."

Though it is strongly interesting, 'Secrets of the Prison-House' is, as has been said, not a perfect book. Sometimes prolix on matters of small moment, it is at other times silent or insufficiently communicative on matters of importance. Of Broadmoor it tells scarcely anything more noteworthy than is to be found in a brief account of Christina Edmunds. Instead of

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dealing with the several questions touching the detention and treatment of the poor women convicted of killing their infants in frenzy from puerperal fever, Major Griffiths merely admits that "infanticides are of various degrees of guilt; some meriting compassion, others so brutal and abandoned, the details of their deed so revolting, that one death seemed hardly sufficient expiation." Surely the revealer of the secrets of our prisons should have given his readers particulars of the infanticides who merit compassion, and some information respecting the rules and arrangements for the treatment and eventual release of the sufferers from their own transient insanity. Moreover, the insufficient and, in other respects, faulty index is a vexatious performance. For example, the entry "Sing Sing Prison, i. 106, 122, 123, 294; ii. 441, 449, 498," should be "Sing Sing Prison, i. 106, 441, 449; ii. 122, 123, 294, 496." To spare himself trouble at the cost of the reader's time and temper, the maker of the index has in several places merely indicated by two sets of numerals, joined by a dash, a set of pages, on some of which a particular name appears, instead of setting forth precisely the exact pages on which the name may be found; *e.g.*, by "Wraskoy, M. Galkine, founder of the Savatow Reformatory, i. 491–426," the reader is informed that on searching twenty-six consecutive pages he will come now and then on references to M. Wraskoy. Here is a muddle that should have been set right when the proof of the index was being verified and corrected: "Wormwood Scrubs, i. 125; ii. 482–493; the safe at, i. 87; combined misconduct at, i. 144, 147; attempted escape from, ii. 308." But, notwithstanding the several imperfections of the text and the slips of the index-maker, 'Secrets of the Prison-House' is a book to be thankful for.

The Burmese Empire a Hundred Years Ago, as described by Father Sangermano. With an Introduction and Notes by John Jardine. (Constable & Co.)

The first edition of Father Sangermano's work was published in English at Rome at the expense of the Oriental Translation Fund, and under the supervision of the late Cardinal Wiseman. This appeared in 1833, and was derived from the Italian text of a manuscript left by Father Sangermano in the hands of the Barnabite Fathers at Arpinum when he died in 1819. About 1884 Mr. Jardine, at that time employed in Burma, finding that the book had become scarce, made it his business to discover and borrow a copy. This is the volume from which a second edition was printed by order of the Chief Commissioner of Burma: an edition which has now—some ten years later—been brought up to date, and published in London.

Father Sangermano resided in Burma from 1783 to 1806, and as he supplemented his own long experience with information collected on the spot from the most trustworthy sources available, he is generally correct in the accounts which he gives. The special value of the book, therefore, lies herein, that it gives us a picture of how things stood then—a picture which may usefully be compared with the condition of the country and its inhabitants at important epochs since; at the moment, for example, when Independent Burma was annexed, or at the time when the last census was taken. Necessarily there is much in the good missionary's pages which has been superseded by the fuller knowledge of later writers, as, for instance, the chapter on the natural productions of the Burmese Empire; and it must be confessed also that in a book of this class a great deal has to be told about the crude and fantastic imaginings by which the beginnings of the world, the mysteries of the heavens, the destinies of mankind, and similar recondite subjects are attempted to be explained, that furnishes but sorry food for the general reader's appetite. The silly fables about Mount Meru have, by this time, become almost as familiar to us as the stories of the gods of classical mythology; but the scientific discoveries of modern Europe must surely to some extent be now known also to the philosophers and theologians of cultured Asia, and we cannot help wishing that Mr. Jardine, in his careful introduction to this work, had been able to tell us whether the learned priests in Burma have at all modified their views since the days when they instructed Sangermano in the tenets associated with their faith. But though there are portions of the volume which readers who seek principally for entertainment may be inclined to skip, there is also much to be found which illustrates Eastern manners, or is for other reasons interesting. Thus among the semi-independent hill tribe known as the Chins "there prevails a strange custom" "of tattooing with black the faces of the women," and this custom is alleged to have commenced at a time when the Burmese kings were in the habit of sending soldiers to carry off the most beautiful of the women and girls. To free themselves from this oppression the Chins are alleged to have adopted the practice of disfiguring the faces of their women. Here, then, we have something of value in support of the view that savages may make themselves hideous to avoid attack or capture (perhaps also to frighten their enemies in battle) rather than from perverted notions of prettiness. Significant also, as illustrating the system of child-marriages in India, are the remarks on p. 74 as to the habit of the Burmese to engage their daughters while young in real or fictitious marriages, in order to save them from the hands of the king's ministers, custom having established a rule, which is rarely if ever violated, that no married woman can be seized, even for the king himself.

On p. 58 it is related that in the year 959 Gnaunjan was King of Ava; "his principal queen was his own sister." In the year 967 his firstborn son succeeded Gnaunjan: "he took for wife his own sister." This usage prevails, we believe, in the royal family of Siam at the present day, and is a subject which deserves fuller investigation. A little further on in the book we find the form of address which ambassadors from any foreign court were required to use when received in audience by the King of Burma. A good idea may be got from this address of the petty difficulties which envoys from the Viceroy of British India encountered when efforts were made from time to time to put matters at Mandalay on a satisfactory footing, and thus avoid the extreme step of annexation. The concluding chapter supplies an abstract of the Burmese code of laws, a code based largely on Indian sources, and one which nominally governed the administration of justice in the days when the country was independent. This abstract lacks the fulness of detail which a complete translation alone can give: hence probably the reason why many sections are obscure; at any rate, as a mere abstract the value of the compilation is but slight. Thus when we read in one section that

"if an inhabitant of a village, whilst carrying fire in his hands, quarrels with the inhabitant of another village, and is the cause of its taking fire, the inhabitants of the last-mentioned place may for vengeance set fire to the village of the incendiary, without being liable to any prosecution,"

we cannot suppress the suspicion that there may be something in the original text which would put this remarkable enactment in a somewhat different light. Again, it is laid down that

"if a person dies in debt, and religious and pious men charitably defray the expenses of his funeral, they are not subject to any claims from the creditors; but if they were friends or acquaintances who performed this office, they must pay a quarter of the debts, and half of them if they were relations."

Many deceased persons of rank, from the king downwards, are kept a long time after embalmment till the proper period for their cremation arrives: that, indeed, is for reasons of dignity and state; but it is also true that among the less well-to-do classes a funeral ceremony may be deferred for months because the creditors have not been settled with, and the legal provision above quoted explains the necessity for this procedure; it may also partly explain why at particular temples certain enclosed precincts exist in which corpses are cast out to the dogs and vultures. The lawgiver, however, is seen in a better light in the following enactment: "When a master commands a slave to marry one of his female slaves, both are thereby made free"; but there may be readers who will think that he speaks most wisely when he says, if "a lawyer promises his client to finish a lawsuit in a certain number of days or months, and does not fulfil his promise, he must pay twice the value of the fees he has received." To thoughtful students of Eastern character this book can be commended, for it is a suggestive one.

History of England and the British Empire. By Edgar Sanderson, M.A. (Warne & Co.)

A Summary of British History. With Appendices. By the Rev. Edgar Sanderson, M.A. (Blackie & Son.)

The two text-books of English history which Mr. Sanderson has published are very different in scope, size, and method. The 'History of England' is a stout octavo of nearly 1,100 pages, in which Mr. Sanderson aims, as he tells us, at furnishing "both general readers and young students of British history with a record based upon the best authorities and written in an interesting narrative style." He strives

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above all after comprehensiveness. Besides the ordinary political history, literature, science, art, commerce, and discovery are all passed in review. He hopes, not very modestly, that the work will be found of "essential and indispensable use in schools and colleges." The 'Summary,' on the other hand, is a little volume of 200 pages, in which the bare facts of English history are put "in as convenient and accessible a form as possible," with the hope of the manual's "systematizing historic knowledge" and serving as a "handy book of reference." Issued by different publishers, the lesser book does not even profess to be based on the larger. But both books show the same characteristics, and both may be conveniently considered together.

The 'History' and 'Summary' are alike rather old-fashioned, and belong to a class which we might have expected would not be added to. But Mr. Sanderson has made a creditable effort to pour the new wine of fairly recent research into the old bottles of antiquated school histories. His outline is rather wooden and hardly up to date; but his details are carefully got together from respectable sources, and it is only an occasional slip that reveals the limitations in scholarship, taste, style, and method which prevent either volume from attaining more than a place in the second rank of school-books. Faults of execution apart, their conspicuous lack of originality would prevent either from taking a higher position.

The 'Summary' need not detain us long. Stripped of rhetorical garb, the wooden and old-fashioned outline appears yet more clearly than in the flowing periods of the 'History.' An arrangement which, for example, relegates the Scottish and Welsh policy of Edward I. to an appendix, does not commend itself to us. The tendency to give summary and not always very masterly judgments side by side with the bare statements of fact that alone should be found in an analysis, is equally to be condemned. The whole of the mediæval part is meagre; the modern periods are ill arranged, and not well balanced. But the book has the merit of giving a great mass of the bare facts in a tolerably accurate form. The errors that we have found can best be dealt with as they occur in the bigger book.

In the 'History' Mr. Sanderson shows that he has taken great pains to secure accuracy. As far as facts go, he seldom gets far astray. But his historical scholarship has plainly grave limitations. He begins rather badly with a confused and misleading sketch of the early ethnology of Britain. He talks of Agricola fighting "at the foot of the Grampian hills"; speaks of the "Emperor Theodoric the Great"; describes the sons of twelfth and thirteenth century kings as "princes"; thinks that Edward II. was made Prince of Wales immediately upon the death of his brother Alfonso; tells us how a twelfth century writer like William of Newburgh became "a monk of the abbey of the Austin friars"; uses "Franciscan monk" and "Franciscan friar" as interchangeable terms; and supposes that a friar could become a student of Merton College, Oxford. On constitutional points these inaccuracies are particularly conspicuous. Mr. Sanderson is hopelessly wrong in his account of the growth of municipalities. He tells his readers that the present number of shires in England existed at the Norman Conquest, apparently, if we may judge from p. 105, including Monmouthshire in the number. It is misleading to say that the tenants-in-chief were "absolute proprietors of the land"; and it was highly rash to accept Orderic's statement that after the Conquest "the whole territory of the kingdom was divided into 60,215 fiefs." No one who knows Mr. Round's work would still think that Henry I.'s charter to London was granted at the same time as his general charter of liberties; and it shows great misapprehension of the Norman character to think that the Norman barons looked upon the marriage of a Norman and a "Saxon" much as a Southern planter would look on the marriage of a white man with a "coloured girl of African origin." Mr. Sanderson's grasp on ecclesiastical history is somewhat faulty when he tells us on one page that Bede learned Greek at Canterbury, and that, apparently at the same period, Medeshamstead (Peterborough) contained a cathedral. On p. 121 he misses the point of the investiture contest. Mr. Sanderson is too enthusiastic a Wycliffite to suit our taste; but he ought not to have omitted to tell us how his hero made some sort of recantation before he was suffered to retire to Lutterworth and end his days in peace. Still these slips are never numerous, and after we approach the Reformation are found much less seldom. It is, however, very wrong indeed to say that the Puritans "were first accounted a sect," and hardly impartial to speak of Laud as a "mean" figure, or accurate to make Wentworth for eleven years the chief minister of Charles I.'s will. "Atherton Moor" is not in "South Lancashire," but near Dewsbury, in Yorkshire, and called "Adwalton Moor" in modern maps. There is a bad confusion on p. 738, where the terms of the Treaty of Utrecht are very inadequately described. On p. 1062 Mr. Sanderson darkens counsel by calling the old Jamaica legislature a "democratic oligarchy." But in a book including a vast number of facts, and extending to nearly 1,100 printed pages, such errors cannot be deemed of vital importance.

The maps, which are numerous, are not particularly useful. In attempting such an impossible task as giving in a single map "Britain from 500–1066," Mr. Sanderson's colouring suggests that Derby, Lichfield, Tamworth, and Northampton were in the hands of the Welsh, for so only can we without explanation interpret the thin wedge of red colour that runs south almost as far as Oxford. And equally great errors result from trying to give on one map "France in 1360 and until 1453." The later maps of England can hardly be called historical maps at all, and we turn with greater satisfaction to a map showing clearly the British share in the modern "partition of Africa."

In the latter part of the book there is some want of proportion. We are glad of the fulness with which the writer deals with the colonies, India, and the reign of Victoria; but to assign so much as thirty-five pages to James II. and twenty-nine to William III., while only awarding nineteen to Anne, and about eighty to the crowded period between 1714 and 1803, is to sin against knowledge. And paragraphs like the one which begins on p. 682, and goes on until p. 687, and its successor that continues without a break from p. 687 to p. 692, are of altogether unmanageable length for teaching purposes.

Mr. Sanderson's style is easy, flowing, and fairly readable; but he does not despise threadbare rhetorical effects, and makes rather vain efforts to write in a sort of pseudo-Macaulayese that is not particularly edifying. It is neither new, nor true, nor striking to tell us how "the Londoners loved their city as an Athenian, in the age of Pericles, clung to the favoured home of Pallas, or as a Florentine, under the Medicis, cherished the fair and flourishing town by the Arno"; while it is perfectly detestable to say, *à propos* of the Victorian age, that "its sky is adorned with a most significant and expanding rainbow of popular and reforming legislation." A heading like "Great Britain finds a Man at Need" is thought to lead up well to the account of Chatham, and "Disraeli becomes Lord Beaconsfield" is chosen as a good title for a chapter containing all the events between 1874 and the Queen's Jubilee. Such are the defects of Mr. Sanderson's volumes; but in calling attention to such shortcomings we do not wish to ignore the utility of these manuals and their meritoriousness as, on the whole, careful pieces of compilation.

Goethe: Reviewed after Sixty Years. By J. R. Seeley, Litt.D. (Seeley & Co.)

The Professor of Modern History at Cambridge is the author of several books which illustrate the saying that what is worth reading once is worth reading twice; and even of his miscellaneous essays there are few which fail to deserve the same compliment. Whatever his subject may be, he approaches it by a new path, and treats it with an agreeable independence of traditional opinion. If he asks the reader's attention to views which have not been expressed before, or not expressed with a similar application, he is always interesting; where he is not conclusive, he at least opens up a vein of luminous suggestion, rich enough to repay more than one examination. So it is that we extend a welcome to the reprint of a series of articles on Goethe, contributed some ten years ago to the *Contemporary Review*. No one can have read these articles when they first appeared, or can have turned to them since, without a feeling that they were too good to share the brief life of a magazine, or without a desire to possess the pith of so much intelligent criticism in a convenient form. The articles, as they are now presented afresh, have been revised with care and largely altered; some additions have been made; and for a frontispiece there is a fair reproduction of Stieler's well-known portrait of Goethe in his old age. It is a little book which ought to be bought by every one who is interested in Goethe's writings.

The number of persons in this country who are so interested is not so large as it ought to be—not even, perhaps, so large as it might be supposed to be, if we consider

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the magnitude of Goethe's fame. It has been said that his influence has passed away; that his ideas are antiquated; that in the revolution of thought his teaching is no longer of any use. If this is true, it may be Goethe's misfortune or it may be ours. Certainly the social schemes of the age are little tinged with the rigorous individualism which he preached. The man who made no professions of universal philanthropy, published no plans for setting everything right next week, but with a high calling quietly did his own business to the utmost of his power, is not likely to be popular in a day of faddists and notoriety-mongers. It would be nearer the truth to say that for the great bulk of cultured Englishmen his influence has never yet properly begun; that at no time has a full or even a fair appreciation of his work been widespread in this country. Upon one or two conspicuous writers he has exercised a profound influence; but, as Prof. Seeley well says, he has never been domesticated.

Goethe had little fortune among us at the start. Coleridge, with all his knowledge of German thought, neglected him; in the whole range of his writings he mentions him only once. Some of this neglect may be due to the reason which Prof. Seeley urges, namely, that Coleridge was too much afraid of what has been called Goethe's "heathenism" to undertake the responsibility of introducing it here; but it is at least as probable that the neglect arose from a positive dislike on Coleridge's side to Goethe's whole method of thought; the counterpart, indeed, of that antipathy which Goethe felt and everywhere expressed for all abstract speculation. The influence which he exercised on Scott and Byron hardly passed beyond them, and the same may be said of outlying works of minor writers. If for many years after his death Goethe inspired us with more alarm than respect, it was probably the religious movements of the time that precluded a fair appreciation of his ideas. The popular notion of him was accurately reflected by Tennyson in a well-known passage in 'The Palace of Art.' It is commonly held that he was pointing at Goethe when he spoke of

> A glorious Devil, large in heart and brain,
> That did love Beauty only.

And again:—

> I sit as God, holding no form of creed,
> But contemplating all.

Nor has this extraordinary notion of Goethe entirely disappeared. Even when he found a champion in Carlyle, he was not altogether lucky; it was by a strange freak of destiny that his champion was a man so different from himself; nay, in personal life and temper, in ideals, modes of thought, and literary aims, almost, it might be said, so antagonistic. This curious literary friendship does not, of course, escape Prof. Seeley, who gives a fair explanation of it. He admits to the full that Goethe's reputation among us has been in the main Carlyle's work. Yet he fails to notice that if Goethe had been more fortunate in his champion he might have enjoyed not only reputation, but a greater influence, a greater success, in England. It is difficult to say how much an intelligent appreciation of his writings has suffered under the simple fact that Carlyle was not in any real or essential sympathy with Goethe; that he was not quite fit to bear his message. The unfitness was nowhere more apparent than when Carlyle took it upon himself—as at the close of 'Past and Present,' and in his essay on the 'Death of Goethe'—to quote from Goethe and deliberately to change his meaning.

That Goethe had a message, and of all great poets was, in fact, the most frankly a teacher, is shown with much felicity of instance in Prof. Seeley's pages, more particularly in the chapter on 'Wilhelm Meister.' It is refreshing to find so sound, simple, and clear an explanation of the literary phases through which Goethe passed—phases which puzzled his contemporaries, and make him, for many of his students, a standing perplexity. But as his final lessons of life were the growth and outcome of his development, something more definite might profitably have been said on the reconciliation of the romantic with the classical ideal in Goethe's old age, as the resolution of difficulties not only in his art, but in his life also.

Prof. Seeley insists that Goethe was rather the greatest moralist, the most pregnant thinker among poets than independently a great moralist and philosopher; and that, therefore, his greatness is in the main literary. This is a hard saying, especially when it is enforced by the criticism that Goethe's contempt for philosophic method deprived his thought of all systematic character, while at the same time he lacked the combative temperament of the reformer. But Prof. Seeley elsewhere appears to praise this very contempt for system, and reminds us, as, indeed, is obviously true, that to Goethe philosophy is not merely a study, but a life:—

> "It is not summed up in thinking and classifying and constructing systems, but extends to all departments of activity. And it would be difficult to name the philosopher who has devoted himself with more methodical seriousness than Goethe to the problem of leading and then of teaching the best and most desirable kind of life. He conceives the problem in its largest possible extent. From prudential maxims in the style of Johnson he rises to more general precepts on the choice of a vocation, pouring out a fund of wisdom peculiarly his own on the mistakes men make about their own aptitudes; then he dwells more particularly on the life of the artist, a subject till then scarcely noticed by moralists, but treated by Goethe with the greatest comprehensiveness; then he rises to morality and religion. On all subjects alike he is serious, on all subjects perfectly unfettered. He has the advantage of a vast experience.....Had Goethe appeared as a thinker and philosopher only he would have been similar to Bacon. Can we say that he would have been at all inferior? His observation extends over wider provinces of life; he is more honest, more kindly. His faculty of style is at least equally great."

In a work of this diminutive size—diminutive, at least, in comparison with the magnitude of its subject—we naturally find that several of the thoughts, some of them put forward as it were tentatively, are inadequately discussed; and the most obvious objection to the essay is its many convolutions. This is at times very tantalizing. No sooner are we planted firmly on some definite thought—and Prof. Seeley is never vague—no sooner do we begin to examine it in its bearings, than the ground shifts and we find ourselves somewhere else. Now and then the process leads to a slight inconsistency, such as arose in the foregoing extract. And, again, on pp. 57 and 165, it is uncertain whether Prof. Seeley does or does not mean that 'Faust' is to be taken as the great poem of the nineteenth century. Some imperfections of this sort come not so much from inadequacy on the author's part as from the greatness of his subject. If we survey the many aspects of Goethe's genius in quick succession, and try to grasp them all, there is no formula that will suffice; and if we would criticize and distinguish, we are driven against our will into some verbal contradiction.

In treating of Goethe's greatest works, his 'Werther,' 'Tasso,' 'Meister,' 'Faust,' Prof. Seeley is apt to take only one character in each work as typical of Goethe himself; whereas Goethe hardly ever fails to delineate by two characters the duplex nature of his own personality, or the conflicting tendencies of his own mind. When against Werther he places Albert; against Tasso, Antonio; against Faust, Mephistopheles, he is doing more than bring out character by giving it a foil: he is faithful to his method of translating his own inmost experience into life.

It is surprising that two or three very obvious misprints should have been allowed to pass. On pp. 140 and 141 an explanation by the author finds its way into the middle of a verse which he is quoting.

A History of the Gold Coast of West Africa. By A. B. Ellis, Lieut.-Col. 1st Battalion West India Regiment. (Chapman & Hall.)

Col. Ellis is fairly qualified for the task which he has assumed. He has not only written on kindred subjects, but he possesses considerable local experience. Such a subject, however, offers more instruction than interest, and it is rather a pity that he should have thought it necessary to disdain Racine's advice and commence with the Phœnicians. At any rate, till a good deal more has been done in the way of research, the history of the Gold Coast must be considered as beginning, to all intents and purposes, when the Portuguese touched at a place where they obtained so much gold that the name La Mina, afterwards corrupted into Elmina, was given to it. Twelve years later Diego d'Azambuja landed and founded a settlement, and built the inevitable church and fort. For some time the Portuguese did a thriving trade on the Gold Coast, but their monopoly did not last three-quarters of a century, although protected by the well-known Papal Bull. In 1553 Thomas Windham visited the Gold Coast and brought back 150 lb. of gold dust, a result deemed so encouraging that for some years both French and English carried on a considerable trade on the Gold Coast. The Portuguese naturally objected to these merchant adventurers, and destroyed their vessels, sending the crews to the galleys. Frequently they induced the natives to entice both English and French on shore with a view to murdering them, a price

being paid for every head. The result was what the Portuguese desired: after a few years their rivals abandoned the Gold Coast. In 1595, however, the Dutch appeared on the scene, and were not so easily daunted. Since the incorporation of Portugal with Spain in 1580 the African trade had, like the rest of Lusitanian commerce, declined.

Encouraged by the success of the Dutch, the English recommenced their visits. In 1618 a company was formed for the purpose, but, it not being successful, the charter was allowed to expire. A second company was formed in 1631, which established trading posts and did a large business, principally in slaves for America. In 1640, taking advantage of the revolt of the Duke of Braganza, the Dutch expelled the Portuguese from the West Coast, after an occupation of 160 years. In 1662 a third English company was founded. There had always been bickering between the Dutch and English, but in 1663 the former proceeded to open hostility, seizing by surprise the English Castle at Cape Coast. In reply Holmes,

> the Achates of the general's fight;
> Who first bewitch'd our eyes with Guinea gold,

was sent with a squadron to the Gold Coast, where he captured all the Dutch posts except Elmina and Axim, and, thence proceeding to America, seized New Amsterdam and turned it into New York. His expedition was a principal cause of war with Holland. In the autumn of 1664 Ruyter appeared on the scene, and drove the English out of all their forts and factories, save Cape Coast Castle; and by the treaty of Breda, although the Dutch retained all the ports they had captured, the right of the English to Cape Coast Castle was confirmed. After this the Dutch settlements seem gradually to have declined; in the Napoleonic wars they were seized by the British, and between 1867 and 1870 the Dutch abandoned the whole of their settlements.

The history of the somewhat spasmodic progress of the English down to the present day is well told by Col. Ellis, and the impression left on the mind of the reader is that their success was not due to the talent or firmness of either the Colonial Office or the local governors. There were, of course, exceptions among the latter, notably Mr. Maclean, the husband of L. E. L. Of him our author says:

> "He ruled with a strong hand, firmly suppressed outrages, and did much to put down human sacrifices. If any chief refused to obey his commands, instead of wasting time in negotiations, he sent a few soldiers to arrest him, confined him in the Castle till he was repentant, and made him pay an indemnity. This kind of rule is one that appeals directly to the sympathies of uncivilised peoples; and the natives not only feared the Governor, but respected and admired him for his strength of purpose. His authority was so well established that only on one occasion had he to resort to anything like armed force."

Governor Pine, too, especially in 1863, showed himself to be clear-sighted and energetic, but the Colonial Office displayed feebleness and incapacity, and helped to bring about the Ashanti war. On his arrival in 1872, in order to effect the transfer of the Dutch forts, Sir John Pope Hennessy wrote to the King of Ashanti, announcing

> "the transfer and sending some presents; but in addition he informed the King that, as a token of friendship, he had ordered the trade with Ashanti to be reopened, and the embargo on munitions of war, which had been maintained for some months, to be removed; and offered to pay double the sum [as ground rent] that had been paid yearly by the Dutch for Elmina. He said nothing about the ransom of the European captives or the settlement of a peace; and, in fact, ignored all the matters in dispute, while he went out of his way to remove the prohibition upon the importation of munitions of war, and make war easier for the Ashantis.....Although Mr. Hennessey [*sic*] was a total stranger to the Gold Coast and native affairs, he acted in this matter directly counter to the advice of the experienced officials..... Mr. Hennessey [*sic*] was, in fact, full of self-confidence."

On the King of Ashanti sending word that the only matter now requiring settlement was the ransom of the missionaries, Sir John Hennessy replied that he could not think of exchanging men for money, but that the Bâle Mission, to which the captives belonged, might very properly be asked to pay the actual expenses incurred by the Ashantis on their behalf. After making this curious statement he released the principal hostage for the missionaries, and paid his expenses back to Kumassi. Col. Ellis devotes considerable space to an account of the campaign, the chief difficulty in which was the question of transport, and calls attention to an extraordinary arrangement by Sir Garnet Wolseley. This arrangement, relating to the pay to be given to the natives, gave great dissatisfaction to the chiefs:—

> "From their point of view it was unjust that the men who would have to incur the risks of war should only receive sevenpence halfpenny a day, while those who would be engaged in the comparatively safe duties of the commissariat should receive one shilling."

The feeble action of the Colonial Office greatly nullified the wholesome effects of the success of Sir Garnet Wolseley and Sir John Glover. The Ashantis gradually became insolent and encroaching again, and never paid more than 4,000 of the 50,000 oz. of gold dust agreed upon. To use our author's words:—

> "Within less than two years after the burning of Kumassi the Ashantis had, thanks to the Government policy of non-intervention, recovered the whole of their lost territory except Kwao and Adansi, and escaped the payment of the greater part of the indemnity."

On December 1st, 1880, Mr. Griffith—now Sir William Brandford Griffith—arrived to administer the government. A few weeks later a messenger with the golden axe arrived from Kumassi to demand the surrender of a political refugee, and Mr. Griffith refused to give him up. But although he might have known that months would elapse before the Ashantis, if they did carry out their veiled threats, could reach the coast, and that their approach would be heralded by the flight of the inhabitants of the villages on their route, he seems to have been alarmed by his own boldness, and to have acted as if an Ashanti army might any day appear at Cape Coast Castle. Reinforcements were hastily sent for, fortifications were constructed with feverish activity, and it was decided to abandon the whole of the protectorate. In pursuance of this hysterical policy,

> "the detachments of Houssa Constabulary, which had been maintained at Prahsu and Mansu since 1875, were withdrawn in such haste, that several thousand rounds of Snider ammunition were left behind for want of carriers to transport them."

Fortunately the King of Ashanti was as much frightened as the Lieutenant-Governor of the Gold Coast, and sent reassuring and apologetic messages which dissipated the scare.

The explanation of the chronic mistakes made on the Gold Coast is extremely simple. As Col. Ellis observes, the climate is so bad that "no really capable and first-rate men will accept the governorship, no matter what addition may be made to the salary." Further, there is not likely to be continuous and systematic improvement in internal administration, because of the constant changes in the officials, including the Governor, as care for his health obliges every European to return in a short time to recruit in Europe. Finally, the chief clerks of the Colonial Office, necessarily ignorant of local affairs, exercise a close supervision. Now no colony can be properly ruled by post and telegraph wire.

The book before us is useful enough, but it is to be regretted that it does not contain a large-scale map of the protectorate and Ashanti, as well as a diagram of the adjoining territory. As it is, only one exceedingly small map of the protectorate is given. Another defect is the absence of an index.

NEW NOVELS.

A Buried Sin. By Lady Duffus Hardy. 3 vols. (White & Co.)

The reader of 'A Buried Sin' would have less hesitation in accepting it as the work of Lady Duffus Hardy if the publishers had vouchsafed some explanation of its appearance in three volumes more than two and a half years after the death of its reputed author. The public is certainly entitled to know, in the case of works published posthumously, whether the manuscripts were left in a completed form or only in the shape of notes requiring completion by others. There have been recent instances in which amplified notes have been published without a frank and public admission; but the practice involves manifest disadvantages, and is not one that deserves encouragement. The title of this story appeals to two recognized tastes of the more undiscriminating novel-reader by proposing a "sin" as the centre of its interest, and promising the unearthing of a hidden crime. The *corpus* of the mystery is a batch of bank-notes, stolen by the villain, whilst the titled hero has been basely saddled with disgrace and punishment. The motives of the well-to-do scoundrel in keeping his notes buried underground are not quite evident. He takes them up one fatal night in order to assure himself of their safety, and this excess of caution proves to be his undoing. The thread of villainy is not so attractive as the more human elements of the story, which are cleverly and tenderly dealt with.

The Burden of Isabel. By J. Maclaren Cobban. 3 vols. (Chatto & Windus.)

There is a refreshing straightforwardness about Mr. Maclaren Cobban's method which is in agreeable contrast to the elaborate indecision of the modern impressionist. When the thread of his story has got tangled Mr. Cobban simply deals with it as Alexander dealt with the Gordian knot, and certainly the majority of his readers will cordially endorse his mode of procedure where the happiness of so attractive a heroine and so spirited a hero is concerned. Mr. Cobban's portraiture is vigorous and telling, though inclined at times to exaggeration; but his cheerfulness is infectious, and whether he writes of love or cotton, Grub Street or opium dens, his alert and vivacious manner never deserts him.

'Lisbeth. By Leslie Keith. 3 vols. (Cassell & Co.)

'Lisbeth' has industry, thoughtful observation, and a very careful building up of character and situation. In one or two places something more than these qualities crops up; but that is about the general level of attainment. A more brilliant touch now and then would have been refreshing. The author has a long story to tell, and it becomes slightly wearisome and monotonous to the conscientious reader before it draws to a close. Most of the time passes in London, though the story is principally concerned with several Scotch families, who, as shop and lodging-house keepers, make their more or less successful way. Perhaps, as some of these people would say, there are "ower mony folk" about, and yet the author has differentiated them with care. The sisters of the Mitchell stock and their quarrels, tempered by a certain clannish instinct that keeps the tribe together in spite of friction, are given with too much detail. One imagines that some of their family peculiarities and angles would have been more effaced by the struggle for existence. Still there is good workmanship now and again. Effie the angelic is almost as much the heroine of the piece as 'Lisbeth the strong. Both characters are fairly interesting. Several quite superfluous people and some extraneous material are dragged in—Laura Robson, a case in point, is not badly done, though she does not fuse well with the rest. Sundry pictures of the quite "minor *literati*" of London suggest the real thing.

Such a Lord is Love. By Mrs. Stephen Batson. 2 vols. (Innes & Co.)

Readers of Mrs. Batson's first novel will not be surprised to find that the contents of her second do not furnish a cheerful interpretation of its oracular title. "A woman's love," as she remarks in the last chapter, "is not always based on principles of reason." If the matrimonial experiences related in 'Such a Lord is Love' may be taken as fair samples, Mrs. Batson might have added, as a rider, that "marriage nine times out of ten is a dismal failure." There is nothing to prevent a novelist from illustrating this pessimistic text at the expense, in the majority of cases, of the husband. All that the reader asks is that the story should be interesting and convincing. These conditions, unfortunately, cannot be said to have been realized in the present book. An attempt at humour is made in the character of an Oxford professor; but the satire on modern philosophical terminology is crude and childish.

Old Caleb's Will. By Frances Armstrong. (Jarrold & Sons.)

'Old Caleb's Will' is a well-meaning rather than a well-written story. The drunkenness is of the mild type; but the cases "make up in number what they lack in weight." We are almost tempted to think we prefer to it the rabid temperance novel, where the most exaggerated casualties take place through "the drink." Nothing particularly awful happens here, yet the story makes little appeal to common sense, or to our ideas of ordinary life or even of the drunkard's progress. The works of fiction that really deal with the evil strongly, and at the same time convincingly, might be numbered on the fingers of one hand. Needless to say, 'Old Caleb's Will' is not among them, nor, to be just, do we see any symptom that the author expected it should be so placed. It is just a humourless, inartistic story of a common kind.

The Memoirs of Sherlock Holmes. By A. Conan Doyle. (Newnes.)

Pretty well everybody reads Mr. Conan Doyle; and none of those who agreed in the general verdict that 'The Adventures of Sherlock Holmes' were unsurpassed of late years as stories of detective ingenuity will wait for a recommendation to read the final 'Memoirs' of the same suprasubtle unraveller of mysteries. The word "final" is open to some demur; it faithfully interprets a strong protestation on the part of the ingenuous Mr. Watson that he, at least, will have no more to tell the world of Sherlock Holmes, whose dramatic death he records in the present volume. But one cannot feel so sure of Mr. Conan Doyle, and at any rate the public will expect to hear something by-and-by of Sherlock's brother Mycroft, who is evidently a reserved card, ready to be played at a pinch. The story of the last exploit of the hero of 'A Study in Scarlet,' ending with his apotheosis at the Falls of Reichenbach, brings his memoirs to a close in a sufficiently striking manner, though not, it must be confessed, without an extra allowance of the bizarre and the improbable. It was fitting that, if Mr. Holmes was to die a violent death at the hands of an enemy, this enemy should be a thaumaturgist like himself, only not benevolent, and not quite so clever. In other words, he had to be an impossible monstrosity, and that is what Mr. Conan Doyle has drawn, with a good deal of plausible verisimilitude. It is only fair to add that the 'Memoirs' are as attractive and as appetizing as the 'Adventures.'

Joyce Martindale. By Mrs. H. E. Russell. (Remington & Co.)

'Joyce Martindale' is a novel containing pictures of Australian life in town and country. The latter is the more interesting part of the volume. The author knows something of the conditions of life in both places, and the position of the country generally, but there is no charm in her pictures. Joyce is not an interesting heroine, nor are her family, surroundings, or curate lover entertaining. There are a good many tiresome conversations and quantities of quotations. Black Dick, his employers, and their sheeprun have rather more vigour and purpose. The rejection of the good curate's suit because his brother once embezzled a sum of money is a provoking business. The "high-toned" solicitor who calls Joyce daughter constrains his exceedingly dutiful offspring to take the step, and the departure of the magnanimous curate excites less compassion and interest than might be supposed.

THE LITERATURE OF POLITICAL ECONOMY.

In *A Ready Reckoner of the World's Exchanges* (Sampson Low & Co.) Mr. Norman has continued the useful series of works on the subject of the foreign exchanges over which he has so carefully laboured. The full title of his work explains that the 'Ready Reckoner' enables the foreign and colonial exchanges to be understood "with the aid of less than 2,000 figures, whereby 756 tables of exchange, consisting of from 13,800 to 200,000 figures each, can be dispensed with." The mass of figures referred to shows how laborious and heavy such calculations necessarily are. In all books of this description a good deal of trouble must be taken by one of two persons—the writer or the reader. Mr. Norman has taken the trouble on himself, to the corresponding advantage of those who use his book. There are many ways employed in practice for working out the foreign exchanges. Bankers and bullion and exchange dealers mostly arrive at the results by means of exchange tables. What Mr. Norman has aimed at, and has succeeded in demonstrating, is the substance which underlies the surface, namely, that between countries possessing effective monetary systems it is a given "weight of pure gold or pure silver" that is dealt with; and he has worked out a method by which the result desired can be readily attained. His labours extend to the monetary systems of 161 countries. And impossible as it may seem, amusing illustrations are found in his book—as of six men of different nationalities who, each with standard gold money of his country in his pocket, take

"lunch at a hotel in Yokohama. The landlord agrees to receive their gold in payment for their lunch and give each his change in Japanese money at the absolute par of the day established by the silver price of gold. This price is 338 yens 6·54 sens per 100 momme, or 5797·06232 troy grains of pure gold. Each man's proportion of the bill amounted to 2 yens 23 sens. What is the charge in the money of each man's country, and the change each man receives in Japanese money for the standard coin of his nation?"

The whole of the working of this series of questions is contained in little more than two pages of small size, which are easily to be understood by any one who will take the trouble to master Mr. Norman's method. Currency questions are, at the present time, very much before the public mind. For instance, the arrangement which the Indian Government has recently made with the view of keeping the exchange between India and this country continually at a fixed point is one which is likely to exercise a far-reaching influence on the finances of India and the trade of that country. Yet we wonder how many men, even among those engaged in business, could give a clear explanation of the basis on which the Indian Government acted. The book which Mr. Norman has written gives information which may assist in making such matters intelligible to ordinary readers, and we therefore welcome its appearance, and hope it may obtain a wide circulation

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It is well calculated to dispel the ignorance which exists in matters connected with the foreign exchanges, and to assist to restore to the merchants of this country that "masterly skill in bullion and coin" which was more generally possessed, we believe, some generations back in this country than at the present time.

Mr. Cannan's *History of the Theories of Production and Distribution in English Political Economy from 1776 to 1848* (Percival & Co.) deals with the period during which economic inquiry shook itself clear from the mediæval garb, as we may almost call it, which had clothed its modes of expression ever since England became a great trading power. The days of "political arithmetic" had passed by. The study was recognized as an independent branch of thought, and the course which economic inquiry was to take for the future became settled. The influence of the opinions prevalent from the days of Adam Smith to those of J. S. Mill abides with us to the present day. Though the domination of those opinions has been rudely shaken, they still powerfully sway the minds of men. The testimony to their force, for instance, which Prof. Nicholson expressed in his address at Nottingham to the meeting of the British Association in September last may remind us that their reign is by no means over. The purpose for which Mr. Cannan has written this book is explained in his preface: "My object is simply to show what the various theories concerning production and distribution were, and to explain how and why they grew up, and then either flourished or decayed." The very careful and ingenious criticism which, in carrying his purpose out, Mr. Cannan has made of the views of every English economist of note from Adam Smith onwards, can hardly be summarized here. It brings out clearly what every one who has read the writers included must have felt—how largely the economic opinion of their age was coloured by the political events of the time. This may be true of economists in all ages, but it certainly was eminently true of such writers as Malthus, Ricardo, and J. S. Mill. The commencement of this century—the period when the first two of these economists flourished—was overshadowed by the events of the great war, and the writings both of Malthus and Ricardo bear evidence of this; and though J. S. Mill survived to happier and more peaceful days, yet the years when his mind and character were being moulded by the stern influence of his father were all tinged by the same influence. It was natural that these writers should not only have been saddened, but rendered rigid in thought, by the bitter struggle which surrounded them. The errors they fell into were the natural result of those circumstances. Mr. Cannan traces these errors carefully and thoroughly, and the influence which they have had: thus the mistakes made by economists of the Maltho-Ricardian school "in the discussion of free trade, the poor law, and the resumption of cash payments, have often been extremely pernicious in their influence on the later controversy." The theory which represents that there is "some mysterious process whereby 'Capital' cheats 'Labour' out of a part of its legitimate reward, owes its origin to the old subsistence theory of wages, to the confusions about the nature and functions of 'capital,' and to a natural reaction against the attempt to explain interest as the reward of some painful or meritorious action." Mr. Cannan's criticism is always ingenious and frequently able. He has read carefully the works which he discusses, and the analysis contained in his index will be of service to all students of English economic thought, while it remains a monument of his industry and research. We part from Mr. Cannan expressing our thanks for the labour he has taken in illustrating a most important period of our economic history, our feeling of gratification at the immense progress he has made in his studies since his first volume appeared—now some years since—and our hope that in his future writings he may work himself clear of a slight asperity of tone which hinders his readers from sympathizing with him as much as they would otherwise do.

Dr. von Schulze-Gaevernitz is a German writer of the school of Dr. Brentano. His *Social Peace*, which has for its second title "A Study of the Trade Union Movement in England," is now translated by Miss Wicksteed, edited by Mr. Graham Wallas, and published by Messrs. Swan Sonnenschein & Co. It is not a very complete study of the English trade union movement, but, as its chief title implies, it contains a great deal of information on the subject of conciliation. The author does not appear to realize, any more than do Mr. Mundella, Sir Albert Rollit, Mr. Bousfield, M.P., and many others who have taken up the question, the very large amount of either hostility or indifference which exists among trade unionists with regard to such proposals. There are some who say, and there are a great many more who, when consulted privately, show that they think, that undue importance is attached to either arbitration or conciliation. Their argument is that if trade unions are as powerful in any particular trade as they ought to be, such schemes are hardly necessary, as the masters and the union can deal with the matter from time to time for themselves; and the recent arbitration in the coal dispute was undoubtedly somewhat of a demonstration for the public after the more critical matter pending had really been privately settled between the parties, and before the lasting question at issue was ripe for settlement. If, on the other hand, many trade unionists are inclined to argue, unions are weak in a particular trade, then no form of arbitration or conciliation will prevent the interests of the workers being sacrificed. Some very able articles have lately been appearing upon this subject in a weekly organ of the workers in the textile trades published at Manchester, and are attributed (we know not whether truthfully or the reverse) to Mr. Mawdsley, J.P. The view taken by the writer is that the idea of arbitration is said to be gaining a strong hold on what is called the public mind, but that this only means the public as represented by the daily newspapers, or, in other words, the upper and middle classes. It is imagined, the workman author says, that a large section of the workers are in favour of arbitration, and in this belief the organs of the upper class "serve out to their readers platitudes" as to strikes being clumsy proceedings which should be replaced by

"what they term an impartial tribunal.....It may be considered a certainty that early in the next session we shall be confronted with a Government Bill dealing with the subject. One of the reasons why even that section of the press which is supposed to especially represent democratic views has gone in favour of arbitration is because the new unions are almost all on the same side. We need not analyze their position very keenly to ascertain why this is so. In recent fights their weakness and lack of staying power has been so thoroughly exposed that at present they can do nothing but meekly accept what their employers—who in their case are their masters—choose to give them. No genuine friend of the workers can feel any gratification at this fact, but no useful purpose can be served by concealing it, as the employers know it better than the men themselves. We mention it for the reason that it explains the attitude of the officials of the new unions on the arbitration question. The members will not pay such a contribution to their union funds as will enable them to hold their own in a square fight, and the authorities will not allow them to use physical force, so they are driven back to demanding arbitration. They have, of course, had no experience of it, or we question whether, even in their present straits, they would not prefer to take their chance in open warfare. But with the whole of the middle and upper classes and the lower grades of the workers asking for it, the unions of skilled workers will have to devote some time to thinking out where their own interests lie."

The author of this very interesting exposition of what we have no doubt is the real view of the strongest trade unionists in the country, and those of the greatest influence, goes on till he reaches the conclusion that with regard to reductions in wages the workmen

"will be well advised in retaining in their own hands the power to say when that time has arrived, rather than delegate it to irresponsible umpires, whose whole policy may be summed up by saying that they send the workpeople to their employment with a verdict as much against them as they can be made or persuaded to stand."

We may dispute the conclusions to which this writer comes; but no one who knows working-class feeling will deny that Dr. Schulze-Gaevernitz has been too much in the hands, during his English visits, of the Board of Trade and its advisers, to be allowed to hear the side of the question which will come to the front in the course of the next few years. Dr. Schulze-Gaevernitz is sometimes a little hasty in the information that he gives to his readers, as, for example, when he states that the Women's Provident League—by which he explains that he means the Women's Trade Union League—has received assistance from Lord and Lady Brassey in starting a labour bureau in London. That society works through the officials of the trade unions affiliated to it, and through the leaders of the Lancashire textile workers in industries employing men and women; and we are not aware that Lord and Lady Brassey, or, indeed, any influential patrons, have been concerned in its recent operations.

OUR LIBRARY TABLE.

Messrs. Macmillan & Co. publish *Essays on Questions of the Day, Political and Social*, by Mr. Goldwin Smith. This volume is hardly worthy of the great and perfectly deserved reputation of its author. The articles are reprinted from the *North American Review*, the *Forum*, the *National Review*, and other periodicals, and are of somewhat varying degrees of freshness, and some of them a little out of date. Those which we shall not specifically notice concern the Irish question, the Jewish question, Prohibition in Canada and the United States, woman suffrage, and such like matters, on which the author lays down his well-known opinions. An interesting article is that on Disestablishment, but then this chapter contains several very doubtful statements, and is indeed based, as we think, on a mistake. Its first words are: "Disestablishment of the Church of England .....is a question evidently at hand." Now putting out of sight altogether, as unfitted for our non-political and unsectarian pages, the question of whether, in the interests of either State or Church or both, the principle of Establishment is a sound one, how, we should ask Mr. Goldwin Smith, can it be with truth asserted that the Disestablishment cause as regards England is making rapid progress? A few years ago it seemed as though a large minority of the people—the great majority of one of the two parties in the State—supported immediate Disestablishment. That minority and that party are now urging forward Disestablishment in Wales, and basing their demand on local Welsh opinion. It can hardly be doubted, although it may be the duty of Churchmen to make common cause with their Welsh brethren, that, as regards mere policy, the interest of those who desire the continuance of the Establishment is the other way. There is, and will be for long, a considerable local majority against Disestablishment in England without Wales, and in Parliament among the English members of any parliament likely to be elected for many years; and if Wales is to be dealt with by itself on the ground of Welsh opinion, the case against carrying Disestablishment in England by means of Scotch,

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Welsh, and Irish Roman Catholic votes will be strong indeed. Mr. Goldwin Smith deals at some length with the bearing of the position of the so-called Protestant Episcopal Church of the United States upon the possible future of things in England. He says of that Church, "No change of importance has been made in the Prayer Book besides the omission of the Athanasian Creed." Probably these words are intended to be governed by their context, and to refer to change since the laity have been admitted to a share of power. They are, however, somewhat ambiguous. It is a striking fact that when, late in the last century, the American bishops fixed the Prayer Book of the Protestant Episcopal Church of the United States, they inserted in the Communion service explanations of the doctrine of the Church with regard to the elements which are more anti-Catholic than any explanations which have ever been officially made on behalf of the Church of England. These remain unexpunged, but the ritual of the branch of the Church across the Atlantic in communion with the Church of England has become to some extent Laudian. Mr. Goldwin Smith is a high authority on the ecclesiastical history of the Reformation in England, so that we somewhat wonder to find him quoting another writer as authority for the statement, which he makes as though concurring in it, that, while the body of the English clergy remained Catholic through all the early changes, "no regard was paid in any case to its wishes." It is possible that this may be intended to be confined to the reign of Mary and the accession of Elizabeth, but, as the reign of James I. is immediately afterwards mentioned, it would seem more probable that the statement is intended to be more general. But surely Mr. Goldwin Smith knows that, in the controversies with regard to the doctrine of the Church which arose between the Queen and the House of Commons, the bishops were repeatedly, during the reign of Elizabeth, the advisers of the Queen, and that their opinion often carried the day against the real feeling of almost every independent member of the House of Commons.

Mr. Christie Murray's autobiography, *The Making of a Novelist* (Chatto & Windus), has in it the ring of sincerity and good-fellowship that is better than any amount of morbid analysis and modern introspection. The little volume consists of matter more or less interesting and actual; the writing is direct and vigorous, and therefore pleasing. His experiences up to the present—he is now not much past the prime of life—have been varied. He has taken a turn at soldiering and landscape painting, was a war correspondent in Constantinople in the seventies, an amateur tramp, and is, as we all know, a novelist, play-writer, and actor. Like many successful tellers of tales he began by journalism, and has never found the training thrown away. His first post was as reporter to a provincial daily. How he came to witness a gruesome and unforgettable hanging, how once on a time he outdid a celebrated fellow journalist in the race to "write up" a mining disaster, are amongst the episodes told in this volume. Many are the ups and downs that came into his life before he attained his share of fame and fortune; he tells something—he could probably tell more—of the days when with others he enjoyed or suffered the cold hospitality of the hostelry of the Beautiful Star. Sundry of his experiences have already gone to the making of two or three of his most successful stories. We like to think of him as the writer of 'Rainbow Gold,' 'Joseph's Coat,' and 'Aunt Rachel'; and the present volume at least does nothing to lessen an already sympathetic interest in their author.

It is only natural that one reading a volume of aphorisms like *Sentences and Paragraphs*, by Mr. John Davidson (Lawrence & Bullen), should adopt a more than usually critical attitude. One feels that the only justification that a man can have for dogmatizing in unconnected paragraphs is either an extraordinary originality of thought or an especially marked aptitude for brilliancy of expression: otherwise the result seems impertinent and affected. Mr. Davidson's book is made up partly of short aphorisms and partly of rather longer paragraphs, which have the appearance of being suggestions thrown out for more detailed criticisms. But neither are the isolated aphorisms and paragraphs characterized by any special novelty of thought or expression, nor is the book as a whole calculated to give the reader any very distinct idea of the author's general theory of life or of art—a result which by its interest might have atoned for a want of distinction in individual passages. The book starts off badly: it seems almost incredible that a writer of aphorisms should allow such a cheap and commonplace piece of cynicism as the following to stand on his first page in all the glory of a paragraph separately numbered and marked off:—

"If you praise a man you please only himself. In order to provide the greatest happiness for the greatest number, you must damn with faint praise, for then you please all a man's friends."

"Dignity *is* impudence" is another thought on which a paragraph seems wasted; and the following, though perfectly true, is not such a portentous novelty as Mr. Davidson would appear to imagine:—

"Those who are convinced of the absolute truth of evolution are merely bigots, as intolerant as those who formerly believed in witchcraft or a concrete hell. No mind is so much given over to delusions as the logical one."

Some of the longer paragraphs are interesting in their way, but the irrelevance which somehow characterizes the whole book is, if possible, more noticeable in them. There are paragraphs, for example, about "Heather in Literature," about "Henry Lemoine," and about the Wise Men of Gotham, which contain amusing stories or interesting information; but they do not lead to anything, and they only leave the reader asking for more. It must not, of course, be imagined that there are not some good things in the book; it were to be wished, for example, that there were more paragraphs like this one, which contains a truth deserving of considerable meditation:—

"The chief hindrances in the consideration of any matter are the thoughts of others. It is not so much a test of genius to think originally as to know what one actually does think. Some men upon most subjects have two judgments: a public one for daily use, and a private one, which they deceive themselves into the belief that they never held. There are decent, honest men who opine the opinions of others, persuaded that they are their own. Few, indeed, can detach their proper thought from the mass of ideas."

This also is a suggestive idea:—

"Conscience is a pretext which we have invented to save us the trouble of thinking."

But this is not Mr. Davidson's own—only one of a series of quotations.

We have looked through the three volumes of the fifth edition of Meyer's *Konversations-Lexikon* (Leipzig and Vienna, Bibliographisches Institut) with envy and admiration—with envy more especially, because nothing so good in the way of a popular encyclopædia has been produced in this country. We are quite aware of the merits of the new edition of 'Chambers's Encyclopædia,' but it only fills ten volumes of 800 pages apiece and is thereby hampered, while this is on a larger scale. Each volume contains over a thousand pages, and the third only reaches to the article "Chemikalien," while the article "Chemistry" in Chambers ends on p. 154 of the third volume. So far as we have examined the articles they are exactly what they should be, clear and full, accurate and yet popular enough to be understood by any educated man, and although, of course, intended primarily for the Fatherland, will be of much use to English readers who understand German. One great feature of the book consists of the illustrations, which are scattered in great profusion throughout the volumes, and are most of them excellently selected. The maps are particularly good, more especially the plans of towns and of the districts surrounding them. The coloured illustrations are, like most specimens of German colour-printing, coarse; still they help to make the objects illustrated comprehensible. The illustrations to the articles on sculpture and architecture are notably excellent. Upon the whole this encyclopædia is really a wonderful work, and sets the critic thinking how much better undertakings of the sort are managed abroad.

We sympathize with Mr. Lang's warm eulogy of *Quentin Durward* in his preface to the Border edition of that romance (Nimmo). He thinks it superior to 'Ivanhoe,' and no doubt the plot, as he points out, is better constructed; but the later novel does not possess the wonderful vigour of the earlier. It is a pity Mr. Lang's account of the Scots Guard is not more carefully put together. A sentence about Malplaquet has strayed into the notice of the deeds of the Scottish soldiers of the fifteenth century, and Mr. Lang must be well aware of the difference between the Scots Guards of Louis XI. and their representatives under Louis XIV. M. Lalauze's etchings add to the charm of this reprint.—Messrs. A. & C. Black send us their reissue of *Peveril of the Peak*. It is a nice reprint, but Mr. Berkeley's designs are more praiseworthy in intention than execution, and the compiler of the glossary should have made up his mind whether he would put Christian name or surname first.—Another reprint may be noticed with these, *The Lyrics and Ballads of Sir Walter Scott* (Dent & Co.), to which Mr. Lang has supplied an excellent piece of criticism by way of introduction. It is disappointing, however, to find that Mr. Lang has not arranged either the lyrics or the ballads in chronological order, and he has omitted some of the poems—not very good ones, no doubt; but if the collection was not intended to be complete, the reader should have been warned that it was not.

Christowell has been added to the reprint of Mr. Blackmore's novels, *Guild Court* to the reissue of Dr. Mac Donald's, which Messrs. Low & Co. are bringing out. *Prince Fortunatus*, the most recent instalment of the cheap edition of Mr. Black's romances, comes to us from the same firm.—*Darrell Chevasney*, by Curtis Yorke, has been included by Messrs. Jarrold in their series of popular novels.—*The Poems of William Blake* have been edited by Mr. Yeats in a pretty little volume issued by Messrs. Lawrence & Bullen.

We have on our table *A Digest of the Law of Coroners*, by S. Taylor (Cox),—*The Legal Code of Ælfred the Great*, edited by M. H. Turk (Nutt),—*The Tutorial History of Rome to 14 A.D.*, by A. H. Allcroft and W. F. Mason (Clive),—*Hughes's Constitutional Reader* (Hughes),—*The Learner's Shorthand Reader* (Pitman),—*Pitman's Pocket Dictionary of the English Language* (Pitman),—*Boys*, Vol. I. (Low),—*Chums*, Vol. I. (Cassell),—*Walter Trelawney*, by J. S. Fletcher (Chambers),—*Lays of the Scottish Highlands*, by R. N. Breeze (Ward & Downey),—*Ballads of High and Humble Life*, by R. C. Jenkins (Folkestone, Kentfield),—*The Expository Times*, edited by the Rev. J. Hastings, Vol. IV. (Edinburgh, T. & T. Clark),—*Cambridge Sermons*, edited by C. H. Prior (Methuen),—*The Old Testament and its Contents*, by J. Robertson, D.D. (A. & C. Black),—*The Early Spread of Religious Ideas, especially in the Far East*, by J. Edkins, D.D. (R.T.S.),—*The Revelation of St. John the Divine*, with Notes and Introduction by the Rev. W. H. Simcox (Cambridge, University Press),—and *The Revelation and the Record*, by the Rev. J. Macgregor, D.D. (Edinburgh, T. & T. Clark). Among New Editions we have *The Science of Mechanics*, by Dr. E. Mach, translated by T. J. McCormack (Watts),—*Story of*

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the Life of Sir Walter Scott, by R. Chambers, LL.D. (Chambers),—*Hereward the Wake*, by C. Kingsley (Macmillan),—*Scott's Legend of Montrose* (Low),—*Butler's 'Analogy' and Modern Thought*, by A. R. Eagar, D.D. (S.P.C.K.),—*The Design of Love*, by E. B. (Stoneman),—*On Guard*, by Major M. Quayle-Jones (Gale & Polden),—*Progressive Studies in Phonography* (Pitman),—*The Shilling Geography*, by Dr. C. Morrison (Arnold),—and *Underneath the Bough, a Book of Verses*, by M. Field (Bell).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Davies's (Rev. J. P.) The Comfortable Season of Lent, Sermons, cr. 8vo 3/6 cl.
Elliott's (C. J.) Foundations of Sacred Study, 12mo. 2/ cl.
Fry's (J. H.) The "Excepts" of Christ, or the Conditions of Salvation, 12mo 2/ cl.
Kempis's Imitation of Christ, Facsimile Reproduction of First Edition, Introduction by Canon Little, 31/6 pcbt.
Knight's (W.) The Christian Ethic, cr. 8vo 3/6 cl.
Litting's (Rev. G.) Consider your Ways, Twenty-one Brief Sermons, cr. 8vo. 3/6 cl.
Westcott's (Bishop) The Incarnation and Common Life, 9/

Law.

Baden-Powell's (B. H.) Forest Laws, 8vo. 7/6 cl.

Fine Art.

Academy Architecture, 1893, roy. 8vo. 4/ swd. net; 4/10 cl. net.
Fergusson's (J.) History of Architecture in all Countries, Ancient and Mediæval, 3rd Edition, 2 vols. 8vo. 63/ cl.

Poetry and the Drama.

Genung's (J. F.) Tennyson's In Memoriam, its Purpose and its Structure, cr. 8vo. 5/ cl.
Millard's (Late J.) Shakespeare for Recitation, cr. 8vo. 2/ cl.
Wilde's (O.) Salomé, done into English, illustrated by A. Beardsley, 15/ net.

Philosophy.

Flint's (R.) History of the Philosophy of History, 8vo. 21/ cl.
Scott's (W. E.) A Simple History of Ancient Philosophy, 3/6

History and Biography.

Burrows (H. W.), Memorials, by E. Wordsworth, cr. 8vo. 6/
Coleridge (Samuel Taylor), a Narrative of the Events of his Life, by J. D. Campbell, 8vo. 10/6 cl.
Custance's (H.) Riding Recollections and Turf Stories, 15/ cl.
Davis's (H. R.) The Rulers of the Mediterranean, cr. 8vo. 6/6
Fraser's (L. M.) History of Trinidad (First Period) from 1781 to 1821, Vol. 1, 8vo. 10/ net.
Leslie (F.), Recollections of, by W. T. Vincent, 2 vols. 30/ cl.
Rawle's (H. J.) Annals of the Ancient Royal Forest of Exmoor, 4to. 20/ net.

Geography and Travel.

Dale's (J.) Round the World by Doctor's Orders, 8vo. 10/6 cl.
Höhnel's (Lieut. L. von) Discovery of Lakes Rudolf and Stefanie, trans. by Nancy Bell, 2 vols. 8vo. 42/ cl.

Philology.

Psalter (The) of the Great Bible of 1539, a Landmark in English Literature, ed. by J. Earle, 8vo. 16/ cl.
Rumpelt's (H. B.) The German Numerals Historically Treated, ed. by K. L. Lentzner, royal 8vo. 5/ net.

Science.

Atkinson's (P.) The Electric Transformation of Power, 7/6
Braithwaite's (J.) Retrospect of Medicine, Vol. 108, 6/6 cl.
Campbell's (H.) Headache and other Morbid Cephalic Sensations, 8vo. 12/6 cl.
Dupuis's (N. F.) Elements of Synthetic Solid Geometry, cr. 8vo. 6/6 net.
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Hertz's (Dr. H.) Electric Waves, translated by D. E. Jones, 8vo. 10/ net.
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Taylor (J. C.) and others' The Veil Lifted, Modern Development of Spirit Photography, cr. 8vo. 2/ net.

General Literature.

Arnold's (E. L.) The Constable of St. Nicholas, cr. 8vo. 3/6 cl.
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Dougall's (L.) What Necessity Knows, cr. 8vo. 6/ cl.
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Superfluous Woman (A), a Novel, 3 vols. 12mo. 31/6 cl.

FOREIGN.

Theology.

Analecta Hymnica Medii Ævi, hrsg. v. G. M. Dreves, Vol. 16, 9m
Bachmann (J.): Der Prophet Jesaia nach der aethiopischen Bibelübersetzung, Part 1, 20m.
Cursus Scripturæ Sacræ, auctoribus R. Cornely, I. Knabenbauer alisque Soc. Jesu presbyteris: N. T., Part 1, No. 2, 7m.
Hahn (G. L.): Das Evangelium des Lucas, Vol. 2, Part 1, 6m.

Archæology.

Conze (A.): Die attischen Grabreliefs, Part 5, 66m.
Kalkmann (A.): Die Proportionen des Gesichts in der griechischen Kunst, 7m.

Poetry and the Drama.

Déroulède (P.): Chants du Paysan, 3fr.
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Gondinet (E.): Théâtre complet, Vol. 3, 3fr. 50.

History and Biography.

Janssen (J.): Geschichte des deutschen Volkes seit dem Ausgang des Mittelalters, Vol. 7, 6m.
Joinville (Prince de): Vieux Souvenirs, 3fr. 50.
Marmagy (L. B. de): Le Chevalier de Vergennes, son Ambassade à Constantinople, 2 vols. 15fr.

Philology.

Heyne (M.): Deutsches Wörterbuch, Part 5, 8m.

Science.

Flammarion (C.): Annuaire astronomique et météorologique, 1fr.

General Literature.

Bazin (R.): Les Italiens d'Aujourd'hui, 3fr. 50.
Delpit (E.): Marcienne, 3fr. 50.
Gyp: Le Troisième, 3fr. 50.
Le Roux (H.): Gladys, 3fr. 50.
Rabusson (H.): Préjugés? 3fr. 50.
Spoelberch de Lovenjoul: Les Lundis d'un Chercheur, 3fr. 50.

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The only valid answer to Mr. E. F. Benson's inquiry respecting the Chicago reprint of 'Dodo' will be found in No. 166 of the United States Public Statutes, 1891, which provides (section 4959) that "the proprietor of every copyright book shall deliver at the office of the Librarian of Congress a copy of every subsequent edition wherein any substantial changes shall be made: Provided, however, that the alterations, revisions, and additions made to books by foreign authors, heretofore published, of which new editions shall appear subsequently to the taking effect of this Act, shall be held and deemed capable of being copyrighted as above provided for in this Act."

It remains for the lawyers to decide whether the change of a name, misprints, and the omission of accents from French words—the only amendments Mr. Benson alleges to have been made by the reprinter on the original work — constitute "substantial changes," "deemed capable of being copyrighted" in America. If not, then the English author or his agent might make use of section 4963 of the same statute, which enacts that "every person who shall insert or impress such [copyright] notice in or upon any book, for which he has not obtained a copyright, shall be liable to a penalty of 100 dollars, recoverable, one-half for the person who shall sue for such penalty, and one-half to the use of the United States."

Adam W. Black.

SOME EARLY MESOPOTAMIAN KINGS.

30, Collingham Place, Earl's Court.

The late Mr. Freeman, who was suspicious and sceptical about the results of Cuneiform interpretation, indulged in frequent sarcasms about the new names which were being continually given to the same kings and heroes by those who claimed to interpret the writings. He would not see that when names are represented by ideographs, and not written phonetically, we can only make guesses as to the actual sounds represented by the characters, and treat them as provisional names.

So far Cuneiform scholars had a perfectly good answer to Mr. Freeman. A much more unreasonable habit, and one for which I know of no excuse, is that of representing precisely the same ideograph by quite different sounds. This has had some serious historical consequences, and I am writing to point out one notable instance.

In the last published part of Schrader's 'Keilinschriftliche Bibliothek,' Dr. P. Jensen gives translations of the oldest known inscriptions from Mesopotamia. In this work he in one place transcribes an ideograph by the name *Urbau*, and in another by that of *Ur-gur*, not only making two kings, but also two entirely different names, out of precisely the same ideographic characters. This seems to be not only arbitrary, but quite indefensible.

This is not all. The two kings referred to were, I believe, the same person, and Mr. Pinches, who has done so much to illustrate early Babylonian history, tells me that he is now of the same opinion. Hommel in his history has taken the view that they were different persons bearing the same name, and, so far as I know, chiefly on the ground that one calls himself *patesi* of Lagash, and the other *lugal* of Ur. Hommel, whose history is a masterpiece of combined learning and ingenuity, allows that Urbau, the founder and ruler of Ur, belonged to the royal stock of Lagash, but he separates him by a considerable interval from his namesake. I cannot appreciate his reasons. We know that one of the *patesis* of Lagash was also one of the most powerful rulers of Babylonia. We know that Urbau was the founder of Ur, as his name occurs on its foundation bricks; and it seems to be plain that he could not have built himself a new capital, and done the things he did, unless he had been a considerable personage at home. It seems to me plain that it was Urbau, *patesi* of Lagash, who built Ur, and having built it and transferred his seat of government there, he thenceforward called himself king (*lugal*) of Ur, and king of Sumir and Akkad, a phrase which he seems to have been the first to use. It is a confirmation, if not a proof, of this position that Urbau, king of Ur, actually built or restored a temple at Lagash.

The only apparent reason why Hommel makes two different persons out of Urbau is that he considers Gudea, the *patesi* of Lagash, must have lived before the rulers of Ur, and after the Urbau of Lagash. For the latter conclusion I know no good grounds. Whatever Gudea styled himself, he acknowledges no dependence upon any one but his God in his inscriptions, and he was, apparently, one of the most powerful sovereigns reigning over Northern and Southern Babylonia; and it was the power and wealth he acquired which probably enabled his successor Urbau to found the new city of Ur, and other cities as well, such as Larsa. We know that a son of Gudea was named Ur Ningirsu (i.e. the Man of the God Ningirsu), and it is, therefore, very probable that another son should have been called Ur Bau (the Man of the Goddess Bau), a name constructed after the same pattern.

A proof, it seems to me, that Gudea preceded Urbau of Lagash is to be found in the fact that the former—as we know from a very long and elaborate inscription on one of his statues, labelled B—was the founder and builder of the famous temple of the god Ningirsu known as Ininnû, or "the Temple of the Fifty." This temple is also mentioned in one of the inscriptions of Urbau, *patesi* of Lagash (see Schrader, *op. cit.* p. 23), and he seems to have either enlarged it or restored it; this seems nearly conclusive that Urbau the *patesi* was a successor of Gudea.

I am, therefore, of opinion that Gudea preceded Urbau as *patesi* of Lagash.

Lastly, a careful reading of the inscriptions compels me to a somewhat different view from that of Amiaud in regard to the relative value and importance of the titles *lugal* and *patesi*. The latter does not, it seems to me, imply dependence, except dependence *upon a god*. Gudea, one of the greatest of the early Babylonian rulers, as I have said, uses nothing else, while a dependent ruler who refers to Dungi of Ur as his patron and overlord styles himself *lugal*. We cannot, therefore, depend upon the use of these titles for arranging the early kings in a series.

I should be obliged if some of my friends who have occupied themselves with the history

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of these early rulers would favour me with a criticism of these views.

Henry H. Howorth.

BACON AND BARTHOLOMEW ANGLICUS.

January 3, 1894.

Mr. Robert Steele suggests (*Athen.* 3453, p. 916) that "the professor at Paris so much blamed by Roger Bacon" was no other than Bartholomew the Englishman, the author of the famous compendium 'De Proprietatibus Rerum.' He gives eleven notes of identification.

Bacon's professor was, he says, "(1) A Franciscan." But Bacon calls him simply a friar: "intravit ordinem Fratrum puerulus" ('Op. Min.,' ed. Brewer, p. 327), and the reference to "ordine suo" implies, if anything, that he belonged to a different order than Bacon's.

"(2) A most famous professor at Paris." Bacon couples him with Alexander of Hales; he speaks "de duobus doctoribus principalibus." It is incredible that Bartholomew, whose teaching at Paris is only attested by a single notice of Salimbene, should be mentioned in this way.

"(3) Not a student at any university." There is no evidence on this head with regard to Bartholomew. It is well known that the rules both of the Dominican and Franciscan orders forbade their members to engage in the study of philosophy or the liberal arts unless by special dispensation. Any one who, like Bacon's "professor," entered his order as a lad would be carried on immediately to the study of theology without the preliminary course in arts pursued by seculars. Bacon complains elsewhere ('Compend. Stud.,' pp. 425 ff.), in terms which recall the passages upon which Mr. Steele relies, of the injury caused to learning by this premature admission to the profounder regions of study.

"(4) Has written 'De Naturalibus.'" Bacon, however, so far as I can see, says that his "professor" wrote on philosophy at large ('Op. Tert.,' p. 30).

"(5) In twenty books or so." Bacon's words are that "tota potestas illarum scientiarum posset coarctari.....in vicesima parte illorum voluminum" (*ibid.*).

The four following heads, concerning the teacher's ignorance of languages and mathematics, &c., his good birth, and the faults of his writings, are too vague to prove anything.

"(10) A Master in Theology or in Philosophy." The form of this statement indicates a certain want of familiarity with the mediæval academic system. The degree was no doubt that of master or doctor—the terms are synonymous—in theology.

"(11) Living in 1267."

From all these notes we gather little more than that the object of Bacon's criticism was a friar who, having been professed early, had not enjoyed the advantage of a university course in arts, but who had afterwards become a doctor of divinity. Such facts do not go far to help us in an identification. But when it is added that the friar was quoted in the schools of Paris "like Aristotle, or Avicenna, or Averroes" ('Op. Tert.,' pp. 30, 31), we see at once that we have to do with some one on a different plane from the worthy plodding Bartholomew. It is no mere compiler that Bacon attacks, but the exponent of some principles which he conceives to be erroneous and absurd; and the terms in which he describes a doctrine concerning matter and form widely supported in his time ('Op. Tert.,' pp. 120 ff.) render the suggestion that this was the opinion against which he declared himself at least probable. But who the "professor" was is harder to conjecture. Albertus Magnus had left Paris many years before Bacon wrote. Friar Richard of Cornwall was scarcely, perhaps, a man of sufficient note to satisfy the conditions. It is a tempting solution to follow the late Dean Plumptre and Mr. A. G. Little ('The Grey Friars in Oxford,' p. 73, note) in discovering in this misleader of the Paris youth no less a teacher than the great enemy of the Franciscans, St. Thomas Aquinas himself.

Reginald L. Poole.

THE BOOK SALES OF 1893.

II.

Up to a certain date very few of those favourite books with coloured plates by Rowlandson, Alken, Leech, and the rest had been observed, but, as frequently happens, a large number came into the market at once. Alken's 'Hunting Accomplishments,' 1850, 'Hunting Casualties,' 1850, 'Hunting Sketches,' 1859, 'Steeple Chase Scenes,' 1848, and 'Symptoms of being Amused,' 1822, in all five folio books with coloured plates, sold for 21*l.* (half-calf and half-morocco); Combe's 'Life of Napoleon,' 30 coloured plates by George Cruikshank, 1815, 7*l.* 2*s.* 6*d.* (uncut); 'The Loving Ballad of Lord Bateman,' in the original green cloth and quite clean, 1839, 16mo., 8*l.* 5*s.*; Westmacott's 'English Spy,' 2 vols., coloured plates and woodcuts by R. Cruikshank, 1825–6, 8vo., 12*l.* 15*s.*; and many more that will be referred to as they arise. More unusual books which occurred for sale at the beginning of the year include Cowper's 'History of John Gilpin,' n.d. (1785), 5*l.* 5*s.* (uncut); Audubon's 'Birds of America,' 4 vols. double elephant folio, 1827–38, 290*l.*, an amount which, though large, is considerably below the average; Goldsmith's 'Good-Natured Man,' first edition, 1768, 5*l.* (morocco extra); 'The Traveller,' first edition, 1765, 7*l.* 7*s.* (*ibid.*); and 'The Deserted Village,' first edition, 1770, 10*l.* (*ibid.*); a series of fifteen works, all of which related in some way to lace and lace-making, including Vinciolo's 'Singulliers et nouveaux Pourtraicts pour toutes Sortes d'Ouvrages de Lingerie,' 2 vols. in 1, 1589, of which only two or three copies are known to exist, 165*l.*; Milton's 'Poems both English and Latin,' 1645, 8vo., 33*l.* (morocco extra); the Sealed Book of Charles II., being the folio Prayer Book of 1662, 34*l.* (large paper, measuring 16½ in. by 10 in., original red morocco); and a copy in the original calf of Richardson's 'Clarissa Harlowe,' first edition, 7 vols., 1748, 22*l.* Had these last-named volumes been rebound and at all cut down in the process the price would have fallen to 2*l.* or 3*l.*, or perhaps even less. The sale of the original autograph manuscript of 'Poems by Two Brothers' will be fresh in the recollection of readers of the *Athenæum*, where the facts were chronicled at the time. The price paid (480*l.*) was considerably exceeded on a resale to an American collector. Admirers of Thackeray will be pleased or the reverse to learn that good copies of his novels, original editions of course, are still rising in value. A bid of 13*l.* for the 'Paris Sketch-Book,' 2 vols., 1840, is unusual, and 8*l.* 8*s.* for Marvy's 'Sketches after English Landscape Painters,' n.d., quite high enough. It is Bogue's edition of this book that sells so well; that with Griffin's imprint, also without date, is much inferior. In connexion with Thackeray may be mentioned 'Britannia, a Weekly Journal of News, Politics, and Literature,' 3 vols., 1840–2, folio, which sold for 24*l.* 10*s.* at the Ditchfield sale in April last. Those volumes contain five original articles, signed "M. A. Titmarsh," published under the collective title of 'Loose Sketches,' which have never been reprinted. The discovery of these interesting additions to Thackeray bibliography is due to the researches of Mr. C. P. Johnson, our authority on all matters relating to the novelist.

As in the case of Thackeray, so in that of Dickens. Original copies of works by either author are becoming more and more difficult to obtain, provided they are in the covers as issued and quite clean. There are hundreds of inferior copies in the market, but these invariably sell for small sums, and do not appear to excite much interest. One extraordinarily rare pamphlet of Dickens's is worthy of notice: 'To be Read at Dusk,' reprinted from the *Keepsake* of 1852. A copy sold at the Dalziel sale in June for 8*l.* 15*s.*, but it had been bound. About 20*l.* is a much more likely price for an example in the original wrapper. Really good copies of the works of Dickens have not appeared in the market recently, except on rare occasions and at long intervals. They appear to be rising in value, and are already quite beyond the reach of the ordinary collector. The same remark applies to many of Lever's works, particularly 'Tales of the Trains,' 16mo., 1845, and nearly all Ainsworth's earlier publications. At the end of January the very scarce 'Rules and Regulations of the Walton and Cotton Club,' privately printed in 1840, brought 14*l.* 5*s.*, and Beaumarchais's 'La Folle Journée,' first edition, 1785, 8vo., 12*l.* This particular copy was unusually fine. It had a double set of the plates by St. Quentin, and the leaf of "Errata," nearly always missing. Jean Bouchet's 'Triumphes de la Noble et Amoureuse Dame,' Paris, 1536, brought 18*l.*, but the binding, which was very choice, had much to do with this high figure. Later on, a set of Sibson's illustrations to 'Master Humphrey's Clock,' 72 plates, inclusive of engraved title and frontispiece, 1842, 8vo., sold for 14*l.* (original cloth); and a set of the parts of the 'Pickwick Papers' for 13*l.* These would, no doubt, have produced more, but only parts x. and xv. had the "Addresses," which should also be found in parts ii. and iii. An ideal copy of the 'Pickwick Papers' is the despair of everybody, and has been so for years. A very superior 'Pickwick' was sold, however, in April last, for 29*l.* though rebound. The scarcity of Blake's engraved works has become proverbial, yet several copies have been sold during the past twelve months at reasonable prices, considering the wide demand there is for these extraordinary productions. In February, a large-paper copy of Laborde's 'Choix de Chansons,' 4 vols. 8vo., 1773, engraved throughout, and including the scarce portrait of Laborde à la Lyre, brought 96*l.*; and a number of books either printed in or in some way relating to North America sold at prices that preclude any idea of a fall. One of these, 'Encouragements for such as shall have Intention to be Undertakers in the new Plantation of Cape Breton,' Edinburgh, 1625, brought 76*l.*, and two 'Epistolæ' of Christopher Columbus, the first known as the "thirty-three-line edition," and the second as the "forty-two-line edition," 315*l.* It is well known to collectors that writers on the voyages of Columbus and the discovery of America are by no means agreed as to which of the many editions in Latin is the original, or *editio princeps*. A very good example of the difference in price obtainable for books in their orginal bindings and the same books when rebound is afforded by lots 1129 and 1130 in the Buckley sale. Both these comprised Fielding's 'Tom Jones,' first edition, 6 vols., 1749, both were the first issue with the leaf of "Errata" to vols. i.–v., yet one copy sold for 69*l.* and the other for 4*l.* 12*s.* The only difference observable was that in the first case the original binding was intact, while in the second the work had been rebound, and of course cut down. At this same sale Goldsmith's 'Vicar of Wakefield,' 2 vols., Salisbury, 1766, produced 39*l.* 10*s.*, a price, however, that was considerably exceeded a few weeks ago; Keats's 'Poems,' 1817, in the original boards, 23*l.* 10*s.*, and 'Endymion,' 1818, 10*l.* 5*s.*, also as issued; Milton's 'Lycidas,' 1638, 4to., 67*l.* (morocco). At Sir Robert Comyn's sale, in March, that scarce pamphlet Byron's 'Curse of Minerva,' 1812, 4to., brought 60*l.* (original wrappers); 'The Waits' has not, however, appeared in the auction-room for some time. More recently, Marlowe's 'Tamberlaine the Greate,' 1605, and the second part, 1606, in one quarto volume, brought 17*l.*; Richard de

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Bury's 'Philobiblon,' 1483, 4to., 31*l.* 10*s.*; Allot's 'England's Parnassus,' 1600, 8vo., 17*l.* 5*s.* (russia extra); the Block Book printed in Italy (Venice, G. A. Vavassone, *circa* 1510) commencing "Opera nova contemplativa," 34*l.*; the first edition of Cocker's 'Arithmetick,' 1678, 8vo., 15*l.*, and of the 'Decimal Arithmetick,' 1685, 8vo., 5*l.* 12*s.*; Spenser's 'Complaints,' 1591, 4to., 22*l.* 10*s.*; and "Virgill's XII. Bukes of Eneados, translatet into Scottish Metir by Gawan Douglas," 1553, 4to., 25*l.* 10*s.*

Some very valuable books appeared at the sale held by Messrs. Christie of Lord Hastings's library, but they were not sufficiently exceptional to demand a detailed notice, and moreover several of them have been already referred to incidentally. The Bateman heirlooms contained, however, some very unusual items, *e.g.*, Augustinus 'De Arte Predicandi,' printed by Füst about 1460, folio, 34*l.*; Bancroft's 'Two Bookes of Epigrammes and Epitaphs,' 1639, 4to., 6*l.*; Bateman's 'Travayled Pylgrime,' 1569, 4to., 6*l.* 6*s.*; one of Schoiffer's Latin Bibles in the original oak boards, 2 vols. folio, 1472, 20*l.*; the 'Byrthe and Comynge of Antechryst,' printed by Wynkyn de Worde about 1495, 4to., 25*l.* (imperfect); Caxton's 'Doctrinal of Sapyence,' 1489, folio, 58*l.* (six leaves in facsimile); Higden's 'Polychronycon,' printed by Caxton in 1482, folio, 122*l.* (six leaves missing); the 'Croniclis of Englondo,' St. Albans, n.d. (but 1483), 96*l.* (with all faults); Lyndewoode's 'Opus super Constituciones Provinciales,' s. l. and a. (but Oxford, 1485), folio, 56*l.*; and the 'Statuta Nova Anglie,' printed by Lettou and Machlinia, the first printers who carried on business in the City of London, in or about 1480, folio, 85*l.* These books are seldom seen in any condition outside the walls of large libraries.

At the Dalziel sale eight volumes (including 'Hunting') of the Badminton Library, large paper, produced 29*l.* 10*s.*, but the finest collection was dispersed at the sale of the library of Bishop Stortford School at the end of July. There were seventeen volumes, all on large paper, and the sum realized for the whole amounted to 55*l.* 13*s.* At the same sale Aiken's 'National Sports of Great Britain,' coloured plates, 1821, folio, sold for 23*l.* 10*s.*, and a copy of the edition of 1823 for 18*l.*; both works were half-bound. A number of Apperley's sporting novels sold at prices that have not materially varied for several years, but all had been rebound, and, as already stated, these rebound books are not showing any improvement. Cicero's 'Cato Major; or, his Discourse of Old Age,' Philadelphia, B. Franklin, 1744, 8vo., sold for 49*l.* This copy had been cut down, or it would, perhaps, have brought more. In November a portion of the library formed by the late Earl of Clancarty should have been offered for sale, but an injunction was obtained, and so the dispersion did not take place. Judging from the catalogue, the books were not of much importance. The library of the late Mr. Joseph Crowther, of Alderley Edge, near Manchester, was not productive of anything out of the common. The 'Essays on Several Subjects written by Sir Thos. Pope Blount,' which Mr. Crowther thought excessively rare and valuable, was not sold. A letter from Mr. David Bryce referring to the subject appeared in the *Athenæum* of November 4th last, p. 629.

The sale of Mr. William Hazlitt's books, manuscripts, and letters, which took place on November 23rd and 24th, was in one respect the most important event of the year, the Hazlitt papers being, as might have been expected, a unique feature. The original MS. of the 'Liber Amoris' brought 32*l.*, and two folio volumes full of autograph letters and miscellanes, 122*l.* The original draft, in Hunt's autograph, of the first letter to Hazlitt upon the question of the Shelley criticisms sold for 20*l.* 10*s.*, and there were several other manuscripts and collections of the highest value from a literary point of view. The printed books, too, which went the way of all libraries on this occasion, were of considerable importance. The whole sale realized 1,810*l.* and some few shillings. Another dispersion to which special reference may well be made took place at Liverpool on the last days of November, when Messrs. Branch & Leete, of that city, sold the library of the late Mr. John Bouch. Some of the books brought most extraordinary prices, and must have been in the finest possible condition.

Some of these days, perhaps, the great mass of book-collectors in Great Britain, who, when everything is said and done, hold the market with a firm grip, may be pleased to turn it topsy-turvy, and so take their revenge on a few fortunate mortals who follow the fashion regardless of cost; but until they do this, it is highly improbable that there will be any great change to report. The fashion in books, as at present existing, has had a growth of years, and is not to be discarded in a moment, except by a concerted effort directed from some common and authoritative centre, which, however, at present does not exist. It is every man for himself, and the libation to his gods is of gold, poured out as water, without stint. J. H. Slater.

Literary Gossip.

The Marquis of Dufferin is going to furnish a memoir of his mother, Helen, Lady Dufferin (whose second husband was the Earl of Gifford), to the volume of her 'Poems and Verses' which he is editing and Mr. Murray is to publish. Two portraits will be given.

The Duchess of Buckingham and Chandos is going to give to the world through Mr. Murray a selection from the letters she wrote home during her tour last year in Australia, New Zealand, and North America. Her title will be 'Glimpses of Four Continents.'

Mrs. Brookfield will contribute her 'Early Recollections of Tennyson' to the February number of *Temple Bar*.

Mr. J. K. Fowler, the author of 'Echoes of Country Life,' is going to print through Messrs. Longman 'Further Recollections of Busy Life.' The same firm have in preparation an illustrated journal made by Mr. Burn Murdoch in a whaling barque belonging to the Dundee expedition of 1892–3, under the title of 'From Edinburgh to the Antarctic.' Mr. Burn Murdoch supplies the sketches, and the naturalists of the party the scientific notes.

Other books promised by Messrs. Longman are 'Tales of a Nomad,' by Mr. C. Montague, and 'On the Wallaby,' by Mr. Guy Boothby. "On the wallaby" is an Australian phrase applied to people tramping the bush in search of employment. Messrs. Longman also announce 'Legends of the Micmacs,' collected by the Rev. Dr. Rand when a missionary among the Micmac Indians of Nova Scotia.

Mr. Murray intends to follow up 'A Plea for Liberty' with another series of essays, also edited by Mr. Mackay, and entitled 'A Policy of Free Exchange.' In this new volume Mr. Acworth writes on 'The State in Relation to Railways,' The Hon. J. W. Fortescue on 'State Socialism and the Collapse in Australia,' Mr. Wynward Hooper on 'The Influence of State Borrowing on Commercial Crises,' the Hon. A. Lyttelton on 'The Law of Trade Combinations,' and Mr. Mackay himself about 'The Interest of the Working Classes in Free Exchange.' Mr. Dunning Macleod and other writers contribute.

Archdeacon Aglen is going to edit a selection from Dean Stanley's writings which Mr. Murray will publish.

The annual dinner of the Royal Literary Fund will be held this year on April 25th. The chair will be taken by Lord Roberts.

The February number of *St. Nicholas* will contain a short story by Mr. Rudyard Kipling, entitled 'Tiger, Tiger.'

Prior to his last illness, the late Mr. Henry Vizetelly had prepared the materials for a further series of his reminiscences. Mr. Vizetelly still had to tell the story of his career from the time of the Franco-German war to his retirement subsequent to the Zola prosecution. By his express desire this task will now be undertaken by his son, Mr. Ernest Vizetelly, who was his constant companion, not only in Paris during the siege and Commune, but also in Germany, Austria, Hungary, Spain, Portugal, &c. The new volume will contain a full account of Mr. Vizetelly's prosecution for publishing translations of M. Zola's novels, and in this connexion many curious circumstances will for the first time be made public.

Mr. Frederick Douglass, the negro orator, and late United States minister in San Domingo, has, it seems, written an introduction for a translation of the life of Toussaint L'Ouverture by the late M. Victor Schoelcher. The translation will be by Mr. Theodore Stanton, an American journalist in Paris.

The forthcoming volume of Mr. Stevens's 'Facsimiles of Manuscripts in European Archives relating to America, 1773–1783,' covers but little more than two months of the year 1777, that critical period being productive of much correspondence at the Court of France. The letters from Count de Vergennes to the Marquis d'Ossun and the Marquis de Noailles, French ambassadors in Madrid and London respectively, lay bare the policy of his Court with an exactitude which no other historical papers afford. One document is a formal and elaborately worded reply from Spain to the memorial of the American Deputies for support and assistance, given in the preceding volume of Mr. Stevens's 'Facsimiles.' Lord Stormont's letters are continued. Amongst others from Beaumarchais is one narrating, over a very shaky signature, the accident which befell him when returning from Passy with M. Grand, the banker, after hearing the news, brought from Congress by Mr. Austin, of the surrender of Burgoyne. There may also be noticed the reproduction of the seal used by Dr. Franklin in Paris (1728), and of one belonging to Arthur Lee (1713); that of the third commissioner, Silas Deane, has been given in previous volumes.

The modern battle of Hastings, which began in the *Quarterly Review* of July, 1892, and has since been waged in the *Contemporary Review* of last April and the *Quarterly* of last July, as well as in some correspondence in our columns, will be resumed by Mr. T. A. Archer and Miss Norgate in two articles in

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the forthcoming number of the *English Historical Review*. In the same issue Mr. G. F. Warner, of the British Museum, will print two hitherto unpublished letters of James Howell, the author of the 'Epistolæ Hoelianæ,' which throw light on the proceedings of Prince Charles and Buckingham at Madrid in 1623.

Messrs. Kegan Paul, Trench & Co. will publish some time in March the first number of a quarterly magazine of bibliography. It will consist of a series of papers by writers of authority on various points of book-lore. A novel departure, as far as this country is concerned, has been taken in fixing beforehand that the magazine is only to last for three years, ending, no matter what its success, with the appearance of the twelfth number in December, 1896. Subscribers will thus know from the first when their set will be complete. The following articles will appear in early numbers: 'English Illuminated MSS.,' by Mr. Maunde Thompson; 'The Stationers at the Sign of the Trinity,' by Mr. Gordon Duff; 'The Books of Queen Christina of Sweden,' by Mr. Charles Elton; 'The Illustrated Books of Augsburg and Ulm,' by Mr. William Morris; and 'On some Engravers of English Book-Plates,' by Mr. W. J. Hardy. Among the other contributors to the magazine will be Mr. Austin Dobson, Dr. Copinger, Dr. Garnett, Chancellor Christie, Mr. Graves, Mr. Jenkinson, Mr. A. Lang, Mr. Madan, Mr. Fuller Maitland, Mr. Fairfax Murray, Mr. Russell Martineau, Mr. Pollard, Mr. W. B. Squire, Mr. Tedder, M. Uzanne, Mr. Warner, Mr. H. Wheatley, and Mr. Weale.

Mr. Prothero writes to us disclaiming the idea of attributing to the Bishop of St. Andrews the distich we quoted in our notice of his 'Life of Dean Stanley.' We are sorry we misapprehended Mr. Prothero, but we confess his way of putting matters seems to us to give the lines to the Bishop. Both before and immediately after he is speaking of Latin compositions of the Bishop's, and his exact words are: "Bishop Wordsworth repeated to Stanley a Latin inscription which he proposed to place on the walls of a summer-house. The first distich expresses the feeling of a heathen; the second gives the answer of a Christian. The Dean's English version might have been the spontaneous utterance of a thought that after 1876 was ever uppermost in his heart:—

Inveni portum: spes et fortuna, valete!
Sat me lusistis; ludite nunc alios.
Immo alii inveniant ego quem, Christo auspice, portum,
Spes ubi non fallax, Forsque perennis adest."

Then follows the Dean's English translation.

Mr. Gordon Duff's portfolio of facsimiles illustrating 'Early English Printing,' which has been unavoidably delayed, is now in an advanced stage of preparation, and will be issued to the subscribers early in the spring.—Mr. Horne's volume on 'Book-Bindings,' the publication of which has been hindered by the compiler's ill-health, is promised for February.

Mr. Thomas Greenwood asks us to say that he has removed to Frith Knowl, Elstree, Herts, and communications regarding library matters should be addressed there, and not to Stoke Newington.

Miss Bessie Hatton is going to try to win public favour by publishing in two volumes a novel that has appeared in the *Gentlewoman*.

Mr. A. C. Madan, student of Christ Church, and a member of the Universities' Mission to Central Africa, has compiled an English-Swahili dictionary for the use of the mission. Mr. Madan has resided for eleven years in Zanzibar, and his book will bear the joint imprint of the Clarendon Press and of the Society for Promoting Christian Knowledge.

A series of lectures on the language and literature of Babylonia and Assyria are to be delivered by Mr. Pinches in the rooms of the Society of Biblical Archæology. They will be held every Wednesday at half-past four o'clock, until the 21st of March inclusive.

An interesting discovery has just been made in Germany. The original MS. of the diary of the travels of Duke Philip Julius of Pomerania in 1602, the English portion of which was recently edited for the Royal Historical Society by Dr. von Bülow of Stettin and Mr. Wilfrid Powell from a transcript, has been missing since the time of the Napoleonic wars. It has now been discovered at Berlin, having been sold out of the ducal library as waste paper, and resold by its fortunate purchaser about the year 1810 to the State Secret Archives, where it has remained unnoticed ever since. Dr. von Bülow will be able to incorporate some valuable foot-notes in the text of the diary which he is preparing for publication.

Mr. Edmund Routledge has, upon the recommendation of the Lord Lieutenant, been placed on the Commission of the Peace for the County of London.

The Parliamentary Papers most likely to interest our readers this week are the Thirteenth Report of the Historical MSS. Commission, Appendix, Part II., MSS. of the Duke of Portland (2*s.*); and Life Insurance in Germany (1*d.*).

SCIENCE

The Exploration of Mount Kina Balu, North Borneo. By John Whitehead. (Gurney & Jackson.)

This handsome quarto contains the narrative of a journey undertaken by Mr. Whitehead to investigate the zoology of Kina Balu, the highest mountain in Borneo. It had been previously ascended by the travellers Low, St. John, and Burbidge, who confined themselves mainly to an examination of its plants; "for the zoologist it was as yet a virgin field." Although Mr. Whitehead neglected no group in zoology, his pet objects were ornithological, and his observations refer, therefore, in large measure to birds.

As, on his way to Borneo, he had to break his journey at Singapore, our author made a short excursion into Malacca to try his hand at tropical collecting and climbing on Mount Ophir, famous as one of Mr. A. R. Wallace's hunting grounds. "The results were insignificant," he reports..... "but [the trip] was by no means time wasted, and served me in after years." Continuing his journey from Singapore *viâ* Labuan, he arrived on April 10th, 1885, at Sandakan, the seat of government of the British North Borneo Company. Here Mr. Whitehead at once began preparations for his expedition, but just when he was quite ready—he was, indeed, on the pier head—to embark for Kina Balu, news came of serious disturbances among the natives, which rendered it impossible for him to venture into the interior:—

"This was a great blow to all my preparations, but I believe it was for the best, as, judging from my experience when I did reach that mountain two years later, I am sure that the preparations made by my guide would have been fatal to any chances of success; so I was advised to try the Padas River, and started in that direction the following morning."

On arriving in the interior he found the weather against him, it was impossible to obtain provisions, the natives were not too friendly, and the mosquitoes were undisguisedly hostile, so that after a short sojourn he was forced again to return to the coast. His readers will sympathize with the entry in his journal at this date: "I am now beginning to be quite doubtful of ever doing anything in this country, and at times almost make up my mind to return home." Luckily for ornithology this despondent mood did not last long, for a few weeks later he was on the Benkoker river, daily adding to his collections many interesting species of birds. Among them Mr. Whitehead specially mentions a ground thrush (*Pitta baudi*), "one of the most lovely eastern birds," which he cites as an unexpected instance of protective coloration:—

"Though adorned with the brightest of colours, this Pitta is difficult to see, frequenting gloomy parts of the forest, where with its back towards you, it will remain motionless and unnoticed; even the scarlet breast does not attract attention amongst the dead leaves and husks of forest fruits which cover the ground and equal it in brightness."

In the following January Mr. Whitehead made a second attempt to reach and ascend "that superbly grand mountain Kina Balu. This wonderful mountain looks more imposing than many mountains of a much greater altitude, from the fact that it is an almost isolated mass, at the highest end mounting up to the height of 13,698 ft. (Belcher), and finishing off abruptly in sheer precipices of 10,000 ft.; its proximity to the sea-coast, being less than forty miles in a direct line, allows of it being viewed at once from the lowest level, none of its imposing grandeur being lost by a series of intervening plateaus which dwarf so many mountains. Kina Balu is nearly always visible until 9 A.M.; after that time clouds begin to creep over the hills at the less elevated north-eastern end, and gradually increase in volume, first skirting along the foot of the mountain, then gradually rising and spreading until the whole of this mighty giant is swathed in mist; the mountain remains hidden until nearly sunset, when deluges of rain clear the atmosphere in time for Kina Balu to receive a rosy kiss from the setting sun. During the night this mountain is free from vapour, and forms a splendid sight when the moon is full. Before sunrise I think there is no more beautiful sight than to see Kina Balu, then of a dark blue shade, standing out in the clear morning air with all its rugged precipices backed up by the yellow tints of the rising sun."

Mr. Whitehead succeeded in getting as far as the Tampassuk plains, where it was

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necessary to stop and collect buffaloes to transport his baggage as far up as possible:—

"After the level coast plains are left the slow travelling buffalo is no longer useful, and man himself becomes the beast of burden; and of all beasts, he is perhaps the most difficult to manage. The highway from the coast is generally up the river-courses, which are choked with boulders and have to be crossed and recrossed as many as ten or fifteen times a day. The fords are often dangerous and at times impassable, owing to the deluges of rain which fall on the mountains. Progress is therefore slow indeed, and is at times brought to a complete standstill."

By the middle of February, 1886, when our author's convoy was nearly ready, he received an intimation from the North Borneo Company that as all the natives were on the war-path it would be dangerous and foolish to proceed further inland. The author was, therefore, once again under the necessity of abandoning his project, and returning to Labuan. After a few days' delay there he started for another locality, the Lawas river, which debouches opposite Labuan, and is one of the last strongholds of the Murut head-hunters, among whom he spent a profitable season. Seeing no chance, however, of accomplishing the purpose on which his heart was set, Mr. Whitehead decided to make a trip to the eastern highlands of Java. The 25th of January, 1887, saw him back again in Labuan, undaunted, and ready to make his third attack on Kina Balu. Attended with good fortune, he succeeded early in February in reaching Melangkap, a highland village of the Dusun tribe, situated on a grassy slope facing the mountain, which he made his headquarters. From this village Kina Balu "looked wonderfully near. . . . . but at a glance one could see that the mountain on this side was inaccessible, the water falling thousands of feet without touching the rock; and I found out later it was a very tough job to reach it." The toughness of the job can be pretty well realized from the beautiful coloured sketch opposite p. 104, which gives a vivid idea of the rugged and imposing character of its precipices and serrated summit. From his subsidiary camps on the slopes of the mountain above this village Mr. Whitehead obtained many of the new insects, reptiles, and mammals, of which the long appendix to his book affords the scientific details, and the bulk of the wonderful collection of birds which won him the reputation of a keen ornithologist. In the beginning of April, his provisions and barter running short, he was forced once more to retrace the weary road to Labuan, from which he had been absent nearly three months. Of this time,

"eight weeks were spent in bird-collecting in the neighbourhood of Melangkap and amongst the mountain spurs. During this period we collected some 300 birds, eighteen of which were new to science, and many others added to the ornis of Borneo for the first time.....During the month spent by us in the defiles of Kina Balu we were greatly hampered by the almost incessant rain, not having more than three really fine days and many entirely wet ones..... With good food one would be able to do more, but half starved, living on tinned provisions entirely, in this miserably damp climate, hemmed in on all sides by the steepest and roughest of mountains for our collecting grounds it took no little persuading and bribing, by the gathering of some of Nature's prizes, to keep my energy and spirits up to the mark."

Although the weather is rainy in the neighbourhood of Kina Balu during most of the year, it is naturally worse during the height of the wet season. This period Mr. Whitehead consequently spent on a collecting trip to Palawan, an island ninety miles north of Borneo. An interesting chapter is devoted to its natural history and to the customs of the tribes inhabiting it. At the close of the year he was once more on his way back to his favourite mountain, and by the 27th of January, 1888, he and his party of Kandyans were camped, after overcoming great difficulties, at an altitude of about 5,000 ft. This day he enters in his journal:—

"I have come to the conclusion that fifty new species of birds would hardly repay me for the miseries endured during the last few days .....but my determination if possible to reach the higher altitudes is not for a moment shaken, it is only this miserable camp that depresses me."

Next day he ascended to 8,000 ft., and "my spirits revived as I well knew that the birds of highland Borneo are still unknown." At last, on the 11th of the following month,

"after travelling along this gradually rising slope for a distance which must have been close upon two miles, we reached the tooth-like..... St. John's Peak.....From this point, however, we could see that a huge pile of loose rocks to our right on the opposite side of the granite slope was decidedly higher; this we reached, and after climbing amongst the loose rocks sat on the top, where I opened my aneroid case—it read 13,525 feet.....The mountain in front of us is walled off by the 'huge cyclopean wall' [described by Mr. St. John], a perpendicular rock of, perhaps, 60 or 70 feet in height..... Mr. Spencer St. John is the only other European who has reached the base of this wall, which bars all further progress."

Mr. Whitehead spent three more months in adding to his collections in these higher altitudes, finally returning on the 30th of May to Labuan, whence he reached England in August, 1888. The fact that during this expedition, in addition to the large and important collections made in Malacca, Java, and Palawan, no fewer than twenty-five genera and sixty-nine species of birds, not to mention many new insects, reptiles, and mammals, were added to the fauna of Borneo, is sufficient to indicate how successful the author's exploration was.

Mr. Whitehead in his introduction tells us that he is essentially and by choice a "field naturalist." "I find it," he says, "far easier to explore an unknown tract of country than to write an account of my researches." It is no doubt possible to detect throughout the book signs of an unpractised pen. It is, however, a straightforward narrative, free from theories, but full of facts and observations—in great part transcribed from his journal—which can lose none of their value from lack of literary embellishment. It is a record, moreover, of dogged perseverance and of success in face of great difficulties and continuous discomforts. The size and price of this volume will to some extent limit its circulation; but it will be studied and appreciated by all interested in the natural history of the Eastern Archipelago. With the exception of one or two discrepancies between the spelling of names in the text and on the plates which have escaped detection, the book is carefully and beautifully printed, and profusely illustrated (exclusive of numerous woodcuts) by over thirty full-page plates, most of them hand-coloured, representing scenery, birds, natives, implements, &c., all of them, we believe, even to the design on the cover, drawn and put on stone by the author himself. The most of them are well executed, but Mr. Whitehead might, perhaps, have been better advised if he had entrusted his bird-plates to Mr. Keulemans, one of the very few artists who can transfer a really lifelike bird to the pages of a book. It is to be regretted that Mr. Whitehead has altered the form of some of the natural history appendices, which now seem somewhat confused.

SOCIETIES.

British Archæological Association.—*Jan.* 3.—Mr. C. H. Compton in the chair.—An interesting series of drawings was exhibited by Rear-Admiral Tremlett of the Celtic tumulus of Mont St. Michel, Carnac. The mount is wholly artificial, and it consists of a mass of stones piled around a chamber roofed with stone, the whole being covered with a layer of clay, thick enough to prevent entrance of water. It stands nearly east and west, and a small ancient church is built on its summit, where are also a cross and the ruins of a semaphore station.—Mr. Loftus Brock exhibited a series of lamps which have recently been found at Jerusalem and its environs by the operations of the London Society for Promoting Christianity amongst the Jews. They are variously ornamented, one having a curious pattern of palm branches. They are of pre-Christian date.—The Chairman exhibited a wall-tile of Delft ware, most probably made at Malines, obtained from an old house in the City of London recently demolished.—A paper was read on the Roman altar which has recently been found at Lanchester. It was prepared by the Rev. Dr. Hooppell, and read, in his absence, by Mr. W. de Gray Birch. Photographs of all sides of the altar were exhibited. The altar has recently been set up for preservation within the porch of Lanchester Church, not far from the place where it was found.—A second paper, by Mr. F. H. Williams, was then read, on an ancient crypt which has recently been opened out for observation, in Crypte Court, Chester, the new buildings having been arranged by its owner to admit of its preservation. It is of fourteenth century date, and groined with transverse and diagonal ribs.—The Deputy Mayor of Chester, Mr. C. Brown, reported the clearing out of a crypt of late Norman date on his property, close to the above, which he is having repaired.

Microscopical.—*Dec.* 20.—Mr. A. D. Michael, President, in the chair.—Mr. E. M. Nelson exhibited and described a new pattern microscope specially designed for agriculturists. Mr. Nelson also exhibited a new form of metallic chimney for microscope lamps.—On behalf of Mr. J. W. Lovibond, Mr. Nelson exhibited some new coloured screens for use with the microscope.—Mr. J. W. Gifford read a paper 'On a New Monochromatic Light Screen,' illustrating the subject by means of the lantern.—Mr. T. F. Smith read a paper 'On the Resolution of *Pleurosigma angulatum*,' illustrated with photomicrographs shown by the lantern.

Institution of Civil Engineers.—*Jan.* 9.—Mr. Giles, President, in the chair.—It was announced that the Council had recently transferred six gentlemen to the class of Member, and had admitted twenty-five Students. The monthly ballot resulted in the election of five Honorary Members, three Members, and thirty-five Associate Members.—The subject of the 'Concentration and Sizing of Crushed Minerals' was dealt with in a paper by Mr. R. E. Commans.

Society of Biblical Archæology.—*Jan.* 9.—*Anniversary Meeting.*—Mr. P. le P. Renouf, President, in the chair.—The Secretary's report for the year 1893 was read.—The following are the officers and Council for the current year: *President*, Mr. P. le P. Renouf; *Vice-Presidents*, Lord Archbishop of Canterbury, Lord Archbishop of York, Right Hon. Lord Amherst of Hackney, Right Hon. W. E. Gladstone, Right Hon. Lord Halsbury, Right Hon. Sir A. H. Layard, F. D. Mocatta, W. Morrison, Sir C. T. Newton, Sir C. Nicholson, Canon G. Rawlin-

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son, Sir H. C. Rawlinson, and Very Rev. R. P. Smith, Dean of Canterbury; *Council*, Rev. C. J. Ball, Rev. C. A. de Cara, A. Cates, T. Christy, W. Golenischeff, C. Harrison, G. Hill, Rev. A. Löwy, Rev. J. Marshall, C. G. Montefiore, A. Peckover, Prof. Dr. K. Piehl, J. Pollard, E. B. Tylor, and E. T. Whyte; *Honorary Treasurer*, B. T. Bosanquet; *Secretary*, W. H. Rylands; *Hon. Secretary for Foreign Correspondence*, Rev. R. Gwynne; *Honorary Librarian*, W. Simpson.

Aristotelian.—*Jan.* 8.—Mr. S. H. Hodgson, President, in the chair.—Mr. H. W. Carr read a paper 'On Mr. F. H. Bradley's "Appearance and Reality."' The starting-point of the theory of reality expounded by Mr. Bradley is the contention that in the criterion of reality which all judgment presupposes, we already possess substantive knowledge of reality. It was urged against this that a mere criterion, such as the real is self-subsistent, does not give any positive information, and so cannot serve as a basis for constructive theory. The paper then examined the argument that reality is the absolute as individual and a system, and that its content is sentient experience, and particularly criticized the distinction between experience and consciousness, and between feeling and thought. It was contended against Mr. Bradley's view that it does not succeed in avoiding the inconsistency of the thing-in-itself. Against the whole theory it was urged that the concept of the absolute is a pure abstraction, and that to describe it as the one reality, and at the same time to consider it as directly connected with each and every aspect of the world and as enriched with all its diversity, as the reality which appears, cannot enlighten us, but is mere assumption so long as we can only say it must be so, and cannot explain how it is so.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. Bibliographical, 8.—Annual Meeting.
— London Institution, 5.—'Pottery and Porcelain,' Mr. C. F. Binns.
— Institute of British Architects, 8.—Presentation of Prizes.
— Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
— Victoria Institute, 8.—'Eastern Discoveries confirmatory of Scripture,' Prof. Hull.
— Geographical, 8½.—'Expedition to the Glaciers of Mount Kenia,' Dr. J. W. Gregory.
Tues. Horticultural, 1.—Fruit and Floral Meeting.
— Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Statistical, 7¾.—'Modes of Census-taking in the British Dominions,' Mr. R. H. Hooker.
— Civil Engineers, 8.—Discussion on 'The Concentration and Sizing of Crushed Minerals.'
— Zoological, 8½.—'Points in the Structure of the Young of *Echidna aculeata*,' Prof. W. N. Parker; 'Collection of Butterflies made in Manica, Tropical South-east Africa, by Mr. F. C. Selous in the Year 1892,' Mr. R. Trimen; 'Remarks on *Ceropitherus wolfi*,' Dr. A. B. Meyer.
Wed. Entomological, 7.—Annual Meeting.
— Society of Arts, 8.—'White Lead Substitutes,' Mr. A. Laurie.
— Folk-lore, 8.—Annual Meeting.
— British Archæological Association, 8.—'Leeds and Broomfield Parishes, Kent,' Rev. J. Cave-Browne; 'Visits to Segontium (Carnarvon),' Mr. H. Sheraton.
— Microscopical, 8.—Annual Meeting.
— Meteorological, 8½.—Annual Meeting; President's Address 'On the Climate of Southern California.'
Thurs. Royal Institution, 3.—'Swift,' Canon Ainger.
— London Institution, 6.—'Some Curiosities of Natural History,' Prof. C. Stewart.
— Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Chemical, 8.—'The Molecular Formulæ of some Liquids as determined by their Molecular Surface Energy,' I., Prof. Ramsay and Miss E. Aston; 'Contributions to our Knowledge of the Aconite Alkaloids,' 8, 'On Picraconitine,' Prof. Dunstan and Mr. E. F. Harrison, 9, 'The Action of Heat on Aconitine,' and 10, 'Further Observations on the Conversion of Aconite into Isaconitine,' Prof. Dunstan and Mr. F. H. Carr; 'The Interaction of Benzylamine and Ethyl Chloroacetates,' Drs. Mason and Winder.
— Linnean, 8.—'Origin of the Structural Peculiarities of Climbing Stems by Self Adaptation in Response to External Mechanical Forces,' Rev. G. Henslow.
— Antiquaries, 8½.—'Some Unusual Forms of Roman Lamps lately found in Colchester,' Mr. H. Laver; 'Roman and other Remains found near Limpsfield,' Mr. G. Leveson-Gower.
— Society of Arts, 8½.—'The Petroleum Fields of India,' Mr. R. D. Oldham.
— Historical, 8½.—'Antonio Perez in Exile,' Major M. A. S. Hume.
Fri. Architectural Association, 7½.—'Wood Carving, Practically Illustrated,' Mr. J. Daymond.
— Civil Engineers, 7½.—'Discharging and Storing Grain,' Mr. W. G. Wales.
— Royal Institution, 9.—'Scientific Uses of Liquid Air,' Prof. Dewar.
Sat. Royal Institution, 3.—'English Schools of Musical Composition,' Prof. W. H. Cummings.

Science Gossip.

A movement is on foot at Manchester having for its object a memorial to the late Prof. A. Milnes Marshall, and a meeting is to be held to discuss the matter and form a committee to carry it out.

Prof. Heinrich Hertz, of Bonn, who greatly distinguished himself by his researches in the field of physical science, died on the 1st inst. at the early age of thirty-seven.

The medals and funds to be given at the anniversary meeting of the Geological Society of London, to be held on February 16th, have been awarded as follows: The Wollaston Medal to Prof. Karl A. von Zittel; the Murchison Medal to Mr. W. T. Aveline; the Lyell Medal to Prof. John Milne, F.R.S.; the balance of the proceeds of the Wollaston Fund to Mr. A. Strahan; that of the Murchison Fund to Mr. G. Barrow; that of the Lyell Fund to Mr. William Hill; and a portion of the Barlow-Jameson Fund to Mr. Charles Davison.

The death is announced of Mr. John Plant, for upwards of forty years librarian and curator of Peel Park Museum, Salford, which post he resigned in 1892. He died in Anglesey last week at the age of seventy-four.

The decease is reported of Prof. van Beneden, the distinguished zoologist. He was born at Malines, became Keeper of the Museum at Louvain, and after holding for a short time a chair at Ghent he became a professor at Louvain. Among his writings were 'Zoologie Médicale,' 'Iconographie des Helminthes,' 'Ostéographie des Cétacés Vivants et Fossiles' (written in conjunction with M. Gervais), 'La Vie Animale et ses Mystères,' and 'Les Chauvessouris de l'Époque du Mammouth et de l'Époque Actuelle.'

The jubilee meeting of the Royal Academy of Sciences at Berlin will take place on the 25th inst., on the occasion of the 150th anniversary of the first sitting after its revival by Frederick the Great. The German Emperor is expected to be present.

The Clarendon Press will publish very shortly a new volume of Mr. C. P. Lucas's 'Historical Geography of the British Colonies,' dealing with West Africa. The compiler has received much assistance from Mr. R. L. Antrobus, of the Colonial Office, and from other authorities on African subjects.

A new (eighth) edition of Mr. Lynn's 'Celestial Motions, a Handy Book of Astronomy,' is in the press (Stanford); also a second edition of 'Remarkable Comets,' by the same author.

FINE ARTS

THE NEW GALLERY.

In a general way, but with no great exactness, the pictures in the New Gallery are hung in chronological order, beginning not, as heretofore, on the east side of the West Gallery, but on the north side of the South Room, a method of arrangement which leads to the placing of the primitives in one room, which they fail to fill; most of the Botticellis, Ghirlandaios, Lippis, and the Signorellis in the West Gallery; and the later examples in the North Gallery, where they form a highly interesting group, but by no means so free from spurious intruders as those in the West Gallery, the majority of which are undoubtedly genuine. The primitives are decidedly a mixed body.

Falling in with this arrangement, we may begin our notes with No. 1, the *Virgin and Child*, ascribed to Giovanni da Pisa, which aptly enough illustrates the transition from the quasi-Byzantine, or rather Romanesque, phase of art in Northern Italy to what is commonly known as the early Italian, which forms the staple of this exhibition and differs greatly from the real Byzantine art. There is a good deal of beauty in the pale Virgin's face and figure, and her attitude is decidedly graceful, whilst the lines of her draperies—of which even the timid and laborious hand of the painter, and his timid and narrow conception of the subject, could not destroy the elegance—are evidently due to classic traditions. These qualities were valued by the Pisan painter for their own sake. The figures are placed upon a flat gold ground. The bench on which the Madonna is seated is inlaid with mosaics distinctly Eastern in type, and the pattern of the diapered cushion is obviously of a similar origin. A touch of Gothic taste is manifest in the beautifully designed crown of gold and in the radiating nimbus. The Virgin's traditional blue mantle has a broad border in punctured gold, and the gown or kirtle is of course red, but, as was the custom in Pisan art, the colours are lighter than in later Florentine days. The Child is wrapped in a robe of cloth of gold, and he holds, not the usual dove or cardellino, but the much rarer cormorant in one hand, a heavy ear of millet in the other hand. The faces evince exceptional animation and character.

A comparison between No. 1 and the *Triptych* (2) which comes next illustrates with exceptional clearness the radical differences between the artistic motives of Pisa and Florence. The 'Triptych' belonged to Street, and he believed it to be by Giotto, an idea to which we make no objection, while we accept the name all the more readily because—while it contains a whole pictorial history of Christ, from the Annunciation to the Gift of Tongues—its more robust and less mystical and dreamy inspiration, its statelier forms, deeper emotions, more lively attitudes and expressions, indicate the influence of a thoroughly dramatic and human way of looking at the subjects. The contemplative Pisan looked within for his types and motives, and even the colours in which they are represented are abstract and unreal. The Florentine—Giotto or another, it matters little—preferred to look around him, and adopted more mundane motives for the series of little pictures before us. It was, however, deference to tradition which led the painter to depict at the foot of the central panel, and in the conventional robes and colours, the tall and stately Virgin and her Babe, on a much larger scale than the figures which fill the minor compartments of the triptych. Although this is the case with the leading group, nothing could be more worthy of Giotto than the free dramatization of the incidents of the smaller designs, than the general style of the work, the noble quasi-classic disposition of the stately draperies—which, let it be remembered, were the dresses of the time of the artist—and the insight evinced in the expression of the numerous faces, not one of which is other than appropriate.

An excellent specimen of that turn of fancy rather than thought, combined with much grace and humanity rather than strength, which we associate with the name of Cosimo Roselli, occurs in *St. Catherine of Siena delivering the Rule to the Sisters of the Second Order of St. Dominic* (3), a large panel in tempera (not fresco, as the Catalogue has it), of which the motives are entirely Florentine, and so are the faces and expressions of the kneeling nuns clad in black and white, whose attire rules the coloration of the picture. Very moving indeed is the rapture of the kneeling donor on our right, who wears a lay dress of light blue and a red petticoat, the Virgin's colours. The individuality of each face is carefully sought for and insisted on, a fact that marks a distinct step towards that naturalistic and dramatic treatment of devotional themes which was destined to develope into a kind of *genre*, even when religious themes were in question, and ultimately to eliminate the devotional element altogether.—Filippo di Dalmasio's *Assumption of the Virgin* (4) is a very grand reading of the subject, noble if archaic in its treatment, and free from the mere conventions of an earlier day.

Beautiful colour signalizes Angiolo Gaddi's *Virgin and Child* (5). The whole is an example of a very high order, painted in a beautiful manner and distinguished by the expression of the chief figure.—A *Virgin and Child* (6) may or may not be by Cimabue. The latter is more probable. Still, the name will serve to show the type which it illustrates not unhappily, although, as it seems to us, in a more developed style than Cimabue's.—The *St. Anthony* (12), which Mr. Willett has lent, a spirited and mundane piece of work, reminds us of the picture Browning mentioned as of "that prim saint by 'Haste-thee-Luke!'"—Matteo da Siena's beautiful and spiri-

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tual *Virgin and Child with the Baptist and St. Michael* (13) shows the soft style of Siena, influenced indeed by the more vigorous art of Florence, yet having lost nothing of its love for beauty and purity. The charm of the faces is great.—*The Triumph of Chastity* (15), painted for the front of a *cassone* by a Florentine in the middle of the fourteenth century, came from the Barker Collection, and is justly prized as a conspicuous example of the pretty paganisms which often cropped up in allegories of the decorative sort, constituting a chapter of art history which has never been adequately studied, although they are full of spirit, supply a quantity of archæological details, and possess many picturesque qualities of a precious kind.—We hesitate to say that the fine *Coronation of the Virgin* (16) is by Giotto; it looks rather like the work of a Pisan painter, but it is hard to find a suitable name for it. It is noteworthy for suavity and grace, for pure forms, and colours which originally must have been extremely harmonious and vivid; even now they have a good deal of the splendour of an illumination. The brilliance of the piece, its refined conventions, still intensity, and love for beauty devoid of severity, but, above all things, pure, are most noble.—The intensity is of another sort in Buoninsegna's *Crucifixion* (21), a cabinet devotional piece, rich in fine colour.—Probably Fra Angelico painted Mr. W. Fuller Maitland's well-known *Assumption of the Virgin* (23), a very fine thing indeed, though somewhat too conventional for him; nevertheless, its peculiar types and sentiment, rather than anything else, justify the attribution of it.—Giottesque, if not by Giotto, is Mr. Willett's *Presentation in the Temple* (24), which, like all the master's genuine work known to us, and the majority of the many pictures that are assigned to him, is remarkable for the choice brilliance of its colours, the vivid harmonies of its coloration, and the pure brightness of its lighting. The figures are more dramatic, not to say more emphatically humanized, than usual with Giotto, while the beautiful Gothic altar and its graceful canopy of carved marbles, which distinguish the centre of the Temple, are certainly in his style. The tall and stately figures belong to that noble pictorial race who look so grand and fine in the 'Triptych' (2) named above.

Mr. Benson's diptych *The Crucifixion and The Pieta* (30) thoroughly deserves study; they belong to the interesting series of which two more panels are in the Bargello.—No. 31, Lord Wantage's fine Lorenzo di Credi, *Coronation of the Virgin*, a luminous, vividly coloured work, is admirable for its solid modelling, sound and skilful drawing, and tones more powerful than usual at the time. The visitor should not overlook the landscape background, which is quite as well developed as in the majority of Peruginos of that painter's middle period, and quite worthy of him. Lord Rosebery's *St. George* (35), ascribed to Lorenzo di Credi, is distinguished by the somewhat affected sentiment and attitude of the figure. The design is not without a pretty sort of paganism. It is devoid of the devout enthusiasm which appears in most of the pictures about us. It is smooth, rather laboured, and somewhat inane.—*St. Peter restoring Tabitha* (33), by Sano di Pietro, the property of Mr. W. F. Maitland, is a capital illustration of the growth of the taste for treating such subjects as *genre* rather than in a spirit of devotion; like a good many of the smaller pictures before us, it seems to be part of the predella of a more ambitious altarpiece.—A good representative of the Florentine school of the later portion of the middle of the fourteenth century is to be found in Mr. C. Butler's *Miracle of St. Nicholas* (37), another predella of sound technique, and full of character.—No. 38, *Virgin and Child*, is Mr. Wayne's often admired Botticelli, one of the most beautiful and tender of the painter's works. It differs from the productions of any of his forerunners in being more akin to humanity, in the modern sense of the term. Religious art had, till this period, been absolutely reverential, content to deal with abstractions and with types of ideals. Not so Sandro, whose Virgins are not only devout and tender, but always women; not always beautiful, it must be admitted, but invariably creatures of flesh and blood. The significance of the matter was prodigious. Fra Filippo Lippi, born thirty-five years before Botticelli, had initiated the change; the Paduan, Schiavone (1450–70), and, with less courage, Cosimo Roselli, a Florentine (1441–1521), had advanced further in the same direction; but Sandro outstripped them all, and, as such pictures as No. 38 indicate, worked in what it would not be unfair to call a modern and very revolutionary spirit. No doubt the naturalistic manner of painters like Pollajuolo (1433–98), when treating realistically such mundane incidents as martyrdoms and the preaching of saints, had favoured the change in regard to devotional themes, which had till then always been kept apart; but this left much to be done by Botticelli, and next to him by Ghirlandaio, who was his junior by two years. Before long we find Mansueti and Signorelli treating religious subjects as if they were Italians of the sixteenth century. Nevertheless, great as the influence of these masters must have been in effecting what has been called the democratizing of religious art, which inevitably led to its vulgarization and ultimate downfall, the elder school of art died hard.

Not far from Mr. Wayne's fine Botticelli we find a capital *Death of the Virgin* (48) by Taddeo Gaddi, a quaint and earnest master, who adhered to the old paths, although he improved considerably on the technique of his predecessors. It belongs to Mr. I. Falke, and is most curious on account of its treating the subject in the Gothic manner, with singular sweetness and beauty of style, and passionate emotion free from anything like the grotesque exaggerations which prevailed at a somewhat later period. The Virgin lies on a couch, and her death is witnessed by a Pope wearing the tiara, several saints carrying their emblems, and other personages grouped with skill and designed with sympathy. The little picture shows an amount of feeling not always discoverable in works ascribed to Taddeo Gaddi, and the fervour of the whole marks a great difference between the art of Florence, even at the time it must have been painted—if it, indeed, be by Gaddi—and the tranquil devotion of the almost melancholy masters of Siena and Pisa, his contemporaries and immediate successors. Like the Giotto lent by Mr. A. E. Street, the picture illustrates, but in an extremely different way, two methods of treatment—that to which we have referred, and the devotional method which predominates in the upper section of the picture, where Christ, seated in majesty, holds the soul of His mother in His left arm.

Fine-Art Gossip.

At a general assembly of Academicians and Associates held on Tuesday, Mr. John S. Sargent and Mr. Frank Bramley, painters, and Mr. G. G. Frampton, sculptor, were elected Associates.

The Grafton Galleries will reopen on Saturday next with an exhibition of pictures by the late Mr. Albert Moore, and of works of modern British and foreign artists.

The Spring Exhibition at the Walker Art Gallery will be held during the months of February and March. The London agents are Messrs. Dickseo & Co., of Ryder Street.

A collection of antiquities, chiefly of the Greek and Roman periods, has been lent for exhibition in the Guildhall Library by Mr. W. Rome.

Sir J. D. Linton writes:—

"I have just seen your notice of my picture by Sir Joshua Reynolds, entitled 'Venus disarming Cupid,' which is now in the old masters' exhibition at Burlington House. I wish to inform you that your art critic is mistaken in its identity. It is the original picture by Sir Joshua which was in the collection of the late Sir Thomas Baring, and which afterwards passed into the possession of Lord Northbrook, from whom it was lately purchased. I may add that on the back of the original frame is the book-plate bearing the crest and monogram of Sir Thomas Baring."

Mr. Clark Stanton, R.S.A. and Curator of the Life School of the Scottish Academy, died on Monday. Born at Birmingham in 1832, and originally employed as a modeller by the Elkingtons, he settled as a sculptor in Edinburgh when he was twenty-three years or so of age, and there he remained till his death. Not meeting with much patronage, he latterly gave a good deal of time to painting in oil and water colours.

The private view of Miss R. J. Leigh's exhibition of oil paintings (landscapes) will be held on Wednesday, the 17th inst., at No. 9, Conduit Street. The exhibition will be opened to the public on Thursday, the 18th inst., and closed on the 27th inst.

The architectural world has been exercised of late by the proposals of Mr. W. Woodward for the remodelling of Trafalgar Square. Besides opening the Mall to Charing Cross, and thus destroying one of the very few oases of peace in this noisy metropolis—a change almost fatal to the pleasantness of St. James's Park—he would substitute a sort of bastard podium (with a sloping front!) for the well-designed steps of St. Martin's Church, shift the statues of Gordon, Napier, and Havelock, and bring the Shaftesbury fountain to the centre of the enclosure, where the statue of Gordon now stands! Further—besides minor operations with regard to the granite posts and balustrade—Mr. Woodward proposes to get rid of the stupid what-nots in granite which have long disgraced British taste at the "finest site in Europe," and thus make room for Mr. Gilbert's fountain. Some such operation is certainly to be hoped for; but we think the first thing to be done should be, as more than twenty years ago we proposed, to take Nelson from the summit of the absurd pillar on which he has so long stood, quite out of sight, in defiance of common sense. It would be as well to remove the shaft, capital, and base-mouldings proper of the column, and erect the statue, or, better still, a new and superior work, upon the base of the monument as it now exists, adding, of course, appropriate mouldings. The whole square, including the National Gallery, with the façade of which Mr. Woodward desires to meddle considerably, would thus be brought into scale, and its size made manifest. The Shaftesbury fountain might then take the place of the Gordon statue, for which a site, almost as good as the present one, could be had close by. As to the front of the National Gallery, no scheme for its improvement yet known to us approaches in simplicity, beauty, and small cost, the design submitted by Mr. Aitchison at a recent exhibition of the Royal Academy, and commented upon by us at the time.

MUSIC

NEW SONG PUBLICATIONS.

English County Songs. Collected and edited by Lucy E. Broadwood and J. A. Fuller Maitland. (Leadenhall Press.)—This volume of about 170 ditties embodies an attempt to do for England what has been accomplished for Wales, Scotland, and Ireland, namely, to gather together and preserve a portion of the folk-music of our rural districts, which, as the editors somewhat satirically observe, is in danger of disappearing

in face of the all-absorbing tonic sol-fa system, "with all that it involves in the way of fatuous part-songs and non-alcoholic revelries." The work does not clash with Chappell's 'Popular Music of the Olden Time,' since many of the ditties belong to the last and the present century. The endeavour to localize their origin is, of course, only partially successful, since different versions of the same song are preserved in various districts. The accompaniments are appropriately simple, though in some instances too modern in phraseology. As the latest effort in a department of musical literature rapidly developing, 'English County Songs' should be welcomed.

Among other albums on our table are *Irish Songs and Ballads*, consisting of thirty traditional airs arranged by Villiers Stanford, with new words by Alfred P. Graves; *Twenty-four Songs*, by Tschaïkowsky, selected and translated into English by Lady Macfarren; *Mozart's Songs*, a book containing nineteen lyrics, with an English version of the words by the Rev. J. Troutbeck; and *Seven Songs*, words selected from Tennyson, music by Sydney Thomson, very expressive and thoughtfully written, though only suitable for accomplished vocalists (Novello, Ewer & Co.); *Seven Songs to Sing*, edited by Harold Boulton (Leadenhall Press), a well-got-up quarto volume containing lyrics of average merit by A. J. Caldicott, Cotsford Dick, L. Denza, Malcolm Lawson, T. Marzials, J. L. Roeckel, and Lord Henry Somerset; *Fifteen English Songs*, written by Gwendolen Gore, composed by Jacques Blumenthal (Joseph Williams); *Album of Songs*, by Gwen Lewis, containing six simple but tastefully written ballads (same publisher); the *Loewe Album*, Vol. III., containing twenty *Lieder*, edited, with English and German words and a preface, by Albert B. Bach (Weekes & Co.); *London Songs*, written by J. Strang and F. R. Coulson, music by T. Mee Pattison (Curwen & Sons), apparently intended for juvenile singers; and Nos. 20 and 21 of Metzler & Co.'s *Red Album*, containing respectively six contralto and six baritone songs by well-known composers.

Musical Gossip.

The Popular Concerts were resumed last Saturday, when Beethoven's Septet formed the principal feature in the programme, the executants being Lady Halle and Messrs. Gibson, Egerton, Paersch, Wotton, Reynolds, and Piatti. Sir Charles Halle played Beethoven's Sonata in E flat, Op. 31, No. 3, in his best manner, and joined Lady Halle in Rubinstein's rarely heard Sonata in A minor for pianoforte and violin, Op. 19. Mr. Eugene Oudin rendered songs by Massenet, Chaminade, and F. Clay with perfect taste.

Schubert's Octet received a particularly fine rendering on Monday with the executants named above, together with Mr. L. Ries. Beethoven's Sonata in A for pianoforte and violoncello, Op. 69, was superbly played by Mr. Leonard Borwick and Signor Piatti; and pianoforte solos by Chopin and Liszt completed the instrumental programme. Tschaïkowsky is not so well known as a song-writer in this country as he deserves to be. The four examples brought forward by Mr. Oudin on this occasion are all charming lyrics, this adjective applying especially to 'Gesognet seid mir Wald' and a 'Russian Serenade.' The German and French words in the book were full of singular misprints. Thus we had "Keit" for *Kein*, "Frende" for *Freude*, "antwort" for *antwort*, "en" for *ein*, "par sis" for *parais*, "Nous" for *viens*, and several others equally unpardonable.

The first appearance in London of the eminent Carlsruhe and Bayreuth conductor Herr Felix Mottl will prove one of the most interesting events of the forthcoming season. Under the direction of Mr. Schulz Curtius he will conduct a programme of Wagner's music at the Queen's Hall on Tuesday evening, April 17th. The scheme will only include familiar selections, namely, the overtures to 'Rienzi,' 'Der Fliegende Holländer,' and 'Tannhäuser'; the preludes to 'Lohengrin,' 'Die Meistersinger,' and 'Parsifal'; the prelude and Death Song from 'Tristan und Isolde'; the "Feuerzauber" from 'Die Walküre'; and the "Trauermarsch" from 'Götterdämmerung'; but to many it will be interesting from the opportunity afforded of comparing Herr Mottl's reading of the various items with that of Herr Richter.

Statements having been made to the effect that M. César Thomson would make his first appearance in London at the Symphony Concert on Thursday this week, it may be as well to remind our readers that the Belgian artist played at the Crystal Palace on November 5th, 1887, when he was heard in Beethoven's Violin Concerto. On that occasion we wrote concerning him: "He gave Beethoven's Concerto with considerable effect. He is an able executant, though his tone is rather poor, a defect which may be due to his instrument."

The Ninth Annual Conference of the Incorporated Society of Musicians, held at Scarborough last week, seems to have been eminently successful in every respect. At first regarded askance by many eminent musicians, the Society steadily grew in numbers and influence, and since its incorporation the development has been rapid. It has been decided to hold next year's conference at Dublin.

Spohr's curious Notturno in C for fifteen wind instruments, bass drum, cymbals, and triangle, Op. 34, was announced to be performed, probably for the first time in England, at Sir Charles Halle's Manchester concert on Thursday evening this week.

Herr Siegfried Wagner has won favourable opinions as a conductor at Berlin, in spite of the fact that he wields the *bâton* with his left hand. It is understood that he will be permitted to direct the orchestra on one or more occasions at the next series of representations at Bayreuth, and it is then that a decision will be made as to his future career.

The success of Wagner's 'Die Walküre' at La Scala, Milan, has been imperilled by a *mise en scène* which on all hands is pronounced ineffective and ridiculous. With the exception of Miss Macintyre, the principals are also spoken of in disparaging terms, but the Scottish soprano seems to have won a triumph in the part of Sieglinde. Her voice, style, and appearance are all praised in flattering terms, which is surprising, as Italian critics are not noted for independence of judgment, and are notoriously severe on singers belonging to other nationalities.

The *Bayreuther Taschenbuch für 1894*, published by P. Thelen, of Berlin, contains an interesting bibliography of the literature concerning Wagner. It has been compiled by Dr. Heinrich Welti.

PERFORMANCES NEXT WEEK.

Mon. Popular Concert, 8, St. James's Hall.
Tues. Mrs Swan's Recital, 3, Steinway Hall.
— Concert in Aid of the Home for Consumptive Women, 3, Queen's Hall.
Thurs. Mr Aguilar's Musical Afternoon, 3, Beethoven Rooms.
— Royal Choral Society, 'The Golden Legend,' 8, Albert Hall.
— Mr Theodore Flowrie's Concert, 8.30, Steinway Hall.
Sat. Popular Concert, 3, St. James's Hall.
— Performance of 'Cavalleria Rusticana' and 'Pagliacci,' 8, Queen's Hall.

DRAMA

THE WEEK.

Garrick.—'An Old Jew,' a Comedy in Five Acts. By Sydney Grundy.

Daly's.—'Twelfth Night; or, What You Will.' Played in Four Acts.

The apotheosis of the Jew begun by Mr. Irving in his presentation of Shylock has been accomplished by Mr. Grundy in his new play. Shylock's vindication of his race is tame beside that now effected. "Hath not a Jew hands, organs, dimensions, senses, affections, passions . . . as a Christian has?" demands Shylock. With Mr. Grundy the boot is on the other leg, and we feel concerned to ask a similar question on behalf of the Christian. A Galahad among men is Julius Sterne, otherwise Paul Venables; his son takes after him, and is brave, loyal, virtuous, and chivalric; his daughter is fair, pure, and richly endowed. That a separation between a father and his children has become necessary is due to the Christian mother, who, having married a paragon of all the virtues, has wronged him for a "far worse," as of necessity is. In his revenge Julius Sterne has, as Shylock promised, bettered Christian instruction. He has spared the woman and left her the custody of her children, who, at her bidding, are taught to consider their mother innocent and their father a base fugitive. At the end of a score years Julius, weary of wandering, comes back to see if he can regain the affection he has discarded. Between himself and the attainment of his desire stands the gulf he has himself dug. After acting for some short time as a benign providence, a good genius, or a princely Santa Claus, and lavishing upon his children no small share of the enormous wealth he has accumulated, he is allowed to clasp his daughter to his heart, and wins a somewhat churlish acceptance from his son. After this he has but to pardon a wife who during twenty years has expiated in blameless solitude a moment's lapse from virtue.

The play is an answer in the affirmative to the often propounded theory whether for the wife who has wronged her husband pardon is conceivable. From this point of view the story has interest. That, however, is swallowed up and lost in the contemplation of the struggle between Jewish virtue and Christian vice. In his attempt to establish the fortunes of his son, a would-be dramatist, Julius is introduced to a good many Christians, to whom his reputation for enormous wealth facilitates his access. These are, indeed, as Mr. Jones's Tempter says, "a rickety crew." A Bohemian club, to which Julius and his son are taken, is their usual haunt. A more abject, crapulous lot never surely assembled. Those who are not knaves are idiots, and some appear to be both. Here is a depraved drunkard and adulterer, once the pride of his college; here an apparently respectable gentleman, a thief and fraudulent trustee; and here a disreputable parson sniggering over the obscenities in French novels. The other inmates of the club consist of log-rolling journalists who, influenced by the basest of motives, scarify plays that they have not seen. That Mr. Grundy intended no such contrast between Christian and Jew is to be believed. It is obtained, however, and it detracts from the value of a well-conceived and an original work. Mr. Grundy's hand is too heavy. In 'Society' Robertson showed how Bohemia should be painted. His sketch was effective, Mr. Grundy's is overcharged.

'An Old Jew' has good situations. The meetings between father and son, and father and daughter, are touching; the reconcilia-

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tion with the wife is wisely made as short as it can be; epigrammatic dialogue is employed, and the play is alternately tender and amusing. It received an admirably competent interpretation. Looking too aged for the years assigned him, which are but sixty, Mr. Hare presented the Old Jew with admirably artistic subtlety and success. Miss Kate Rorke's tender womanliness was again of highest use. Mrs. Theodore Wright played with quiet sincerity in a difficult part. Mr. Gilbert Hare was becomingly impetuous as a youth. By careful acting Mr. Gilbert Farquhar saved a disagreeable character from becoming revolting. Mr. Anson all but did the same, but in the end was betrayed into exaggeration. Messrs. Day, De Lange, Harwood, and Abingdon were seen to advantage.

The production of 'Twelfth Night' is the most interesting feature in Mr. Daly's programme since his memorable revival of 'Taming of the Shrew.' As in most recent Shakspearean representations, too much stress is laid upon the setting, and accessories are elevated into undeserved and, in a sense, inartistic prominence. Yet only when similar conditions prevail are we likely to see Shakspearean comedy at all, and to complain of means when the result is delightful would be churlish. For delightful the representation is. The perfume of the love scenes is preserved, and the whole is shown to be comedy, and not farce. To no character is allotted undue prominence; the whole is even, artistic, fragrant. In the scenes in Orsino's palace the grouping is, perhaps, a little too formal, and the sustained chorus to Feste's songs, though agreeable, is unimaginative. The result, however, as has been said, is pleasing, and lovers of Shakspeare should not fail to visit the performance. They must be prepared to see Shakspeare's disposition of the scenes "knocked about," and to find some occasional extravagances. Mirthful as it is, the laugh with which Maria more than once quits the stage is conventional and out of place. Still the right atmosphere is preserved, and the performances generally are excellent. Miss Ada Rehan's Viola is bewitching. Miss Rehan looks surprisingly well in her page's costume, and delivers her lines with admirable music and with that sense of humour which is necessary to bring out their full significance. Nothing in which this actress has been seen conveys a higher estimate of her powers and endowments. Miss Violet Vanbrugh gives the right rendering of Olivia; and Miss Catherine Lewis, with the reservation before mentioned, leads off the revels with admirable spirit. Mr. James Lewis is the best Sir Toby Belch we can recall; Mr. Clarke's Malvolio is full of spirit; and Sir Andrew Aguecheek, Orsino, Feste, and the characters generally are modestly and well sustained. Mr. Daubigny's singing is excellent, and the general musical effects are delightful. Those who fail to see the representation will have cause for regret.

Pastor Sang: being the Norwegian Drama 'Over Ævne.' By Björnstjerne Björnson. Translated by William Wilson. (Longmans & Co.)—'Over Ævne' has been pronounced by the more enthusiastic of Björnson's Scandinavian admirers to be a "genial psychological divination" instinct with the "purest and most majestic poetry," the like of which is not to be found in modern dramatic literature. In this piece, we are told, the author has excelled himself, and reached, at length, the topmost summit of the Pisgah of his literary ambition. If this be so, we can only say that the sooner he condescends to come down again to the lower levels of common sense, the better it will be for the health and wealth of Norwegian literature. In plain English, 'Over Ævne,' despite its dramatic form, is neither more nor less than a peg for the author to hang his latest crotchets on. It is partly an attempt to explain so-called miracles by the hypothesis of hypnotic suggestion, and partly a clumsy and spiteful satire on his old bugbear the Norwegian parson. The attempt of a simple-minded country clergyman to heal his bedridden wife by the power of prayer is the central motive of the play, which owes what little interest it has to the effect of this long suspended and ineffective miracle on the spectators. There are two really striking scenes, and ever and anon we come across glimmerings of that peculiar power which used to hold us spellbound in 'Synnöve Solbakken' and 'Arne'; but compared even with his earlier dramas (*e.g.*, 'Halte Hulda') it must be pronounced very poor stuff indeed. The whole atmosphere of this curious production is morbid and unwholesome, and the real *dramatis personæ* (the parsons introduced in Act II. being, transparently, only so many puppets set up for the author's wit to practise upon) are more or less of religious monomaniacs. The translator has done his best to make a feeble play still feebler by a slavish literalness which even reproduces the original punctuation, but too often ignores differences of idiom, and sometimes meanders into sheer gibberish. Altogether we may say that the title of this silly and unpleasant book is not inappropriate, for whether we apply it to the work of the author or the work of the translator it is obviously *over æne*—beyond his powers.

Dramatic Gossip.

Thursday next is fixed for the production at the Haymarket of 'The Charlatan,' by Mr. Robert Buchanan. Mr. and Mrs. Tree, Messrs. F. Terry, F. Kerr, Nutcombe Gould, and C. Allan, Misses Lily Hanbury, Gertrude Kingston, and Irene Vanbrugh, and Mrs. Brooke will be included in the cast.

The Court, it is now determined, shall be the scene of the production by Miss Olga Nethersole of Mr. A. W. Gattie's new play, temporarily, and perhaps definitely, christened 'The Transgressor.' The date of production will, it is hoped, be the 27th inst.

'The Talisman,' an adaptation, by Mr. Louis N. Parker, from the German of Herr Fulda, will, it is said, succeed 'The Charlatan' at the Haymarket.

Mr. Thevre Smith's comedietta 'A Case for Eviction' is played as an opening piece at the Garrick by Mr. Scott Buist, Miss Mary Harvey, and Miss Helen Luck. Miss Luck has developed into an interesting actress.

The production at the Royalty of Björnson's 'Gauntlet' has been postponed from Thursday in this week to Tuesday in next.

To Correspondents.—G. S., jun.—E. G. T.—B. B.—B. A.—H. B.—W. W.—G. A.—M. B. A.—E. S.—G. P. M. P. P.—received.

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LITERATURE

The Diary of Samuel Pepys. Transcribed from the Shorthand Manuscript by the Rev. Mynors Bright, with Lord Braybrooke's Notes. Edited, with Additions, by Henry B. Wheatley, F.S.A. Vol. III. (Bell & Sons.)

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That point, however, having been decided, there is left to consider, what is also of very much greater importance, the addition now made to our knowledge of Mr. Pepys and the personal history of the age. We conjectured at the beginning that this might be but little. It proves to be more than could have been expected; and with the new light now thrown on many incidents and passages, it becomes easy to see how much they have been misunderstood or ignored. Thus, for instance, in the delicious account of Pepys's going about in terror of Capt. Holmes, we had the entry of March 22nd, 1662/3: "I could not get yesterday's quarrel with Captain Holmes out of my mind, and a natural fear of being challenged by him for the words I did give him, though nothing but what did become me as a principal officer"; as well as that of March 23rd: "To Whitehall, being fearful almost, so poor a spirit I have, of meeting Major Holmes"; and his satisfaction when, meeting Holmes, "he did as good as desire excuse for the high words that did pass in his heat the other day"; but of the quarrel we knew nothing. In Mr. Bright's pages it seemed as if the dispute might have grown out of the jealousy the tailor's son entertained of Holmes's "gold laced suit," which, we were led to believe, had on a former occasion sadly interfered with Pepys's devotions; and since the publication of Mr. Wheatley's second volume it has appeared the outcome of Pepys's jealousy of the stalwart major, with which, however, as is now shown, it had little or nothing to do. Some time before, as we were duly told, Pepys had got a man named Cooper to give him lessons in navigation and seamanship, and had—partly, at any rate—remunerated his services by procuring him an appointment as master of Holmes's ship. Holmes had objected to him at the time, and had again complained of his conduct. So, as we now learn, at a full meeting of the Navy Board on March 21st,—

"Captain Holmes being called in, he began his high complaint against his master, Cooper, and would have him forthwith discharged. Which I opposed, not in his defence but for the justice of proceeding not to condemn a man unheard, upon which we fell from one word to another that we came to very high terms, such as troubled me, though all and the worst that I ever said was that that was insolently or ill manneredly spoken. When he told me that it was well it was here that I said it. But all the officers.....cried shame of it. At last he parted and we resolved to bring the dispute between him and his master to a trial next week, wherein I shall not at all concern myself in defence of anything that is unhandsome on the master's part nor willingly suffer him to have any wrong. So we rose and I to my office, troubled though sensible that all the officers are of opinion that he has carried himself very much unbecoming him."

A few days later, and after Holmes's apology, Pepys wrote:—

"I find Cooper a fuddling, troublesome fellow, though a good artist, and so am contented to have him turned out of his place."

Altogether, when Mr. Wheatley's readers remember Holmes's antecedents, and the character which rendered his future adventures possible, they can understand Pepys feeling alarmed at the prospect of a challenge or a caning. For Pepys was distinctly a man of the pen, not of the sword, and, though probably not more timorous than the average of penmen, comes before us with this difference, that he—through the confidence of his diary—tells us he was afraid, and others do not. There is nothing to show that by his contemporaries he was supposed to be wanting in the first of manly virtues; and it does not follow that he would have proved so, even though he has confessed to being very much frightened at the attack of a big dog, or to being glad when he found that a fellow, whom he cuffed "on the chops" for insolence to his wife, was too drunk to defend himself.

Pepys as a jealous husband is, to a great extent, a new character. Slight indications of uneasiness on his part did, indeed, appear; but, on the whole, the more serious differences between him and his young wife seemed to spring out of the man's inordinate desire to kiss every comely young woman that came near him. But in these volumes of Mr. Wheatley's he is presented as madly, frantically jealous, and—so far as the evidence is before us—without any adequate cause. Formerly the object of his suspicions was Major Holmes; now, in vol. iii., it is one Pembleton, a dancing master, of whom the notices in Mr. Bright's edition are extremely slight. In Mr. Wheatley's he is the hero of the volume. Here is a sample, entered on May 15th:—

"Home, where I found it almost night, and my wife and the dancing master alone above, not dancing but talking. Now so deadly full of jealousy I am that my heart and head did so cast about and fret that I could not do any business possibly, but went out to my office, and anon late home again and ready to chide at everything, and then suddenly to bed and could hardly sleep, yet durst not say anything, but was forced to say that I had bad news from the Duke concerning Tom Hater as an excuse to my wife, who by my folly has too much opportunity given her with the man, who is a pretty neat black man, but married. But it is a deadly folly and plague that I bring upon myself to be so jealous and by giving myself such an occasion more than my wife desired of giving her another month's dancing. Which however shall be ended as soon as I can possibly."

And the next day, the 16th:—

"Up with my mind disturbed and with my last night's doubts upon me, for which I deserve to be beaten if not really served as I am fearful of being, especially since God knows that I do not find honesty enough in my own mind but that upon a small temptation I could be false to her, and therefore ought not to expect more justice from her, but God pardon both my sin and my folly herein."

It is only when read in connexion with these and similar entries that that of May 21st can be understood:—

"Being at supper my wife did say something that caused me to oppose her in, she used the word devil, which vexed me, and among other things I said I would not have her to use that word, upon which she took me up most scornfully, which, before Ashwell and the rest of the world, I know not now a days how to check, as I would heretofore, for less than that would have made me strike her. So that I fear without great discretion I shall go near to lose too my command over her, and nothing do it more than giving her this occasion of dancing and other pleasures, whereby her mind is taken up from her business, and finds other sweets besides pleasing of me, and so makes her that she begins not at all to take pleasure in me or study to please me as heretofore."

There are many other entries about Pembleton, and though, once the dancing lessons finished, Mrs. Pepys seemed to lose her interest in the man, the sight of him at church, even when accompanied by his own wife, continued to the end of the volume

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to disquiet Pepys's evil imagination. It is pleasanter to read how, on May 25th,

"Sarah Kite my cousin, poor woman, came to see me and borrow 40s. of me, telling me she will pay it at Michaelmas again to me. I was glad it was no more, being indifferent whether she pays it me or no, but it will be a good excuse to lend her nor give her any more. So I did freely at first word do it, and give her a crown more freely to buy her child something, she being a good natured and painful wretch, and one that I would do good for as far as I can that I might not be burdened. My wife was not ready, and she coming early did not see her, and I was glad of it."

Here, of course, Pepys has belittled himself, to himself in the first instance and afterwards to posterity, by entering the cynical reflections that crossed his mind. He wished to pose, even to himself, as a cool, selfish man of the world, and would doubtless have been ashamed if his wife had detected him in an act of pure kindness of heart.

Some of his new experiences with his servants are very modern. *Mutatis mutandis*, this one does not seem strange in 1894. Susan, it may be remembered, was an old servant who had left, and come back temporarily, "on the job." So he says, on May 24th:—

"This morning it seems Susan, who I think is distracted, or however is since she went from me taught to drink, and so gets out of doors 2 or 3 times a day without leave to the alehouse, did go before 5 o'clock to-day, making Griffin rise in his shirt to let her out to the alehouse, she said to warm herself, but her mistress, falling out with her about it, turned her out of doors this morning, and so she is gone like an idle slut."

Of the editor's more particular labours little can be said but in commendation. His notes are excellent, and for the most part all that could be wished. If sometimes a further explanation might be desired, it is that what is perfectly clear to one man may be obscure to another. Some readers, for instance, might stick at the following sentence on p. 206, especially at "Lynes" printed with a capital:—

"Commissioner Pett showed me alone his bodys as a secrett, which I found afterwards by discourse with Sir J. Minnes that he had shown them him, wherein he seems to suppose great mystery in the nature of Lynes to be hid, but I do not understand it at all."

It is quite conceivable that a reader may say, "Neither do I." The difficulty—if, indeed, it exists—is that the sentence is introduced suddenly, without any explanatory context, the equivalent of which is to be found on p. 214:—

"Comes Mr. Deane with his draught of a ship, and the bend and main lines in the body of a ship very finely, and which do please me mightily, and so am resolved to study hard, and learn of him to understand a body."

One or two trivial misprints may also be noted. On p. 165 Jemimah is printed "Jeminah," and on p. 139 there is surely a comma too much in the motto of the Royal African Company.

The Delectable Duchy. By Q. (Cassell & Co.)

The art of writing short stories has within the last ten years made great advance in this country. By the French, and even by the Americans, it was brought to a high pitch of perfection before it was seriously attempted by any English writers of repute. Now it has many votaries. The majority fail, a few succeed, and "Q" is one of those who are successful. The art admits of many styles, and perhaps none could be more opposed than those of "Q" and Mr. Rudyard Kipling. Both are masters in their peculiar line, and the contrast may possibly help the reader to anticipate what he will, and what he will not, find in 'The Delectable Duchy.'

Mr. Kipling's short stories are broad, vigorous, almost barbaric in their strength. The scenes are, for the most part, laid in India and Egypt, and the stories glow with the hot glare of an Eastern climate; every object stands out clear, distinct, sharply defined in the clear atmosphere. If the scene is laid in a Western clime, the same treatment is adopted; actors and surroundings are painted with the strength and the dash of one who has formed his style in the torrid zone. "Q's" method is essentially adapted to the English landscapes which form the background of his stories. He paints with a more delicate touch and in less brilliant tints. It is not that he is afraid of colour or that his pictures ever fall into the grey tameness of timidity. But his effects are harmoniously blended; his colours, though fresh, are never fierce; his atmosphere has not the metallic clearness of the East, but the haze, the softness, the gleams of light alternating with darker shadows, which characterize the scenery of his native land. His pictures do not force themselves upon the mental vision with the strength of his rival; yet because they steal more subtly upon the senses they do not the less create the exact impression which the author desires to produce.

The view of English life in Cornwall which "Q" presents is varied. Local superstitions exercise over him a peculiar charm, and he knows that they only reveal themselves to the patient observation of the quiet watcher. He who runs can never gather them. The lover of old-world life will find in this little volume some curious relics saved from the wreckage of centuries—such as the practice of burying the clothes of a faithless lover, the charm of pins in a well, and the "Kimbly" or christening cake. These and other venerable pieces of rural lore or custom are cast into the form of stories so skilfully that the superstition crops out as simply and unexpectedly as in real life. The stories never seem to have been written for the sake of illustrating the popular belief which they enshrine. One of "Q's" most successful tales turns upon a practice which is fast dying out in less delectable counties than Cornwall. 'The Spinster's Maying,' in its pathos, its humour, its descriptive touches, is a gem of its kind. 'The Paupers,' though it is a most mournful little story, is an admirable example of that gift of reticence which is even more valuable than expression to the writer of short stories. It might be compared, and not unfavourably, with one of Daudet's 'Contes choisis,' and we know no higher praise.

To tell any one of "Q's" stories would be superfluous; but we cannot forbear from making a quotation which shows his familiarity with natural effects. We will not proclaim the impression which the spring day produced upon the elderly Registrar in 'When the Sap Rose'; but there can, we think, be no question of the power of picture-making:—

"The road towards the coast dipped—too steeply for tight boots—down a wooded combe, and he followed it, treading delicately. The hollow of the V ahead, where the hills overlapped against the pale blue, was powdered with a faint brown bloom, soon to be green—an infinity of bursting buds. The larches stretched their arms upwards, as men waking. The yellow was out on the gorse, with a heady scent like a pine-apple's, and between the bushes spread the grey film of coming blue-bells. High up, the pines sighed along the ridge, turning paler; and far down, where the brook ran, a mad duet was going on between thrush and chaffinch—'Cheer up, Cheer up, Queen!' 'Clip clip, clip, and kiss me—Sweet!'—one against the other."

The stories are not all equally good, and we prefer "Q" on his own ground to "Q" in a London drawing-room. But the book well repays being read by every one who likes good work done by a master of his craft.

A Year among the Persians: Impressions as to the Life, Character, and Thought of the People of Persia, received during Twelve Months' Residence in that Country in the Years 1887–88. By Edward G. Browne, M.A., M.B. (Black.)

Persia has no just reason to complain that of the many European travellers who have visited her shores, crossed her mountain ranges, moved along her plateaux and valleys, or made personal inspection of her principal towns, shrines, and monuments, those who have placed their experiences on record have been few or, as a rule, incapable. The bibliography of that country, to which Englishmen and Englishwomen have largely, perhaps mainly, contributed, is not alone noteworthy from its bulk, but the truth and excellence of certain works of which it is composed have been generally admitted. Nor can this praise be confined by any means to the publications of that brilliant array of travellers and geographers who flourished in the first quarter of the present century—Malcolm and Morier, Ouseley and Kinneir, Porter and Fraser. These, and possibly other contemporary writers, will long remain standard authorities for Persia under Fath 'Ali Shah, in whose long reign relations with Great Britain were especially active; but much valuable matter has been added by authorities of our own times; and quite recently the volumes of Mrs. Bishop, the Hon. George Curzon, and Mr. Granville Browne have afforded ample proof that the literature of Persian travel is yet far from exhausted.

It is with the last named that we have now to do; and rich as the bibliography of the Shah's dominions already is, this latest addition could ill be spared. Whatever opinion may be passed on the merits or demerits of the newly published volume, considered as a book of travel or of entertainment intended for the perusal of the ordinary reader, it may be affirmed, without fear of doing injustice to many able predecessors, that Mr. Browne has written an account, unsurpassed so far as it goes, of the "life, character, and

thought" of the people amongst whom his twelvemonth has been spent. It must, however, be borne in mind that, from first to last of the limited period specified, his movements were not those of a stranger, but of one who had thoroughly trained himself to the self-imposed task of travel and observation by a course of previous study, prompted and aided by natural tastes and natural gifts.

Of the actual ground traversed little need be said. A journey across the Turco-Persian frontier to Tabríz, *viâ* Constantinople, Trebizond, Erzeroum, and Khúy, and continued to Teheran by the post road through Kazvín (350 weary miles), is an oft-told tale. In a similar category may be placed the journey from Teheran to Ispahan, and Ispahan to Shiraz. From Shiraz to Yezd there is more novelty in the track, and Mr. Browne's description of the section from Dihbid to Yezd will have interest for geographers, though the distance be not great. The following extract relates to the position reached at two days' march from the latter city:—

"The road which we traversed this day was singularly beautiful, and the country looked prosperous and well cared for. We passed two villages, however, one on the right and another on the left, named Haydar-ábád and 'Abbás-ábád respectively, which had been deserted owing to the failure of their water supply. The trees in their gardens were still for the most part green and luxuriant, but already the fragile mud walls were falling into ruin; and, meditating on this process of rapid decay, I ceased to wonder at the many Persian towns and villages mentioned by early geographers and historians of which no trace remains, and which it seems impossible to identify. At a considerable distance to the right (north), on a low conical hill, the Castle of Bunáft, with the village of the same name below it, was clearly visible; and, farther east, the precipitous black crag called Kal'at-i-Zard (the Yellow Castle), which, as Bábá Khán informed me, is only accessible by one path, and at the foot of which lies the village of Balkh-u-Gurís. Farther on we passed the village of Kattú (also on the right), by which runs the direct road from Yezd to Bawánát, and soon afterwards turned the northern end of the vast pile of cliffs which forms this western face of the Shír-Kúh, and, following a ravine to the left, down which rushed a clear, cool mountain stream, presently reached the beautiful Alpine village of Sunij, a mass of gardens and groves situated amidst the grandest rock-scenery. A more charming spot for a summer residence could hardly be conceived, and the people of Yezd are fortunate in being able to retreat so easily from their baking, sandy plains to this and other equally delightful highland resorts."

Some places here mentioned will be new to most readers of Persian exploration. Even the Shír-Kúh, or "Lion mountain," passed by the Sístan Mission in 1870, and actually reached by Stack in 1881, was comparatively unknown to map-makers in 1866, when its height and beauty were commented on by Major Murdoch Smith, R.E., and his travelling companion, who estimated it at about 12,000 feet above the sea. "We could get no general name applicable to the range," were the words used in Smith's official report, "but one of the highest and most beautiful peaks seems to be universally known as the Shír-Kúh." Stack justly calls it "a noble mountain, capped with a crown of rock many hundred feet high." For a great part of the year snow may be seen on its summit.

From Yezd, Mr. Browne proceeded to Kirman, whence, after a prolonged stay, and a visit to a neighbouring shrine at Mahun, he returned to Yezd again, by much the same route as before chosen. Pushing on from Yezd by the direct road through Kashan, he returned to Teheran, and after transacting all necessary business at the capital, he proceeded through the province of Mázandarán to Mashhad-i-Sar, there to embark in the Russian steamer for Bákú, take the railway thence to Batum, embark in the Batum steamer for Odessa, and from Odessa make for London. That, compared with the difficulties and obstructions from the Custom House which the traveller had to experience in Europe, the ways and rules of uncivilized Persia were mere child's play, is a statement which seems to involve no exaggeration. *Ecce signum*:—

"At 11.30 on the night of this miserable day the train stopped at Oswiecim, and I emerged into the black wet night, the cheerlessness of which was revealed rather than mitigated by a few feeble oil lamps. With some difficulty I found a porter (for the place seemed wrapped in slumber), who, making me leave all my luggage in a locked room to await the Customs' examination on the morrow, and suffering me to retain only my greatcoat, led me through a perfect sea of mud to the miserable hotel opposite the station. There was a light in one of the windows, but, though we knocked vigorously for some time, no one came. At last the door was opened, on a chain, by a most ill-looking fellow, clad in a night-shirt and trousers, with a beard of two days' growth on his ugly chin. So little did I like his looks that I did not press for admission, which he on his part showed no inclination to grant me. So I returned to the empty waiting-room of the station, with its dimly-lighted, beery, smoke-laden atmosphere, thinking that after all I should not be much worse off sleeping on the wooden bench which ran round the walls, than in some of the Turkish stables and Mázandaráni hovels to which I had become inured in the course of my travels."

But the contemplated interval of repose—rough as it promised to be—was denied. In spite of remonstrance the weary traveller was compelled to move on:—

"Finally, a gendarme with a gun and bayonet appeared, and I was invited to follow him, which I did apathetically, without the least idea as to whither we were bound. Tramping after my guide through dark muddy lanes, I presently found myself at the door of a house, where the gendarme bade me wait for a minute while he entered. Presently, after much wrangling in Polish, he again emerged, and beckoned to me to follow him. We passed through an outer bedroom where several persons were sleeping, and entered a smaller inner room containing two beds, occupied by the owner of the house and his son. Between the former and my guide a further altercation ensued, and it seemed as though here also I was to find no rest. At last the owner of the house got out of bed, led me to a sort of window looking into an adjacent room which I had not hitherto noticed, and, pointing to a mass of human beings (vagrants, I suppose) sleeping huddled together on the floor, remarked that it was 'pretty full in there.'"

Now let us come to the true gist of the remarkable book before us—remarkable because it is the expression of an outsider's opinion on the inhabitants of Persia, from a standpoint more nearly approaching that of an intellectual native imbued with Western learning than of an (even advanced) European Orientalist. Able and instructive as are Mr. Curzon's admirable volumes published in 1892, they cannot be deemed, nor were they meant to be, an exhaustive delineation of the inner life of the Persian people, or of the more intricate phases of the Persian mind—an analysis which could only be attempted by one intimately acquainted with the writings most in favour with the dreamy multitude, and the philosophies and subtleties expressed or signified in them, to the delight and mystification of the million admirers. Not many Englishmen possess the time and opportunity, nor perhaps the taste or temperament, to qualify for such a task; and qualification, the natural outcome of a labour of love, and not of a conventional course of reading and study, implies a conviction that the acquired knowledge has been rightly apprehended. Mr. Browne's command of the Persian language, spoken and literary; his sympathy with Oriental thought; his heedlessness of personal discomfort, and rejection of conventional trammels; the single-mindedness with which he pursues his object, and the enthusiasm, refreshing as it is rare, with which he treats his subject—all these, self-evident or provable facts, if they do not in all cases arouse a fellow feeling on the part of the reader, cannot fail to impart interest and attract serious attention to his pages. They have the unmistakable stamp of truth and special acquirement. On the other hand, apart from his picture of Persian inner life, illustrated by the *dramatis personæ* of his surroundings both in act and speech, as well as by his own skilful descriptions and comments, there is not much on which the critic need dwell in the narrative before us. Here and there are scraps of useful information for general readers; here and there are vouchsafed practical hints for future travellers; here and there the reader catches a glimpse—as we have above shown—of new landscape. There is little of novelty in the descriptions of Teheran and Ispahan as towns, though to each a full chapter is allotted; and Shiraz and its environs—attractive as may be their associations to the lovers of Persian poetry—are, we venture to think, sketched with too glowing colours for the matter-of-fact English tourist. Here is the part description of a Persian dinner party, which indicates how the writer entered into the spirit of the occasion, and culminates in an opinion which, perhaps, few of his fellow countrymen would share, though they might not dispute its possible accuracy:—

"When the host thinks that the entertainment has lasted long enough, he gives the signal for supper, which is served either in the same or in another room. A cloth is laid on the floor, round which are arranged the long flat cakes of 'pebble-bread' which do double duty as food and plates. The meats, consisting for the most part of *pilâus* and *chilâus* of different sorts, are placed in the centre, together with bowls of sherbet, each of which is supplied with a delicately-carved wooden spoon, with deep boat-shaped bowl, whereof the sides slope down to form a sort of keel at the bottom. The guests squat down on their knees and heels round the cloth, the host placing him whom he

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desires most to honour on his right side at the upper end of the room (*i. e.*, opposite the door). At the lower end the musicians and minstrels take their places, and all, without further delay, commence an attack on the viands. The consumption of food progresses rapidly, with but little conversation, for it is not usual in Persia to linger over meals, or to prolong them by talk, which is better conducted while the mouth is not otherwise employed. If the host wishes to pay special honour to a guest, he picks out and places in his mouth some particularly delicate morsel. In about a quarter of an hour from the commencement of the banquet most of the guests have finished and washed their hands by pouring water over them from a metal ewer into a plate of the same material, brought round by the servants for that purpose. They then rinse out their mouths, roll down their sleeves again, partake of a final pipe, and, unless they mean to stay for the night, depart homewards, either on foot or on horseback, preceded by a servant bearing a lantern. Such is the usual course of a Persian dinner-party; and the mid-day meal (*nahár*), to which guests are sometimes invited, differs from it only in this, that it is shorter and less boisterous. Although I have described the general features of such an entertainment in some detail, I fear that I have failed to convey any idea of the charm which it really possesses. This charm results partly from the lack of constraint and the freedom of the guests; partly from the cordial welcome which a Persian host so well knows how to give; partly from the exhilarating influence of the wine and music (which, though so different from that to which we are accustomed, produces, in such as are susceptible to its influence, an indescribable sense of subdued ecstasy); but more than all from the vigour, variety, and brilliancy of the conversation. There is no doubt that satiety produces somnolence and apathy, as is so often seen at English dinner-parties. Hence the Persians wisely defer the meal till the very end of the evening, when sleep is to be sought. During the earlier stages of the entertainment their minds are stimulated by wine, music, and mirth, without being dulled by the heaviness resulting from repletion. This, no doubt, is one reason why the conversation is, as a rule, so brilliant; but beyond this the quick, versatile, subtle mind of the Persian, stored, as it usually is, with anecdotes, historical, literary, and incidental, and freed for the time being from the restraint which custom ordinarily imposes on it, flashes forth on these occasions in coruscations of wit and humour, interspersed with pungent criticisms and philosophical reflections which display a wonderful insight. Hence it is that one rarely fails to enjoy thoroughly an evening spent at a Persian banquet, and that the five or six hours during which it lasts hardly ever hang heavily on one's hands."

Mr. Browne is at his best when in practical quest of his philosopher's stone—in plainer words, in the midst of his endeavours to render full justice to Bábí-ism, by a disclosure of all its merits. It is to be apprehended that the pages in which he thus exhibits himself will not be the most generally appreciated. Yet the chapter on "Kirmán Society"—a motley gathering of many shades and sides of Islam and of kindly disposed Zoroastrians—is the most brilliant piece of Orientalism in the volume. By politicians Kirman has hitherto been regarded as a convenient emporium at which a British consular agent should be stationed for the encouragement of a Perso-Indian land traffic, *viâ* Baluchistan. Its governors had been helpful and hospitable to English visitors, and upon the whole it has enjoyed a good reputation among writers of books of travel. To Mr. Browne it has presented itself in a new aspect. In no other town which he visited in Persia had he made "so many friends and acquaintances of every grade of society, and every shade of piety and impiety." When quitting the place, and recalling the names of those who had visited him there or whom he had visited, he found the number whom he could remember to be "little short of a hundred." Moreover:—

"Amongst these almost every rank, from the Prince-Governor down to the mendicant dervish, was represented, as well as a respectable variety of creeds and nationalities—Beluchís, Hindoos, Zoroastrians, Shi'ites and Sunnís, Sheykhís, Súfís, Bábis, both Behá'í and Exelí, dervishes, and *kalandars* belonging to no order, fettered by no dogma, and trammelled by but few principles. Hitherto I had always been more or less dependent on the hospitality of friends, whose feelings I was obliged to consult in choosing my acquaintances; here in Kirmán the garden where I dwelt was open to all comers, and I was able without let or hindrance to pursue that object which, since my arrival in Persia, had been ever before me, namely, to familiarise myself with all, even the most eccentric and antinomian, developments of the protean Persian genius. I succeeded beyond my most sanguine expectations, and .....found myself in a world whereof I had never dreamed, and wherein my spirit was subjected to such alternations of admiration, disgust, and wonder, as I had never before in my life experienced."

Enough has now been said to explain the lines on which this highly original volume has been written. The Oriental student may be advised on no account to hurry over its excellent introduction, treating, among other things, of the nature of linguistic study. To some it may savour of egotism; to others the character involved will possess sufficient interest to counteract such a notion. In any case, the experiences related are valuable, and the views expressed worthy of close consideration. Before taking leave of Mr. Browne it may not be superfluous to add that if any one expects to find in this book any new developments of Russian intrigue or statecraft, or any specimens of political gossip at the capital (for Teheran has now its diplomatic *salons*), he or she will be grievously disappointed. It eschews politics as its writer eschewed the society of Europeans generally, and of those native government officials whose business is rather the mysticism of diplomacy than that of Omar Khayyam and Hafiz.

The Badminton Library.—Swimming. By Archibald Sinclair and William Henry. (Longmans & Co.)

The long and genial summer of last year fortified many a swimmer with reminiscences which will enable him to look without a shudder on the frontispiece of the present admirable addition to the "Badminton Library." The Serpentine Club on Christmas morning presents an example of heroism which it is not given to every one to follow; but the warmth of the season we have passed must have been enjoyed by every lover of the water, and tempted many to swim who never swam before. To all these the book will commend itself. Of modern scientific swimming it tells as much as can be gathered from written instructions; and the land drill here given, whereby it is attempted to teach the ordinary stroke, is probably a great advance on the old recipe of spreading oneself on a table with a live frog in a basin to copy. Those who desire to learn the formulæ of the old and new side stroke, the Trudgeon stroke (the swift arm stroke practised by the Indians of North and South America), and all the various complications of exhibition swimming, will find ample particulars at their service. The lesson of the book is that a knowledge of the art has spread remarkably among the town population of this country in the last twenty or thirty years. Swift swimming, such as is learned in covered baths, is becoming a common accomplishment, and "records" are constantly broken.

Only last August J. Nuttall, the Stalybridge swimmer, won a victory in his race against McCusker, the American. They swam in the sea, and this brings us to what we think is to some extent a defect in the book. It is too much a book of reference for the sporting performances of clubs in "Baths and Washhouses," and not sufficiently a general guide to open-water swimming. It is true that the authors speak in strong terms of the value of bathing in the open, and as honorary secretaries of the Life-Saving Society they cannot but dwell incidentally on the supreme value of back-swimming and familiarity with rough water; but they omit a good many details both in the way of instruction and example. Capt. Webb's gallant feats of swimming are recorded, notably that by which he won the first Stanhope Medal, presented to him at the centenary dinner of the Royal Humane Society in 1874, when the Duke of Edinburgh read the record of the achievement as follows:—

"On the 22nd of April, 1873, as the steamship 'Russia' was proceeding on her voyage from New York to Liverpool, with a stiff breeze blowing and the ship cutting through the water at the rate of fourteen and a half knots an hour, a seaman named Michael Heines, who was up in the rigging in performance of his duty, fell overboard. Immediately on this being perceived, a shipmate, named Matthew Webb, jumped overboard and swam to the place where the poor fellow had disappeared. He was too late, however, to recover him, seeing nothing but the man's cap, which he brought on board. The steamer was stopped, a boat was lowered and sent to the rescue, and after cruising about for half an hour, returned to the ship with Webb, who was found swimming nearly a mile astern of the ship, not at all exhausted, though suffering somewhat from the cold."

And a splendid selection of the performances of medal winners of the Society (of which it is pleasant to remember that Oliver Goldsmith was one of the original members) makes us acquainted with many heroes, some of whom, as Col. R. C. Hart, V.C., and Lieutenant-General Fraser, V.C., C.B., had previously shown other forms of courage. Yet there are few anecdotes of sea swimming as such. We will say nothing of a gentleman, long since dead, who was reported to have saved his life by swimming, *for the first time*, when washed off Aberdeen pier in a storm; but the authentic feat of Samuel Brock, fisherman of Yarmouth, who kept afloat, unaided, seven hours and a half after being capsized, was worthy of insertion in this volume. The date of his adventure was

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October 6th, 1835. Some hints, too, on the proper way of meeting breakers, and getting into a boat, simple matters as these are, might have been useful to fresh-water students.

In the interesting chapters on the art as practised at the public schools and universities, Rugbeians will note the omission of all reference to the river Avon and the classic "Swift's"; and Haileybury men will be surprised that there is no mention of one of the largest open-air baths in England. The training ships on the Thames and Mersey, too (Webb was a Conway boy), have been no mean schools of swimming, and their lists of winners of the competitions of the Royal Humane Society should have been recorded with those of other institutions. But these defects are trifling when compared with the mass of information afforded us on current matters of interest. Of all these the rescue and resuscitation of drowning persons are the most widely useful; and the whole subject is treated, from the first ventilation of the discovery of "Mr. William Tossack, surgeon in Alloa."

"November 11, 1732, early in the morning, an unusual steam was observed to come out of a coal-pit in this neighbourhood, belonging to the Honourable Sir John Schaw, of Greenock, which the people who went down to enquire the cause of it found to be the smoke of coals that lay about ten fathoms from the bottom of the pit, and were some way or other set on fire in two places. This pit, and all the others which had any communication with it, were shut up close, to smother the flame, and continued thus shut till December 3, when they were all opened. The one where the fire had been sent out a most nauseous steam, so that nobody could come near it, except to the windward. After some hours the colliers and others ventured down by the ladders into this pit, which was thirty-four fathoms deep, but soon came running up, all panting and breathless; they that came latest being scarce able to speak so much as to tell that one of their number, James Blair, was left dead. Two men who were no colliers offered soon after to go down, and others, animated by their example, accompanied them, and brought up the poor man by head, shoulders, legs, or arms; their hurry was so great they did not think how they carried him. When he came to the mouth of the pit, which was between half an hour and three-quarters after he had been left in the bottom of it, two had him by the arms, and two by the feet, with his back upmost. I made them immediately set him down at a little distance from the pit, turning him supine. The colour of the skin of his body was natural, except where it was covered with coal-dust. His eyes were staring open, and his mouth was gaping wide; his skin was cold; there was not the least pulse in either heart or arteries, and not the least breathing could be observed, so that he was in all appearance dead. I applied my mouth close to his, and blowed my breath as strong as I could, but having neglected to stop his nostrils, all the air came out at them; wherefore, taking hold of them with one hand, and holding my other on his breast at the left pap, I blew again my breath as strong as I could, raising his chest fully with it, and immediately I felt six or seven very quick beats of the heart; his thorax continued to play, and the pulse was felt soon after in the arteries. I then opened a vein in his arm, which, after giving a small jet, sent out the blood in drops only for a quarter of an hour, and then he bled freely. In the mean time I caused him to be pulled, pushed, and rubbed, to assist the motion of the blood as much as I could, washed his face and temples with water, and rubbed sal volatile on his nose and lips. Though the lungs continued to play after I had first set them in motion, yet for more than half an hour it was only as a pair of bellows would have done—that is, he did not so much as groan, and his eyes and mouth remained both open. After about an hour he began to yawn, and to move his eyelids, hands, and feet. I then put water, in which I had dropped some sal volatile, into his mouth, which he swallowed, and caused him to be carried into a house hard by, where I set him in a chair, reclining backward. In an hour more he came pretty well to his senses, and could take drink, but knew nothing of all that had happened after his lying down at the foot of the ladders till his awaking, as it were, in the house. Within four hours he walked home, and in as many days returned to his work, but complained for a week or two of a violent pain in his back, which, I believe, was owing to the way of carrying him up out of the pit. Lady Schaw, Mr. Bruce of Kennet, and the Rev. Mr. Thomas Turner, and several other gentlemen, with three or four hundred people of the neighbourhood, were witnesses to what I have now related."

To this indefatigable surgeon and to Drs. Fothergill and Hunter are undoubtedly due the processes now systematized into a regular drill under the care of the Life-Saving Society. The "rescue" drill appears particularly important, as it enables the rescuer to deal scientifically with the resistance of a panic-stricken or ignorant subject. The illustrations in this part of the book are excellent.

But prevention is better than cure. Let us hail the great revival of swimming—an art practised by our ancestors, we find, in the days of Piers Plowman and of Beowulf before him. And as Mr. Robertson sang of "duck-puddle" (so quote our learned authors),—

> Poscimur,—ingenui proles robustior ævi,
> Nos quoque ut illotis prænitemus avis.

Selections from the Letters, Despatches, and other State Papers preserved in the Military Department of the Government of India, 1857–58. Edited by George W. Forrest. Vol. I. With a Map and Plans. (Calcutta, Military Department Press.)

The volumes that have appeared on the subject of the great Indian uprising in 1857 already fill several shelves, and yet there is room for more literature on the subject, and the interest of the public in that momentous drama is not likely to fade away altogether. So much of the personal element has been introduced, so many reputations have been on trial, and, let us add, so large an amount of prejudice exists in connexion with the Mutiny that it is difficult to ascertain either the facts or their bearing on each other and on the entire course of events. It was, therefore, a happy thought of Sir George Chesney to request the Director of Records to arrange systematically with a view to publication "all the State papers relating to the revolt of the Bengal native army in 1857 deposited in the different military offices of the Government of India." These documents are trustworthy expressions of contemporary opinion and records of facts by credible witnesses, and as such provide excellent materials for the historian; but very possibly in some instances they will be found to require elucidation, which may be forthcoming in course of time. As might be anticipated, Mr. Forrest has done his work well, and the volume before us is the first instalment, containing papers relating to the manifestations of disaffection at Berhampore and Barrackpore, the revolt at Meerut and Delhi, and the siege and capture of the latter city. Documents relating to the events at Lucknow and Cawnpore, and, finally, the operations in Central India, and Sir Colin Campbell's campaign in Oudh, are to follow in future volumes.

As to the manner in which the first acts of disaffection and mutiny were dealt with, a perusal of the documents proves that, whatever may have been the subsequent errors of Lord Canning, his conduct with respect to the mutineers was firm and resolute; and a careful consideration of the different episodes cannot fail to impress the reader with the highest admiration for the calmness, energy, tact, and courage, both moral and physical, displayed by Major-General Hearsey, commanding the Presidency division of which Barrackpore was the headquarters.

It is less pleasant to read the papers connected with the outbreak at Meerut. The major-general commanding the division showed from the first singular unfitness for the responsible and important position which he held. He had plenty of evidence of disaffection. Not only, on April 24th, did eighty-five troopers of the 3rd B.L.C. refuse to use the new cartridges, but on the 28th the artillery recruits imitated their example. In the face of these facts, when the sentences of the eighty-five mutineers of the 3rd B.L.C. were read out to them at a garrison parade, he kept the whole force fermenting for several hours while irons were being riveted on the prisoners. Such unusual, and, under the circumstances, unwise conduct was condemned alike by the Commander-in-Chief and the Governor-General. His folly on that occasion was, however, cast into oblivion by his feebleness on the following day, when he made no attempt to break up the mutineers after their failure to surprise the European troops. As a matter of fact they were left unmolested for some time to commit atrocities at Meerut, and then to march to Delhi. The general was content to assume the defensive, an attitude which he preserved for several days, and the thought of what the mutineers would do or where they had gone never seems to have occurred either to him or the brigadier, Archdale Wilson. The brigadier calmly confesses, "It was not until next morning I learnt the mutineers had made for Delhi." There is some reason to think that, had the mutineers been followed up by the Carabineers and the troop of horse artillery, the rising at Delhi might not have taken place. General Hewitt threw the blame of inaction on Brigadier Wilson, who was in actual command of the station, and the brigadier cast it back on the general, saying that he was only in executive command, and acted entirely under the general's orders. To our mind the blame must be divided, the greater share, however, going to the general.

On the other hand, General Anson has been blamed for not having moved with sufficient promptitude on Delhi, but the censure is shown by the book before us to have been without justification.

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Late on the 12th of May a copy of a telegram from Delhi to Umballa was brought by Sir Henry Barnard's aide-de-camp, which announced that mutineers had arrived and were burning bungalows. Immediately measures were adopted for collecting a force at Umballa, and on the morning of the 14th the Commander-in-Chief and his staff started for that station, arriving there on the night of the 15th and 16th. According to the statement of Sir Henry Norman, then belonging to the adjutant-general's department at head-quarters,

"his Excellency considered that a force must be moved on Delhi, but the number of available troops was small, very little carriage and hardly any dhooly bearers were available, the artillery had only the ammunition in their waggons, which might be expended in one action, and even the infantry had very little ammunition with which to commence a campaign; and without some heavy guns it seemed useless to attack Delhi. However, the Commander-in-Chief decided that an advance must be made as soon as practicable, and the greatest possible exertions were required from departmental officers to enable the move to be made."

On the morning of the 17th, the 2nd Bengal Fusiliers arrived at Umballa, bringing up the force there to the following strength: two troops of horse artillery, one regiment of European cavalry, three regiments of European infantry, one regiment of native cavalry, a native company of artillery, and two regiments of native infantry. Four companies of the 2nd Bengal Fusiliers and all the native troops save one squadron of cavalry and one regiment of native infantry were left either at or near Umballa. On the night of the 17th, two guns, a squadron of the 9th Lancers, and four companies of the 1st Bengal Fusiliers were moved forward to Kurnal, two-fifths of the entire distance to Delhi, and this advance guard was pushed on as troops could be spared to support or reinforce it. On June 2nd the advance guard—consisting of three squadrons of cavalry, six guns, and one European regiment—was within two marches of Delhi. On the 25th the Commander-in-Chief arrived at Kurnal, but he was seized with cholera the next day, and died early on the 27th. It will thus be seen that there was no want of energy, activity, and audacity on the part of General Anson.

Sir Henry Barnard, General Anson's successor, having been joined at Alipur—ten miles from Delhi—on June 6th, by a small siege train and the headquarters of the 2nd Bengal Fusiliers, and on the 7th by Brigadier Wilson with a small brigade from Meerut, marched at two in the morning of the 8th. That day he fought the battle of Budli-ki Serai—four miles from Delhi—beat the enemy, and established himself on the ridge in front of the city with a force in round numbers of 3,000 men and 22 field guns.

In order to connect the various documents and to impart clearness to his narrative of events Mr. Forrest has prefaced his valuable work with an introduction. Its accuracy may be considered established by the revision to which it has been subjected by Lord Roberts, who served throughout the siege of Delhi. The volume is further enriched by a copious index, and by maps and plans, and altogether it may be considered a most serviceable contribution to the history of the Mutiny.

RECENT VERSE.

Herod, and other Poems. By Hamilton Drummond. (Kegan Paul & Co.)

Agnes, The Bower of Souls, and other Poems. By Robert Calow. (Remington & Co.)

Footsteps of the Gods, and other Poems. By Elinor Sweetman. (Bell & Sons.)

Leisure-Hour Verses. By Alexander Small. (Andrew Elliot.)

A Legend of Florence, and other Poems. By Percy G. Mocatta. (Simpkin, Marshall & Co.)

Poema Paradisiaco: Odi Navali. Di Gabriele d'Annunzio. (Milan, Fratelli Treves.)

Mr. Hamilton Drummond's poem 'Herod' has some power, but a good deal more effort at being powerful. It presents a picture of a "grey defile," oppressive with a ghastly barrenness and calm, wherein there sits and broods a spectral being whose reminiscences show him to be Herod the Great—to whom presently enters another such being, under the same doom, the Tetrarch Herod Antipas (as his subsequent desperate talk of his murder of John the Baptist and his sin to Christ at the judgment seat reveal), and the son, recognizing the father, bursts into devilish gloating. The scene is horrible and loathsome rather than of true dramatic awfulness, but as what it is it shows imagination—as when Herod Antipas, on his entry,

> Stooped his tall height, and with ungentle hand
> Thrust back the other's head, and while a child
> Might count to twenty, gazed into his eyes,
> Then broke into a noiseless, horrid laugh,
> That wrinkled all his aged face with glee
> More devilish than a scowl; then cried aloud:
> Father!

upon which follows his outburst of jubilation. The atrocious intensity of the son's malignity against his father seems to be solely produced by the grievance that the father brought him up badly—a grievance which, though in truth of the worst, cannot with artistic faithfulness to nature be made motive of unalloyed vindictiveness in a son. Mr. Drummond's imagination serves him better, because less tasked, in short lyrical poems indistinct and suggestive, after a manner which seems somewhat of an idiosyncrasy of his, than in the wrought-out violences of 'Herod'; he has a power of making a theme loom into shape through a poetic semi-supernatural mistiness, and of using miraculousness naturally. He gives poems of other kinds—several of them attractive—but they have less individuality.

Of 'Agnes, The Bower of Souls, and other Poems,' by Mr. R. Calow, not much need be said. The "other Poems" have a merit which is lacking in 'The Bower of Souls'—they are not preposterously ambitious. But they cannot be said to possess poetic quality. 'Agnes,' a short novel in blank verse, aims its discourse above the author's ability. The volume concludes with a little prose tale, 'The Legend of the Moss Chapel,' which in simplicity and mistakenness is like the production of a clever child at its dawn of authorship.

The volume by Miss (?) Elinor Sweetman, 'Footsteps of the Gods, and other Poems,' contains nothing of distinct originality, nor of deep or markedly felicitous thought; but it is in euphony, in choice and natural diction, and in picturesqueness and poetic tenderness, considerably above the average of customary verse. Now and then, however, there is the blemish of a straining after supposed poetic effect and of a grasping at the adornment of fictitious similes. Thus we meet with an aspiration that the last fibres of some one's life may be a golden lattice to eternity; sunlight on the sea is called sun-spears piercing the deep; the song of a thrush when the hearer is in disquiet is a dagger-note; a primrose darts rays over the bank on which it grows;

> bonded purposes appear
> Like frozen giants cold and still;

and—a very odd excess in simile for a poem that is not jocular—

> Every star as twilight grows
> Nimbly twirls its silver toes.

Simile is otherwise than a beauty when the comparison does not at once strike home as faithfully suggested by its subject and faithfully suggestive of it. The longest poem in the book, 'The Silent Knight,' is spoiled by uninteresting versification. It is in blank verse so far that it is rhymeless, but the author has not perceived that the true nature of blank verse is not at all that of the unrhymed couplet, and that some variety in accentuation is necessary, together with some use of the cæsura.

Most of Mr. Small's 'Leisure-Hour Verses' have appeared, he states, in the *United Presbyterian Magazine*, *Life and Work*, the *Christian Leader*, the *People's Friend*, the *Children's Friend*, and other publications. They are religious and moral pieces, wholesome in tone, and written in cheery metres. They can scarcely claim rank as poetry, but they are too unambitious to deserve disparagement.

'A Legend of Florence, and other Poems,' is a very small volume of very brief pieces of verse. The 'Legend' consists of a prettily fancied little story rhymed in but threescore lines: of the other pieces, all of them much shorter, several have been set to music by various composers, including Mr. Mocatta himself.

The exquisite artificer Gabriele d'Annunzio has published under an attractive title a collection of poems which have already appeared in the Italian newspapers and magazines. D'Annunzio, like Mr. Swinburne, has a remarkable faculty for poetical and mellifluous speech, but he is apt to be carried away by the sound of words, and his ideas suffer in consequence. In fact he may be called a virtuoso of words, and has shown to us once more how exquisitely musical the Italian language is. It seems hard to say that his speech is more often sound than sense. Nevertheless now and again he has graceful and delicate ideas, not very profound, but distinctly poetical. For the sea D'Annunzio, again like Mr. Swinburne, has a deep love, and the poems that touch on it are by far the best and most beautiful collected in the volume.

SCHOOL-BOOKS.

Things New and Old; or, Stories from English History for the Use of Schools. Standard III. By H. O. Arnold-Forster. (Cassell & Co.)—Mr. Arnold-Forster's third volume of 'Things New and Old' is written much on the same lines as the two volumes published a few months ago, which were adapted for the young children in the first two "standards" of our elementary schools. There is the same laudable desire to work from what the children know to what they do not know, and make the present explain the past. There are the same pleasant and simple style, the same ardent patriotism, and the same good and attractive "get-up." But this volume seems to us to mark an advance on those already published. The patriotism is under more restraint, and the facts are less carelessly prepared, though even now it is necessary to put in an *errata* slip explaining that the dates accompanying the frontispiece with its picture of a union jack are mostly wrong. The facts in this volume are nearly all quite accurate enough for the purpose. Mr. Arnold-Forster might, however, have remembered that if Alfred were taught to read by the "queen," as a well-known, but quite discredited story tells us, it must have been, not his mother Osburgh, but his foreign stepmother Judith, who "gave a beautiful book as a prize." Some of the geographical details are not quite precise. The "White Horse" can only be seen several miles west of Wantage Road station by the traveller on the Great Western Railway, and is

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by no means so well and clearly cut an animal as the greyhound-like quadruped figured on p. 109. It is by no means certain that the battle of Brunanburh was fought "near Beverley in Yorkshire" (p. 121). Bolton Abbey is not a ruin, as its nave is used as the modern parish church, and the picturesque and decayed structure represented on p. 126 is apparently some other place. We should rather have seen the authentic picture of "Harold taken prisoner" reproduced from the Bayeux tapestry than the highly imaginative illustration of that event on p. 157. It is a pity that the maps fall into the old and certain error of making Surrey a part of the "heptarchic" kingdom of Sussex. But, such slight slips apart, we have little but praise for this able and successful attempt to put before the pupils of our elementary schools some of the chief turning-points of the national history.

The Invaders of Britain: an Introduction to the Study of British History. By Preston Weir, B.A. (Clifton, Baker & Son; London, Simpkin, Marshall & Co.)—Mr. Preston Weir may be right in his contentions that "the period of British history preceding the Norman Conquest is familiar to few," and that it "may fairly claim special attention as the great formative age of the nation." But if this is the case we fear that Green's 'Short History' and Freeman's 'Old English History'—to say nothing of more elaborate or less original books—have been written in vain; and we doubt whether Mr. Weir's little book of less than 200 pages will, with all its merits, succeed in attracting that attention of the great public which, on his showing, seems to have been denied to his better-known predecessors in the same field. For the truth is that there is no period of English history in which a new popular working up is less wanted than the period before the Conquest, and, though we cannot say that Mr. Weir has done his work of popularization badly, there is nothing in the standpoint, information, or literary quality of the book that seems to justify its existence. Mr. Weir tries hard to write a connected story, and, though hampered by the fact that there are sometimes no connected materials, he has by no means altogether failed. He has been very fairly successful in making his narrative interesting and lively. He believes, quite rightly, that disconnected facts have little educational value, and seeks to give us a "description of scenes." To "describe scenes" is, indeed, his constant endeavour, whether his authorities enable him to do so or not. He writes of neolithic man as if he had just come back from a visit to his underground habitation. He describes the battles of Romans and Britons, or English and Danes, as if he had been sent to the field as the special correspondent of a very modern newspaper. He knows exactly what songs the English sang the night before the battle of Hastings, and he knows why they did not indulge in riot and excess, as the Normans falsely report. Sometimes his efforts after the picturesque lead him very near the fault of "making copy," as when, for example, he writes of the landing of William the Conqueror near Pevensey: "There was no Channel fleet to engage the enemy at sea, no powerful batteries to sink his approaching vessels, no submarine mines to hurl them into the air, no telegraph to flash the news of danger through the land." This is poor stuff which might, perhaps, serve *viva voce* in a university extension lecture, but it ought not to be printed and published in cold blood. But Mr. Weir is seldom so bad as this, and sometimes he is so bright and clear that he suggests the hope that some day he may do much better work. The facts are well chosen, and for the most part accurate. Though never original, Mr. Weir has used good modern books. Sometimes he gets a little beyond his mark, as when he tells us in his florid way how the Druids in Anglesey celebrated the praise of Bran the Blessed. Now Bran the Blessed is at best a highly mythical character, but his chief claim to remembrance in fable is the story in a triad that he first brought Christianity to Britain, an act that would hardly commend him to Druids!

A Spanish Grammar for Schools. By H. Butler Clarke. (Sonnenschein & Co.)—*A First Spanish Reader and Writer.* (Same author and publishers.)—These volumes belong to the "Parallel Grammar Series," and share its advantages of good arrangement and clear type. Mr. Clarke is a well-read scholar, but we do not like his treatment of what he terms a "by-form" of the past subjunctive. Occasionally there is lack of clearness of statement. For instance, the following will confuse the beginner:—

"Proper Names admitting inflection take the mark of the Plural (as in English)—

i. When they refer to individuals:

e.g. los dos Argensolas, the two Argensolas...

iii. When they do not denote individuals:

e.g. los Valdes, men like Valdes; *los Quijotes; dos Juanes.*"

Similar obscurity marks some other statements. Occasionally he is too brief. To translate, for example, *entender en* "to understand" without further remark is to mislead learners. —The English of the 'Reader' has apparently been Hispanized to make translation easy. The wisdom of this device is dubious.

Sir Walter Scott: The Lay of the Last Minstrel. With Introduction and Notes. (Blackie & Son.)—*The Warwick Shakespeare: The Tragedy of King Richard II.* Edited by C. H. Herford.—*The Tragedy of Julius Cæsar.* Edited by A. D. Innes. (Same publishers.)—The notes to the anonymous edition of the 'Lay' are sensible enough, but rather too numerous. The most valuable feature of Prof. Herford's excellent edition of 'Richard II.' is the appendix on Shakspeare's prosody. Its notes also seem to us a trifle over-elaborate. Is not "W. P. Daniel," on p. 7, a misprint for P. A. Daniel? We do not see why Prof. Herford's learned dissertation on metre should not have sufficed, and why Mr. Innes has also written an essay on metre. Mr. Innes's notes are less elaborate than Prof. Herford's, and are more suitable to schoolboys. The professor's annotations are better adapted to somewhat advanced students of English.

OUR LIBRARY TABLE.

Mr. John Owen's *Skeptics of the French Renaissance* (Sonnenschein) is so closely knit unto his former work on the 'Skeptics of the Italian Renaissance' that the paging is continuous. It will not, however, we fear, prove quite so satisfactory to readers as its forerunner. In the monograph on Pomponazzi more particularly that volume was a distinct addition to English literature. Of the writers here treated —Montaigne, Ramus, Charron, Sanches (of the 'Quod Nihil Scitur,' not of the 'De Matrimonio'), La Mothe le Vayer, and Pascal—the greater are already fairly known to Englishmen who are likely to care about them. Moreover, Mr. Owen has in the present volume chosen, or at least titled, his subject very oddly indeed. Montaigne, his first name, does indeed belong to the "French Renaissance," and, by some stretch of kindness, the same may be said of Charron. But the latter is not really a man of the Renaissance at all; while Montaigne in France does not begin, but sums up and closes the period. To Rabelais (whom he in a table strangely enough places after Montaigne) Mr. Owen just refers; we cannot find a word, nor apparently could the index-maker, about Bonaventure des Periers, whose 'Cymbalum Mundi' is the exemplification, the central document, of the scepticism of the French Renaissance. Again, if the term Renaissance was to be stretched in this odd fashion over the seventeenth century, and to include La Mothe le Vayer, and even Pascal, how strange is it to find nothing (save the merest allusion) about Gassendi and the Neo-Epicureans—nothing about the earlier *philosophe* school of libertine freethinkers with whom Tallemant and Saint-Evremond make us acquainted! It would seem, indeed, as if Mr. Owen's real object had rather been to collect certain scattered studies of French sceptics of the sixteenth and seventeenth centuries who happened to attract him, and as if outside of these individuals his knowledge of the French literature and thought of the time were not exactly exhaustive. Still, his book is worth reading, especially by those who are amiably indisposed to insist on a very methodical scheme and execution; who can forgive the never good and now belated form of "Friends in Council" dialogue diversified by the reading of essays and papers; and who are either not knowing enough or not censorious enough to detect the gaps in Mr. Owen's knowledge and treatment of the special period. These are often strange enough. For instance, he tells us that Charron was "noticed by the famous Queen Marguerite, sister of Francis I., who made him her preacher in ordinary. Henry of Navarre is also said to have assisted at his sermons." It is wonderful that, even if Mr. Owen happens not to have the family history of the last Valois at his finger-ends, his own last statement did not put him on his guard against his first. As a matter of fact "the famous Queen Marguerite, sister of Francis I.," died when Charron was about eight years old, so that his preaching must have been, indeed, wisdom out of the mouths of babes and sucklings. Of course his real patroness was the *second* Marguerite of Navarre, Henry's wife, not his grandmother—Francis's granddaughter, not his sister. To say that "Montaigne's 'Essais' were the first really popular work in French literature" is wildly erroneous. If Mr. Owen means by "popular" *populacier*, Marot's 'Psalms,' to mention nothing else, anticipated and beat the 'Essais' hollow. If he means "widely spread," the popularity — not merely French, but European—of the 'Roman de la Rose' reduces that of the 'Essais' to nothing. When Mr. Owen says that "Descartes's 'Discourse on Method' is a model of French style, but it is surpassed by the 'Thoughts,'" he says a very strange thing. For thoughts Pascal's 'Pensées' is indeed one of the greatest books ever written, and in detached phrases its merely literary qualities are now and then supreme. But it is not—and, being a mere congeries of scattered jottings, it could not by any possibility be—"a model of style." We need not, however, pursue this criticism further, or dwell on the swarms of misprints in proper names which disfigure the book. Its value, which is considerable, lies in the fact that if Mr. Owen is a little deficient in knowledge of his subject in detail, he has brought to bear on it a probably unsurpassed familiarity with the history of scepticism in general.

A Short History of the English People. By J. R. Green. Illustrated Edition. Edited by Mrs. J. R. Green and Miss Kate Norgate. Vol. III. (Macmillan & Co.)—Good as were the first two volumes of the illustrated edition of Green's 'Short History of the English People,' the third volume seems to us to have attained a still higher level of excellence. Starting as it does in the last glorious years of the reign of Elizabeth, and extending as far as the dramatic and picturesque period of the Popish Plot, this volume covers nearly the whole of the history of Puritanism, and all but the very close of the great seventeenth century struggle of king and people. The only falling off is in the quality of the coloured illustrations, which were one of the features of the earlier volumes. We have nothing but praise for the folding frontispiece, a good reproduction of the New Shakspere Society's well-known chromo-lithograph of the Pepysian drawing of Old

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London Bridge at about the end of the reign of Elizabeth. Equally good is the picture of the 'Judges in their Robes, *temp.* Elizabeth,' from a MS. Add. in the British Museum. But the coloured portrait of Speaker Lenthall can hardly be called a success. In compensation we have a magnificent series of contemporary portraits of nearly all the chief seventeenth century worthies. It is a rather surprising omission, however, not to have figured one of the well-known portraits of Henrietta Maria; while Henrietta's husband, Charles I., hardly gets fair treatment when, apart from the beautiful miniature of him as Prince of Wales, we have nothing better than two very stiff and formal portraits, taken respectively from the illumination of a patent in the Public Record Office and from a French print of Charles sitting in state in the House of Lords. Neither has Oliver Cromwell fared very well, being represented only by the not very characteristic Hinchinbrooke picture and by a rather poor and commonplace contemporary Dutch print. We can specially commend some fine pictures of ships and sea-fights, some noble representations of seventeenth century architecture, the curious and interesting political playing cards, the communion tokens, the medals, seals, and arms, and the interesting reproductions of contemporary squibs, broadsides, and title-pages. The maps are not up to the mark, but we are glad to welcome for the first time some plans of battles. The editors' notes on the illustrations are, as usual, full and helpful, and their slips, though not quite absent, are less numerous than in the previous volumes. They omit to include the Emperor among the princes who were anointed with oil at their coronation, and, a much worse mistake, they confuse the Scottish National Covenant of 1638 with the famous treaty between England and Scotland in 1643, to which alone the name "Solemn League and Covenant" is properly applied.

Regarded as the outcome of a manly endeavour to make the best of so heavy an affliction as blindness, there is much to admire in Mr. Fenn's two volumes, *'Twixt the Lights* (Drane), which indicate a sensitive appreciation of nature and of literature, and a resigned and not uncheerful spirit. In other respects there is not much that calls for remark in these reprints of magazine articles, essays, and tales. The last, which deal in every case with apparitions, supernatural warnings, and more or less ghostly phenomena, are not very portentous or thrilling, though one or two are well imagined and related. That of 'The Phantom Fares' strikes us as about the best. The mysterious company which the 'bus conductor escorted from the City to Brompton Cemetery on All Souls' night, and the impression made on a certain statesman by the sight of a martyred general, on a smart stockbroker by the apparition of a ruined citizen, on an ambitious schoolmaster by the wraith of a pupil whose brain he had fatally forced, on a sleek Lothario by that of the maiden he had wronged, are described with a certain force and dramatic incisiveness which are not conspicuous in the other stories. Of the essays, varying much in their merit, that on 'Sight and Memory in Relation to Art' is naturally the most interesting.

Mrs. Newton Crosland has written a pleasant volume of reminiscences in *Landmarks of a Literary Life* (Sampson Low & Co.), put together with remarkable clearness for an old lady of eighty, who can dimly remember the Sunday of Waterloo. Her recollections are of many kinds. In the drama she can just say she saw Miss O'Neill on the stage; but when seventeen or eighteen she beheld from the third row of the pit (then the favourite place of middle-class playgoers) the Shylock and Othello of Edmund Kean. At the opera she heard Malibran. She was acquainted with Lady Blessington, and dined at Gore House with Louis Napoleon when he had escaped from Ham. Of authors she has known Leigh Hunt, Douglas Jerrold, the Brownings, Mrs. Loudon, the Howitts, Miss Mitford, and others. As Mrs. Crosland is a believer in spiritualism, she naturally enough encouraged Mrs. Browning's strong leanings to a like faith, which her husband as naturally opposed:—

"The last time I had seen the Brownings in England the conversation turned to the subject of the then recent spiritual manifestations which had been the talk of the town. Mrs. Browning was deeply interested in many things I had to tell her, her husband joining at first but little in the conversation between us. When, however, I offered to lend her a certain book on the subject, which she wished to see, he broke in, somewhat vehemently, begging I would do nothing of the kind, as he did not wish her mind to dwell on such things. I remember Mrs. Browning exclaiming rather warmly, 'Robert, my soul is my own,' though, with wife-like obedience, she yielded. But in Florence, with a smile on his face, Robert Browning asked me if I chanced to have that book with me, as now he had no objection to his wife reading it! I did chance to have it with me, and promptly fetched it from an adjoining room, and in two minutes, without being at all examined, it was slipped into the borrower's deep coat-pocket."

Mrs. Crosland has creditably tried to avoid being prejudiced by her strong beliefs in spiritual phenomena, but probably she would not have thought so well of S. C. Hall had he not been an adherent; and the following is a naive specimen of a lady's logic. She discoursed on the subject to Mr. Skinner, of Cambridge (who was never, as she thinks, Professor of Hebrew), and remarks: "He must have been a man accustomed to weigh evidence, for he listened attentively to all I said."

A very beautiful specimen of what skill and taste can effect is the tiny Bible sent us by Mr. Frowde, of the Oxford Warehouse, printed in a clear type on beautiful india paper and provided with a selection of maps. Nothing we have seen in the shape of a pocket Bible can compare with this charming little 48mo. We should hardly have thought its manufacture possible.

We have on our table *Recollections of Countess Therese Brunswick*, by M. Tonger, translated by G. Russell (Fisher Unwin),—*Barabbas: a Dream of the World's Tragedy*, by Marie Corelli, 3 vols. (Methuen),—*Carlsbad*, by J. Hardmeyer (Zurich, Füssli),—*Tales from the Cyropædia of Xenophon*, edited by C. H. Keene (Macmillan),—*A First Book in Latin*, by H. Tuell and H. N. Fowler (Boston, U.S., Leach & Co.),—*Politics in Democracy*, by D. G. Thompson (Longmans),—*Bell's English Classics: Byron's Childe Harold*, edited by H. G. Keene; *Lamb's Essays of Elia: a Selection*, edited by K. Deighton; *Shakespeare's Julius Cæsar*, edited by T. Duff Barnett (Bell),—*Rambles in Books*, by C. F. Blackburn (Low),—*I; or, the Art of Living*, by a Man (Digby & Long),—*Essays in Idleness*, by Agnes Repplier (Gay & Bird),—*The Whole Art of an Easy Shave*, edited by J. Morton (Gill),—*Philip's Anatomical Models*, by Dr. Schmidt, edited by W. S. Furneaux (Philip),—*Diamonds and Gold in South Africa*, by T. Reunert (Stanford),—*The Story of Howard and Oberlin* (Chambers),—"*Out of It*," by A. F. Radcliffe (Fisher Unwin),—*One Snowy Night*, by Emily S. Holt (Shaw),—*Sable and White*, by Gordon Stables, M.D. (Jarrold),—*The King's Light-Bearer*, by M. S. Comrie (Shaw),—*Loyal to his Trust*, by M. H. M. Capes (S.S.U.),—*A Book of Thoughts*, by M. B. Curry (Fisher Unwin),—*Adventures in Mashonaland*, by Two Hospital Nurses (Macmillan),—*Alexander Mackay* (S.S.U.),—*Peter Promises*, by Emma Marshall (Shaw),—*A Girl Governess*, by A. E. Ward (S.S.U.),—"*That Mrs. Grundy*," by L. C. Skey (Arundel Printing and Publishing Co.),—*Home Words*, 1893 ('Home Words' Office),—*The Autobiography of an Old Passport*, by the Rev. A. C. Smith (Digby & Long),—*Smiles and Tears*, by A. Hood (Record Press),—*Macmillan's Recitation Books*, Standards VI. and VII., Nos. 37 to 42 (Macmillan),—*Songs of a Strolling Player*, by R. G. Legge (Innes),—*The World's Need*, by R. I. Close (Digby & Long),—*Original Humorous Pieces in Prose and Verse*, by F. W. Moore (Dean),—*Baldur, a Lyrical Drama*, by H. O. Anderton (Fisher Unwin),—*The Crucifixion of Man*, by G. Barlow (Sonnenschein),—*Poems and Idylls*, by the Rev. J. Cullen, D.D. (Partridge),—*Samissa*, by J. A. Cuthbert (Glasgow, Murray),—*The Old Law and the New Age*, by R. S. Fletcher (Bell),—*Holy Scripture, Human, Progressive, Divine*, by T. S. Berry, D.D. (S.P.C.K.),—*A Child's Religion*, by the author of 'Jesus, the Carpenter of Nazareth' (Kegan Paul),—*The Mourner in his Chamber*, by the Rev. F. Bourdillon (S.P.C.K.),—"*How Hard it is to be Good*," by E. Lewis (S.P.C.K.),—*Die allgemeine Existenz-Versicherung*, by G. Josephi, Vol. I. (Zurich, Schabelitz),—and *Shakespeare und das Tagelied*, by Dr. L. Fränkel (Hanover, Helwing). Among New Editions we have *An Elementary Text-Book of Biology*, by J. R. A. Davis, 2 vols. (Griffin),—*Moral Philosophy* and *The Constitution of Man*, by George Combe (Cassell),—*The Blot upon the Brain*, by W. W. Ireland (Edinburgh, Bell & Bradfute),—*The Channel Islands*, by the late D. T. Ansted and R. G. Latham, edited by E. T. Nicolle (W. H. Allen & Co.),—*The History of the Rochdale Pioneers*, by G. J. Holyoake (Sonnenschein),—*The Copper, Tin, and Bronze Coinage and Patterns for Coins of England*, by H. Montagu (Quaritch),—*The Harlequin Opal*, by F. Hume (W. H. Allen & Co.),—*The Icelander's Sword*, by S. Baring-Gould (Methuen),—*Dairsen*, by F. F. Moore (Hutchinson),—*The True Grandeur of Nations*, by C. Sumner (Boston, U.S., Lee & Shepard),—*The Olive and the Pine*, by M. P. Lowe (Boston, U.S., Lothrop),—and *Battalion Drill made Easy*, by W. Gordon (Gale & Polden).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Altar-Book, containing Order of Holy Communion, edited by a Committee of Priests, folio, 42/ net.
Body's (Rev. G.) The School of Calvary, cheap edition, 2/6
Hiley's (R. W.) A Year's Sermons, Vol. 1, cr. 8vo. 6/ cl.
Hilliard's (Rev. A. E.) A Continuous Narrative of the Life of Christ, cr. 8vo. 2/6 cl.
Holmes's (Rev. E. M.) Handbook to the Psalms, 12mo. 3/ cl.
Hutton's (W. R.) Low Spirits, and other Sermons, cr. 8vo. 5/
Malan's (Rev. S. C.) Original Notes on the Book of Proverbs, Vol 3, 8vo. 12/ cl.
Newbolt's (Rev. W. C. E.) Speculum Sacerdotum, or the Divine Model of the Priestly Life, cr. 8vo. 7/6 cl.
Sayce's (Rev. A. H.) The Higher Criticism and the Verdict of the Monuments, cr. 8vo. 7/6 cl.
Telford's (Rev. J.) The Story of Moses and Joshua, 2/6 cl.

Law.

Bristowe's (L. S.) Legal Handbook for Use of Hospital Authorities, cr. 8vo. 3/6 cl.

Fine Art and Archæology.

Acland (H. W.) and Ruskin's (J.) The Oxford Museum, cr. 8vo. 4/ net.
Brett's (E. J.) Pictorial and Descriptive Record of the Origin and Development of Arms and Armour, 105/ net.
Century Gallery (The), Selected Proofs from the 'Century Magazine' and 'St. Nicholas,' in portfolio, 42/ net.
Conder's (J.) Landscape Gardening in Japan, folio, 52/6 net; Supplement, 36/ net.
Dilver's (A.) The Little Passion, with an Introduction by A. Dobson, cr. 8vo. 5/ net.
Evans's (M. M.) Chapters on Greek Dress, 8vo. 5/ net.
Salwey's (C. M.) Fans of Japan, with Introduction by W. Anderson, 4to 31/6 net.
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Music.

Richardson's (M. I.) Elements of Music, 8vo. 5/ cl.

Bibliography.

Slater's (J. H.) Early Editions, Bibliographical Survey of the Works of some Popular Modern Authors, 8vo. 21/ net.

History and Biography.

Dale (Rev. T. Pelham), Life and Letters of, edited by his Daughter, H. P. Dale, 2 vols. cr. 8vo. 12/6 cl.
Dutt's (R. C.) History of Civilization in Ancient India, based on Sanscrit Literature, 2 vols. 8vo. 21/ cl.
Fraser's (L. M.) History of Trinidad, Vol. 1, 8vo. 12/ net.
Hamilton (John), Memoirs of Sixty Years' Experience as an Irish Landlord, edited by Rev. H. C. White, cr. 8vo. 6/
Higginson (T. W.) and Channing's (E.) English History for American Readers, cr. 8vo. 6/ cl.
Polk (Leonidas), Bishop and General, by W. M. Polk, 2 vols. cr. 8vo. 18/ cl.

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Burton (W. K.) and Ogawa's (K.) Out-of-Door Life in Japan, roy. 8vo. 12/ net.

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Rand's (Rev. S. T.) Legends of the Micmacs, 8vo. 12/ cl.
Vaux's (Rev. J. B.) Church Folk-lore, 8vo. 10/6 cl.

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Homer's Iliad, Book 9, edited with Notes by J. H. Pratt and W. Leaf, 12mo. 2/ cl.
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Pope's Works, Selections from, with Introduction and Notes by K. Deighton, cr. 8vo. 2/6 cl.
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FOREIGN.

Theology.

Luther's Werke, kritische Gesammtausg., Vol. 9, 23m.

Fine Art and Archæology.

Kraus (F. X.): Die christlichen Inschriften der Rheinlande, Div. 2, Part 2, 20m.
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THE BOOK SALES OF 1893.

139, Buchanan Street, Glasgow, Jan. 18, 1894.

In his article last week on 'Book Sales, 1893,' Mr. Slater is in error in saying that 'The Essays on Several Subjects written by Sir Thos. Pope Blount,' in the late Mr. Joseph Crowther's library, was not sold.

It was in the catalogue, and I bought it at the sale in the ordinary way.

David Bryce.

WESTMINSTER WRITS.

British Museum, Jan. 5, 1894.

Some three and a half years ago the Dean of Westminster asked me to examine an old box, containing charred fragments of parchment, which had lain in a dark corner of the Chapter Library beyond the memory of the oldest member of the Chapter, there being no tradition as to when, whence, or how it had come thither. On his pointing it out to me, I pulled out some of the uppermost pieces, and found they were writs of the time of Edward IV. As the Dean thought they might only form a small parcel at the top of the box, I plunged my arm down to the bottom, and found it choked throughout. I obtained permission to bring the box to the Museum and examine it at leisure. On emptying the contents I found them to be so dirty from long neglect and so sticky from the action of fire that it was necessary to have them cleaned before handling them. This was admirably done by Messrs. Eyre & Spottiswoode's binders, who returned the number of separate documents at 18,000 odd. My colleague Mr. G. F. Warner no sooner saw them than he suggested they were relics of the fire which in October, 1834, destroyed the Houses of Parliament, and I quickly found he was perfectly right. The contents of the Office of the Exchequer of Pleas were hastily removed during the progress of the fire, and stowed temporarily in the Chapter Library, Westminster. There they had remained, forgotten in the confusion of the time, until the Dean routed them out. About six months after the discovery of the first box the Dean wrote to tell me they had found several other boxes in a cupboard in the same room, and begged me to examine them. I went down the next day, and brought away seven more boxes crammed to the top with writs, and among them were fragments of stones and mortar from the old palace, a number of old rusty locks and keys, and three or four skeletons of rats. The parchments in these boxes were cleaned, like the former ones, and the whole number was returned by the binders (including those of the first box) at no fewer than 105,000 separate documents. I occupied my evenings during the last three winters with sorting and arranging the writs into the various counties to the sheriffs of which they had been addressed. There were none for the counties of Chester, Durham, or Lancaster; but London had a set apart from Middlesex. About 5,000 of the whole number were so damaged by fire as to be practically useless; but quite 100,000 can be consulted. On my communicating these facts to the Dean and Chapter, they, at once recognizing the fact that they had never formed part of the Abbey muniments, presented the whole series to the Trustees of the British Museum, and the writs are now numbered Additional Charters 38,443–38,482, each county having a number to itself, and they fill 9½ presses and 197 boxes. The dates of the writs range from Edward III. to Henry VIII.; but the general mass belong to the reigns of Henry VI. and Edward IV. They are full of historical and topographical information, and the trade or profession of every person named therein is given in English. Many names of abbots, priors, and parsons not mentioned elsewhere are found here.

Edward Scott.

THE WILY ADVERTISER.

The Leadenhall Press, E.C.

There must be readers of the *Athenæum* who wonder why they receive catalogues and book prospectuses bearing on the face a little printed label instead of their name and address in writing. They may not all know that there are persons who make a trade of hunting up the names of "booky" people, which are classed in groups, and the printed labels are sold at so much a hundred to any one who will buy. So far there is nothing to complain of and something to admire. But when one finds the system extended, and that it is sought to pester authors with literature pertaining to a drink described as a brain refresher and a cure for corns disguised as a nerve soother, addressed to the care of the bland and childlike publisher who is supposed to meekly readdress and forward, one must protest in the only way likely to carry weight. Business letters will be passed on as heretofore, but so far as the Leadenhall Press is concerned, pot, pan, and pill puffery is now, and ever will be, tumbled into the waste-paper basket.

Andrew W. Tuer.

DICKENS IN YORKSHIRE.

Local traditions, like facts, are stubborn things; they die hard, for any association with great events or great men adds a lustre to a town which its inhabitants cannot readily forego. It is, therefore, not surprising that several fictitious incidents connected with the early history of Dickens should be cherished in Barnard Castle, and from time to time crop up in books, newspapers, and elsewhere. It is stated, for instance, in Murray's 'Handbook for Yorkshire' that when Dickens was collecting material for 'Nicholas Nickleby,' he stayed some weeks at the King's Head Inn, Barnard Castle; and when a tourist visits the town itself he is informed that the number of weeks was six, that Dickens arrived in the depth of winter, and that what he most wanted was information about the class of schools of which he afterwards held up a sample to public indignation under the name of Dotheboys Hall. Tradition adds that he wrote a great part of the book at this inn, working hard all day at a table which he drew near one of the windows of an upstairs sitting-room, and descending to the bar-parlour at night to pick up every fragment of information and hint of local colour that occasion offered; but finding the supply insufficient, he pined to make his way in an unsuspected manner into some of the schools themselves.

One day—so runs the legend—when much perplexed by the want of fuller details, he raised his eyes more frequently than usual from the paper before him, and observed on the opposite side of the narrow market-place a shop which seemed to be the favourite resort of men with idle time on their hands. This was what he wanted. He, too, went to that shop—he needed a watch-key, he said. It was a watchmaker's shop, as (it is said) might be seen by a large clock being placed over the door, and it belonged to a man called Humphrey. "By grace of the third Fors," as Mr. Ruskin used to say, Dickens had thus gone to the man best able to help him, for Humphrey was bound by contract to keep the clocks of many establishments in the neighbourhood in order, and, among others, those of some of the principal cheap schools at Bowes. After a little conversation, Dickens persuaded Humphrey to go at once to some of them and let him go with him.

How much of all this is true? It is true that at the end of January, 1838, Dickens, being bound to deliver to his publisher on the 15th of March following the first number of a story to be completed in twenty monthly parts, and having made up his mind to expose the iniquities of certain cheap schools in Yorkshire of which he had heard stories even when a boy at Rochester, went northwards to learn as much as he could about them. It is also true that when at Barnard Castle he strayed into the shop of a clockmaker named Humphrey, and was taken by him to schools at Bowes and elsewhere—to Mr. Shaw's among the number, to the said Mr. Shaw's ultimate ruin; but very little else is true.

It is not true that Dickens stayed six weeks in the town: he only stayed two nights, as shall be proved by two of his own letters,—one dated February 1st, and written on his way to Barnard Castle; the other February 3rd, when he was already on his way home.

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It is not true that he wrote a large part of 'Nicholas Nickleby' at the King's Head Inn. He began it on the very day or night of his return to London, and then wrote four slips, as may be seen in Forster's 'Life.' It would have been impossible to write much during a residence which only lasted two days; besides, Dickens was too wise an author to travel so far to improve his knowledge, and then deprive himself of all chance of doing so by shutting himself up in a room to write. Probably the only writing he did was to scribble down notes with the same rapidity that his illustrator, Hablot K. Browne, who was the companion of his journey, made sketches of typical faces and telling profiles on his thumbnail.

Neither can it be true that, while seated at his table writing, Dickens's attention was drawn to Mr. Humphrey's shop by the large clock over the door, for in 1838 Humphrey did not live at the shop which now bears, or lately bore, his name, but in one lower down the street, on the slope of the hill, which, owing to its position and to the market cross screening it from view, could not be seen from the sitting-room of the King's Head Inn. In addition to this, there was at that time no clock above the door. In 1840 Mr. Humphrey moved to a shop higher up the hill, and then placed a clock above his door.

There is a good deal of confusion about this clock, principally because Mr. Humphrey and the rest of the townsfolk considerably enlarged the Dickens legend. There are some who go so far as to say that this was done for the sake of profiting by the connexion, and that not fewer than two clocks have been sold for high prices, as the very clock which brought Dickens to the shop and furnished him with the title of the novel which followed 'Nicholas Nickleby' — 'Master Humphrey's Clock.' Dickens is said to have written a kindly letter to Master Humphrey, of Barnard Castle, and to have sent him a copy of this book, and the writer in Murray's 'Handbook' speaks of these things as being in the clockmaker's possession; but somehow or other, though Humphrey always said that he had received them, neither the book nor the letter was ever forthcoming when asked for. Twice or thrice, with intervals of years between, I have asked Mr. Humphrey himself about them, but his answers were always ambiguous. He would show me an uncomfortable, high, hard shop-stool, on which, he said, "my old friend Dickens used always to sit when he came to see me. Oh, many 's the time he came, and he would sit and talk for hours together, would Dickens." But as for the book which Dickens was popularly supposed to have sent him, or the letter, Mr. Humphrey only looked ill at ease if they were named, and said he did not "know what had got them." After his death I had some conversation with his daughter-in-law on the subject, and asked if they had been found and I could see them. She shook her head doubtfully and doubtingly, and replied that she knew nothing about them—she had been told that such things existed, but never could get the poor old man to say much about them. "I don't know how it was," said she, "but he didn't like to be asked about that letter, or the book either. He was very fond of talking of Mr. Dickens coming here, and of their going to Mr. Shaw's school together; but he couldn't abide to have anything said to him about either the book or the letter." My experience was the same as hers. He once told me that he had let a gentleman from Leeds have them to look at, and had never been able to get them back; but the subject was manifestly distasteful, and unless strong evidence were brought, I should be inclined to regard these things as parts of the Dickens myth.

Mr. Humphrey also disliked to be questioned about the length of Dickens's visit to the town. To that inquiry he never gave a direct answer. "Well, he stayed here a canny time," was all that he would say. No doubt he was perfectly aware that Dickens was only forty-eight hours in the neighbourhood, and neither liked to tell a direct lie nor yet to speak the truth. The same reticence was shown by two of the best and most straightforward women possible—the landlady of the King's Head Inn and her sister. They informed me, with much pride, that Dickens had stayed there and had written a good deal of 'Nicholas Nickleby' in their house—that he was always writing, and that they would show me the very inkstand that he had used; but when I asked how long he stayed (I did not then know), each drew back—a chill came over them, and they said, "We cannot tell you the precise length of his stay." I had no idea then that its length had been so exaggerated, and only inquired because I had a letter which seemed to mark the end of it, and to be written on his way home. Not until many years afterwards, when Forster's 'Life' was published, did I learn how rapidly Dickens had mastered his details. Very few of his early letters have escaped destruction; but one which he wrote to his wife on his arrival at the inn at Greta Bridge (the George Inn, described afterwards as the place where Nicholas Nickleby met Mr. Squeers) is printed by Mr. Forster. It is dated February 1st, 1838, and describes a journey in what are called "the good old coaching days," the most enjoyable part of which was probably the arrival at the inn:—

"As we came farther North the mire became deeper. About eight o'clock it began to fall heavily [Qu. can "mire" be a misprint for *snow?*], and as we crossed the wild heaths hereabout, there was no vestige of a track. The mail kept on well, however, and at eleven we reached a bare place with a house standing alone in the midst of a dreary moor, which the guard informed me was Greta Bridge. I was in a perfect agony of apprehension, for it was fearfully cold, and there were no outward signs of any one being up in the house; but to our great joy we discovered a comfortable room, with drawn curtains, and a most blazing fire. In half an hour they gave us a smoking supper, and a bottle of mulled port, in which we drank your health, and then retired to a couple of capital bedrooms in each of which there was a rousing fire half-way up the chimney. We had for breakfast toast, cakes, a Yorkshire pie, a piece of beef about the size and much the shape of my portmanteau, tea, coffee, ham, eggs, and are now going to look about us. Having finished our discoveries, we start for Barnard Castle, which is only four miles off. All the schools are round about that place, and a dozen old abbeys besides, which we shall visit by some means or other to-morrow. We shall reach York on Saturday, I hope (Feb. 3rd), and, God willing, I trust I shall be at home on Wednesday morning."

He was at home on Tuesday evening (February 6th), and in this exceeded his expectations; but if he found more abbeys than one—Egglestone, and that not more than a step or so out of his way to Barnard Castle—he was by so many the gainer over all other travellers.

Not a word too much is said about the food or fires—North-Country innkeepers have large views on these subjects; but what mail-coach ever struggled onwards over wild heaths without a vestige of a track? In point of fact, the road was, and is, an excellent high road, with a Roman road for its ever-enduring basis; and bordered by hedgerows, fields, and villages, it cuts its way, according to the manner of Roman roads, straight to its mark. As for the inn at Greta Bridge, it stands not on a heath, but in the little village of the same name, by the side of the road, and the only drawback to it is that it is much overshadowed by the trees in Rokeby Park.

This letter, however, supplies the date of Dickens's arrival in Barnard Castle (February 1st). It does more, indeed, for it shows that it had never been his intention to spend more time in that town than he did spend. He arrived there during the morning of February 1st, and on February 3rd had not only reached Darlington on his homeward way, but had had time to take up the *Durham Advertiser*, and read a paragraph which concerned himself, and fire off an indignant letter to the editor, which I possess, and prize as a model of clear and emphatic contradiction of misstatements. This is the newspaper paragraph which roused his anger:—

"*Brief Autobiography of Boz.*—'As part of the uncertainty of Literary Remuneration,' says Dr. Mackenzie, the Liverpool correspondent of the *New York Star*, 'I would instance the example of Boz. When he commenced the "Pickwick Papers" he was living on five guineas per week as reporter on the *Morning Chronicle*. Chapman & Hall, having with some difficulty been persuaded to become the "Pickwick" publishers, offered to give him ten pounds a month for each number, or 120*l.* for the whole work. After the second number, the sale became so immense as to induce the publishers to give him 70*l.* a month; and since No. 10 he has had one half of the profits, including those of the first numbers. By the "Pickwick Papers" alone he will net between 2,000*l.* and 3,000*l.* Nor is this all; he was paid two guineas for "Watkins Tottle, and other Sketches by Boz," which appeared in the *Morning Chronicle*. For a column of such sketches he would have ten guineas from any magazine. He has, of course, cut reporting, and instead of 300*l.* a year, which he made eighteen months ago, is in the receipt of at least 3,000*l.* To ensure him exclusively for himself, Mr. Bentley, the publisher, allows Mr. Dickens the sum of 1,000*l.* a year as Editor of *Bentley's Miscellany*, and twenty guineas a sheet also for whatever he writes in it. This is turning a popular name to good account.'"

A fortnight later the *Durham Advertiser* contained the following reply to Dr. Mackenzie's 'Brief Autobiography,' with this introduction by the editor of the newspaper:—

"Boz versus his *Autobiographer*, Dr. Mackenzie.—We have received from the great and glorious Boz himself—the highly talented Charles Dickens, the following contradictions to the 'Brief Autobiography' put forth by Dr. Mackenzie of Liverpool, and [*sic*] which was copied into our columns a fortnight ago.

Darlington, Saturday morning, Feb. 3, 1838.

Sir,—Waiting in this place for a York coach this morning, I chanced in the course of the few minutes here, to take up your paper of January 26th, in which I saw a brief *autobiography of myself by Dr. Mackenzie*. Dr. Mackenzie, whoever he may be, knows as much of me as of the meaning of the word autobiography, in proof of which, may I beg you to state, on my authority, that when I commenced the 'Pickwick Papers' I was *not* living on five guineas a week as a reporter on the *Morning Chronicle*; that Messrs. Chapman & Hall were *not* persuaded with some difficulty to become the 'Pickwick' publishers, but, on the contrary, first became known to me by waiting on me to propose the work; that no such pecuniary arrangement as the paragraph describes ever existed between us; that by the 'Pickwick Papers' alone I have *not* netted between 2,000*l.* and 3,000*l.*; that the sketch called 'Watkins Tottle' never appeared in the *Morning Chronicle*; that I am *not* now in the receipt of 3,000*l.* a year; and that Mr. Bentley does *not* give me 1,000*l.* a year for editing the *Miscellany*, and twenty guineas a sheet for what I write in it?

I have the honour to be, Sir,
Your most obedient Servant,
Charles Dickens."

Many years afterwards (1870), Dickens then being dead, Dr. Mackenzie published a 'Life of Dickens' (Live and learn!—it was not an 'Autobiography' this time), in which it is curious to find that he has made copy of the sledge-hammer stroke which would have pulverized most people. The letter just quoted was, by the way, given to me more than forty years ago by a clergyman who was the son of the editor to whom it was addressed. Dr. Mackenzie introduces it thus ('Life of Charles Dickens,' p. 212):—

"The following letter from Mr. Dickens, written after the completion of 'Pickwick,' and when 'Oliver Twist' had appeared in monthly instalments, requires a short introduction. A friend of mine, who was going to the Bar as a nominal law student in the Inner Temple, London, qualified himself in the then usual manner, not by mastering Coke upon Littleton, or Blackstone's 'Commentaries,' but by eating three dinners 'in Hall' each term. He privately corresponded with the proprietor of *the* newspaper in his native town. While 'Pickwick' was in progress, there was considerable curiosity to learn who its author was, and at Christmas, 1837, the future barrister sent some of the gossip of the clubs on that subject, which my editorial friend was only too glad to print, thoughtlessly retaining the signature. The newspaper accidentally fell into Mr

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Dickens's hands. At that time, January, 1838, he was in Yorkshire collecting materials relative to the seminaries there, of which Dotheboys Hall became the representative in prose fiction. He wrote a note, short and sharp, dated Darlington, Saturday morning (the actual time was at the close of January, 1838), declaring that in no one particular did the published 'gossip' even approach correctness."

Then Dr. Mackenzie proceeds to quote the letter to the *Durham Advertiser*, the original of which I have; but he begins only at, "That Messrs. Chapman & Hall," &c., carefully omitting the part about himself and his 'Brief Autobiography of Charles Dickens.' He goes on to say:—

"This note was published in the peccant journal, and the gentleman who had figured as the 'London Correspondent' peradventure, after consulting some of his friends, frankly wrote to Mr. Dickens, mentioning how—without his authority or knowledge—part of one of his private letters had been printed, with his signature [N.B. No signature was printed in the newspaper], and how much he regretted that his careless gossip had annoyed a writer whom he so greatly admired. This brought the following reply, frank and courteous:—

48, Doughty Street, London, Friday, Feb. 16, 1838.

Dear Sir,—I have to thank you very cordially for your letter of the twelfth, and to assure you that your explanation is quite satisfactory.

I saw the paragraph in question during a stay of a few minutes at Darlington, in Yorkshire, and wrote a hasty contradiction to the Editor of the newspaper in which it had appeared. It certainly contained nothing ill-natured or offensive, but I felt, for the moment, annoyed at my private affairs being dragged before the public, and stated incorrectly in every particular. Any impression of this kind is at once removed by your frank and manly letter, and I hasten to assure you that I care nothing for the paragraph, since it has been the means of calling forth so polite and ready a communication."

Dr. Mackenzie, of whose account of this incident the public shall be left to form its own opinion, says of this letter:—

"As we are 'nothing if not critical,' I may mention that Mr. Dickens was mistaken in locating Darlington 'in the county of Yorkshire,' for the simple reason that it is in the County Palitine [*sic*] of Durham. I may add that in fitness of time the gentleman to whom this gracious letter was addressed became a barrister at law, was introduced to Dickens by Serjeant Talfourd, became very intimate with him, has long been a Queen's Counsel in high practice, and is even in a fair way to a seat on the judicial bench. Mr. Dickens's autograph letter has remained in my possession, my friend not having cared to preserve it among *his* archives, while, as I had not only suggested, but written his letter of apology to 'Boz,' I consider myself entitled to retain the reply."

Judging by the fact that, though Dr. Mackenzie expressly says that the signature of this barrister friend was thoughtlessly retained to the paragraph which offended "Boz," it actually bore Dr. Mackenzie's own name, we quite feel that no one had a better right to this autograph letter than Dr. Mackenzie himself. M. H.

Literary Gossip.

The second volume of Mr. Moncure Conway's collected edition of Tom Paine's works, which will probably appear in the spring, will comprise most of Paine's writings in England between the time of his arrival, September 3rd, 1787, and his departure for France five years later. The 'Rights of Man' will be preceded by a document which has never appeared in English, but was translated from the manuscript by Condorcet for the *Chronique du Mois* (Paris) of May, June, and July, 1792. It was written a year before its translation in reply to questions addressed to Paine concerning some fundamental provisions of the constitution submitted by the National Assembly, and in it the writer states that he is engaged on a work relating to those subjects. This work was Part II. of 'Rights of Man' (published February 17th, 1792), several passages of which are anticipated in substance in the manuscript written nearly nine months before.

Mrs. Macquoid's new novel in two volumes, called 'In an Orchard,' will be published at the end of this month by Messrs. Bliss, Sands & Foster. It has been revised and enlarged since it appeared in a serial.

Mr. Cooke-Taylor contributes a volume on 'The Factory System and the Factory Acts' to Messrs. Methuen's series "Social Questions of To-day." It will be published almost immediately.

We are sorry to hear of the serious illness of Mr. George Redway, of the firm of Kegan Paul, Trench, Trübner & Co.

Messrs. Ward & Downey are to publish a new story, 'Baptist Luke,' by Mr. John Davidson, author of 'Fleet Street Eclogues.' It is an account of a visit to London of a Scotch family who experience there remarkable adventures with *décadents*. The same publishers will issue early in February a novel entitled 'The Real Charlotte,' by Miss Somerville and Martin Ross, authors of 'The Irish Cousin' and 'Through Connemara in a Governess Cart.'

The retirement of Mr. Oswald Crawfurd from the control of *Black and White* has caused much surprise. The paper has never been so attractive or so well edited as it has been during the last few weeks. It is said that the capital required for starting yet another illustrated paper has been subscribed.

Mr. Marindin is editing for Mr. Murray a revised edition (in one volume) of Sir W. Smith's 'Dictionary of Ancient Biography, Mythology, and Geography.' The biographical portion certainly needed overhauling.

A new novel by Ada Cambridge, entitled 'A Marriage Ceremony,' will be issued by Messrs. Hutchinson & Co. on the 1st of February.

Miss Duffus Hardy writes:—

"In the review of my mother's novel, 'A Buried Sin,' in the last number of the *Athenæum*, the critic points out the desirability of its being made known, 'in the case of works published posthumously, whether the MSS. were left in a completed form or only in the shape of notes requiring completion by others,' &c. May I, therefore, ask if you could find space to mention in the forthcoming number (if I am not too late) that in this case the MS. was left complete and ready for publication? I should like to add that, during the time that has elapsed between the author's death and the appearance of the book in three-volume form, it ran for twelve months as a serial (in *London Society*)."

Another Lancashire writer has passed away in the person of Mr. John Whittaker, who came to the front during the great cotton famine in Lancashire by contributing to the press under the pseudonym of "A Lancashire Lad." His pathetic appeals on behalf of the starving operatives attracted considerable attention at the time.

By the death of Mr. George C. Foulk towards the end of last year, at Miyanoshita in Japan, the Americans lose their best authority on Corea. He was in the United States navy, and being on the Japan station learned Japanese and Corean. He was then transferred to be Naval Attaché to the United States Corean Legation. In the outbreak of 1884 he had a narrow escape of losing his life in Corea. His observations on Corea are contained in a series of papers in the 'United States Foreign Relations for 1885.' Abandoning the navy, he married a Japanese wife and settled in Kioto, becoming Professor of Mathematics in the Doshisha University.

Messrs. Browne & Browne, of Newcastle-upon-Tyne, write:—

"A new edition of Gammage's 'History of the Chartist Movement,' which we are just passing through the press, will be illustrated with portraits of the early Chartists and views bearing on the movement. We shall be glad if any of your readers having such will lend them for reproduction. Every care, of course, will be taken of them."

The deaths are announced of Mrs. W. M. Thackeray, the widow of the great novelist, and of Mrs. W. W. Story, wife of the well-known sculptor and author.

The seventh volume of 'Book Prices Current,' giving the results of the book sales of 1893, will be issued by Mr. Elliot Stock. The usual copious index and review of the year's sales will accompany the volume.

Messrs. Skeffington are going to publish an account of 'The Rise and Progress of Rossall School,' by Canon St. Vincent Beechey, the founder. They are also about to issue a translation of 'The Celestial and Ecclesiastical Hierarchy of Dionysius the Areopagite,' by the Rev. John Parker.

Mr. Brackstone Baker was buried on Saturday last. Many years ago he was a well-known writer on Canadian and railway subjects.

An announcement is made of the payment of an interim dividend at the rate of 6 per cent. per annum on the preference stock of Messrs. George Routledge & Sons, Limited.

Messrs. Asher have become London agents for M. Calmann Lévy, and also for the new *Revue de Paris*.

In 1892 upwards of one thousand publications more were issued in Germany than in 1891. The greatest increase was in the department of jurisprudence and political science.

The *Levant Herald* brings a rarity from Constantinople—a long report of a lecture on Turkish literature at the British Institute by Mr. Th. Papazoglu. The English in Turkey are well known for their neglect of the language and studies of the country, which is the birthplace of many of them. The lecturer, who spoke English fluently, devoted himself chiefly to the modern literature, furnishing sketches of the authors. Among these he placed foremost the ulema Jevdet Pasha, the historian, as a founder of the later style. Zia Pasha he named as successful in poetry and prose; and Saadullah Pasha was mentioned as taking an active part in discountenancing the substitution of Persian for Turkish. The female school was represented by Fatima Alieh Hanum, a clever daughter of Jevdet Pasha, who sent a work on Turkish women to Chicago, which gained a prize. This lady does not favour her countrywomen who ape European manners, and who differ in no way from the women of

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Pera, and while particular as to their faces being covered, are careless as to what comes from their tongues, although, according to their religion, it is the hair and not the face that should be covered. Mr. Papazoglu devoted himself particularly to the late Kemal Bey, who lived much in London, and from whose works he quoted largely. To him was attributed the introduction of the historical and sociological novel into Turkey. Among contemporaries, Abdul Haqq Hamid Bey, of the Embassy here, and Ahmed Midhat were mentioned. There will be another lecture by Mr. J. W. Whittall, a well-known student of Turkish.

Taufik el Bekri, the head of the Bekrites in Egypt, is printing at Boulak a poetical chrestomathy entitled 'Fuhúl esh-shi'r,' the supervision of which has been entrusted to the well-known Arabic scholar Esh-Shingiti. Abu Zeid's 'Jamharat el 'Arab' has just left the Boulak press.

An index of names of persons occurring in the Arabic catalogue of the Khedivial library is in course of preparation.

The decennial report on the moral and material progress of India is being written by Mr. J. A. Baines, C.S.I., of the Bombay Civil Service, and late Census Commissioner to the Indian Government. It is in a forward state, and will probably appear in March. Since Mr. Markham, the present President of the Royal Geographical Society, first initiated the plan of these decennial reports, two decades have passed. The last report appeared in 1885, and was written by Mr. Jas. S. Cotton.

The Parliamentary Papers this week include a List and Index to the Sessional Printed Papers (2*s.*); and a Calendar, History, and Summary of Regulations of the Science and Art Department, 1894 (2*s.* 3*d.*).

SCIENCE

MATHEMATICAL LITERATURE.

An Essay on Newton's Principia. By W. W. Rouse Ball. (Macmillan & Co.)—The author has chosen a somewhat misleading title for this volume, and one which, we are afraid, may interfere with its sale. 'An Essay on Newton's Principia' will suggest to many something solely mathematical, and therefore wholly uninteresting. No inference could be more erroneous. The book certainly deals largely in scientific technicalities which will interest experts only; but it also contains much historical information which might attract many who, from laziness or inability, would be very willing to take all its mathematics for granted. Mr. Ball carefully examines the evidence bearing on the development of Newton's great discovery, and supplies the reader with abundant quotations from contemporary authorities. Not the least interesting portion of the book is the appendix, or rather appendices, containing copies of the original documents (mostly letters) to which Mr. Ball refers in his historical criticisms. Several of these bear upon the irritating and unfounded claims of Hooke, with respect to whom the following quotation from one of Newton's letters to Halley does not seem at all too severe:—

"Since my writing this letter, I am told by one, who had it from another lately present at one of your meetings, how that Mr. Hooke should there make a great stir, pretending that I had all from him, and desiring they would see that he had justice done him. This carriage towards me is very strange and undeserved; so that I cannot forbear, in stating the point of justice, to tell you further, that he has published Borell's hypothesis in his own name; and the asserting of this to himself, and completing it as his own, seems to me the ground of all the stir he makes. Borell did something in it, and wrote modestly. He has done nothing, and yet written in such a way, as if he knew and had sufficiently hinted all but what remained to be determined by the drudgery of calculations and observations, excusing himself from that labour by reason of his other business, whereas he should rather have excused himself by reason of his inability. For 'tis plain, by his words, he knew not how to go about it. Now is not this very fine? Mathematicians, that find out, settle, and do all the business, must content themselves with being nothing but dry calculators and drudges; and another, that does nothing but pretend and grasp at all things, must carry away all the invention, as well of those that were to follow him, as of those that went before..... Should a man who thinks himself knowing, and loves to show it in correcting and instructing others, come to you, when you are busy, and notwithstanding your excuse press discourses upon you, and through his own mistakes correct you, and multiply discourses; and then make this use of it, to boast that he taught you all he spake, and oblige you to acknowledge it, and cry out injury and injustice if you do not; I believe you would think him a man of strange unsociable temper."

"Hooke," says Mr. Ball,

"has been described as 'the universal claimant.' He attacked nearly every scientific question then discussed, and, had he concentrated his efforts, his great ability would doubtless have led him to many valuable discoveries; but usually his conclusions were hasty and incomplete, while his assertions as to what he had proved were sometimes reckless, and are unconfirmed by his extant papers."

A Treatise on the Theory of Functions. By James Harkness, M.A., and Frank Morley, M.A. (Macmillan & Co.)—This is the joint production of two professors in American colleges, but of English training: the one being late scholar of Trinity, and the other of King's College, Cambridge. We recently reviewed Dr. Forsyth's excellent treatise on the same subject, and we can speak in equally favourable terms of this, which is nearly as extensive. Yet there is a marked difference in their aims and modes of treatment. The former goes more fully and thoroughly into the various points and theorems discussed, and is therefore, on the whole, more suited for the advanced mathematician. The latter, though by no means wanting in clearness and precision, is more superficial—we do not use the word in any derogatory sense—and is, for that very reason, perhaps more adapted for the needs of a person quite fresh to the subject. On many points the two works necessarily overlap, covering the same ground, and treating it pretty much in the same manner; but they also frequently supplement each other; so that the mathematician who has both is decidedly better equipped for the study of functions than the possessor of only one. We may add that the diagrams are all clear and well executed.

VESPUCCI IN INDIA.

At a recent meeting of the Royal Historical Society (December 21st, 1893) a paper was read by Mr. C. Raymond Beazley, M.A., on 'The Colonial Empire of the Portuguese to the Death of Albuquerque.' During the discussion which followed, one of the speakers, a well-known lecturer on India at Cambridge, ventured the remark that nothing new had been added to our knowledge of the subject, either in the paper or by subsequent speakers. By the courteous desire of the President, Sir M. E. Grant Duff, I ventured to raise the question as to how far our present knowledge enabled us to associate the name of Amerigo Vespucci with the establishment of the Portuguese empire in India. I then proceeded to draw attention to the recently discovered letter of Vespucci in Dutch, which was first announced in your columns of November 5th, 1892, p. 624. At this date it was mentioned that as the voyage was ostensibly from March 25th, 1500, to November 15th, 1501, as appears from the printed text, the writer of the announcement was unable to square it with any of the hitherto known letters of Vespucci, or with any of the early voyages to India of the Portuguese which cover this period. The reviewer's inability to square Vespucci's letter with the dates of 1500–1501 I explained as follows: A day or two before Mr. Beazley read his interesting paper, I had the good fortune, by means of a recent and more trustworthy translation of the letter, made for me by my friend Mrs. G. F. Barwick, to discover that the year of the voyage was either an error on the part of the printer of the letter, J. van Doesborch, of Antwerp, in 1508, or possibly an error contained in the original MS. letter, now lost. As I was able to point out to Mr. Beazley's appreciative audience, the whole of the transactions mentioned in Vespucci's letter referred to a later voyage, namely, that of March 25th, 1505/6, made by Dom Francisco de Almeida, the first Portuguese Viceroy of India.

Herewith I give three passages from the late Mr. R. H. Major's 'Life of Prince Henry of Portugal' (first edition), relating to Almeida's voyage, and also three from Vespucci's letter for comparison. These comparative extracts will, I believe, be as new to your readers as to Mr. Beazley's audience, as I was not prepared to produce them at the meeting referred to:—

Major's 'Prince Henry.'	*Vespucci's Letter.*
"In his outward passage Almeida conquered Quiloa (E. coast of Africa) and the King, who refused to pay the stipulated tribute, and who had shown himself an enemy to the Portuguese. He set a new king upon the throne, and himself crowned him with great solemnity."	"Item, on the twenty-seventh day of this month [July, 1506] the King of this town [Quiloa] had fled away ..... and thereupon our Captain did make another king with very great honour, and crowned him with a golden crown."—P. 12.
"On his [Almeida's] arrival in India ...he solemnly crowned the King of Cochin, to whom King Manoel sent a rich crown of gold."	"On the thirtieth day [October, 1505] we cast anchor in front of Gutschin [Cochin]. Thereupon the King of Gutschin came unto the captain of the ship, and he [the captain] gave him a golden crown which the King of Portugal had sent him."—P. 17.
"As a proof of his success Almeida sent back in the beginning of the following year [1506] eight ships loaded with spices to Portugal."—P. 415.	"So we set sail on the 21st day of January with three ships from Cananor bound for Portugal."—P. 18.

I may add that these extracts may be compared and verified with Bishop J. Osorio de Fonseca's 'History of the Portuguese during the Reign of Emmanuel' (Gibbs's translation), vol. i. book iv., 1752.

With these parallel passages before us, read in the light of the former announcement in the *Athenæum*, Nov. 5th, 1892, I venture to submit that we are here confronted with entirely new data respecting Vespucci, which will serve to fill a hiatus in his career simply as a ship's purveyor or merchant's agent during these eventful years of 1505–6, and which will also enable us to form a truer estimate of the claims set up for him as an original discoverer and as an unconscious rival of Columbus.

C. H. Coote.

SOCIETIES.

Geographical.—*Jan.* 15.—Sir J. Kirk, V.P., in the chair.—The following gentlemen were elected Fellows: Hon. S. G. Lyttelton, Dr. H. Seymour, Messrs. W. L. Alexander, J. V. Burn-Murdoch, R. S. Clarke, I. Irvine, E. G. Lamb, W. J. May, C. W. P. Slade, B. Smith, and A. S. Woodward.—The paper read was 'An Expedition to the Glaciers of Mount Kenia,' by Dr. J. W. Gregory.

Geological.—*Jan.* 10.—Mr. W. H. Hudleston, President, in the chair.—Messrs. W. C. Edwards, T. W. Fowler, E. W. Janson, and T. E. Storey were elected Fellows.—The following Fellows, nominated by the Council, were elected auditors of the Society's accounts for the preceding year: Messrs. H. W. Monckton and J. Hopkinson.—The following communications were read: 'On the Rhætic and some Liassic Ostracoda of Britain,' by Prof. T. R. Jones,—'Leigh Creek Jurassic Coal-Measures of South Australia: their Origin, Composition, Physical and Chemical Characters; and Recent Subaërial

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Metamorphism of Local Superficial Drift,' and 'Physical and Chemical Geology of the Interior of Australia: Recent Subaërial Metamorphism of Eolian Sand at Ordinary Atmospheric Temperature into Quartz, Quartzite, and other Stones,' by Mr. J. Parkinson.

Society of Antiquaries.—*Jan.* 11.—Mr. A. W. Franks, President, in the chair.—At the commencement of the meeting the President referred to the great loss which the Society had sustained by the death of its valued friend and Director, Mr. Henry Salusbury Milman, which had occurred since the last meeting. The President moved the following resolution, which was seconded by Sir J. Evans, and carried unanimously: "That the Fellows of the Society desire to place on record their sense of the great loss they have experienced through the death of their Director, Mr. Milman, to whom they have been so much indebted for the last thirteen years. They deeply grieve at this loss, and desire to convey to the members of his family the assurance of their warmest sympathy under so great a bereavement."—This being an evening appointed for the election of Fellows, no papers were read.—A large collection of beautiful examples of British and foreign heraldic and other MSS. was exhibited by the President, Rev. E. S. Dewick, Dr. J. J. Howard, Mr. Burke, and Mr. Stephenson.—The following gentlemen were elected Fellows: Rev. T. S. Cooper, Capt. Hutton, Messrs. A. F. Sieveking, A. Webb, R. H Warren, Stallwood, D. G. Hogarth, and A. Darbishire; and as Honorary Fellows: Dr. F. Kenner, Major J. P. N. Delgado, and Prof. J. R. Rahn.

Statistical.—*Jan.* 16.—A paper was read by Mr. R. H. Hooker, M.A. (assistant secretary to the Society), 'On Modes of Census-taking in the British Dominions.'

Entomological.—*Jan.* 17.—*Annual Meeting.*—Mr. F. Merrifield, V.P., in the chair.—An abstract of the treasurer's accounts having been read by one of the auditors, Mr. H. Goss read the Report of the Council. It was then announced that the following gentlemen had been elected as officers and Council for 1894: *President*, Capt. H. J. Elwes; *Treasurer*, Mr. R. McLachlan; *Secretaries*, Mr. H. Goss and Canon Fowler; *Librarian*, Mr. G. C. Champion; *Other Members of the Council*, Mr. W. F. H. Blandford, Mr. C. J. Gahan, Mr. F. Merrifield, Prof. E. B. Poulton, Col. C. Swinhoe, Mr. G. H. Verrall, Mr. J. J. Walker, and the Right Hon. Lord Walsingham.—Mr. Merrifield then read the President's address. After alluding to the principal events of the past year and the prosperous condition of the Society, he referred to the additions which had been made in 1893 to the literature of entomology, calling special attention to the 'Butterflies of China and Japan,' by Mr. J. H. Leech; the 'Moths of India,' by Mr. G. F. Hampson; the 'Butterflies of North America,' by Mr. W. H. Edwards; 'Lepidoptera Indica,' by Dr. F. Moore; and the continuation of the 'Biologia Centrali-Americana,' by Messrs. F. D. Godman and O. Salvin. He also commented on the recent publications of the Grand Duke Nicholas Mikhailovitch, M. C. Oberthür, and Dr. Staudinger on the Continent. The President concluded by referring to the losses by death during the year of several Fellows of the Society and other entomologists, special mention being made of Prof. H. A. Hagen, the Rev. L. Blomefield, Mr. A. C. Horner, Prof. J. Wood-Mason, the Rev. H. Burney, Mr. J. C. Bowring, the Rev. F. O. Morris, Mr. J. Batty, Mr. F. P. Pascoe, Herr E. Honrath, and Dr. A. Speyer.

Mathematical.—*Jan.* 11.—Mr. A. B. Kempe, President, in the chair.—Mr. A. E. Daniels was elected a Member, and Messrs. H. M. Macdonald and C. Morgan were admitted into the Society.—The President communicated the intelligence, which had just reached him, of the death on January 1st of Dr. H. R. Hertz, an Honorary Member of the Society.—The following communications were made: 'The Types of Wave-Motion in Canals,' by Mr. H. M. Macdonald,—and 'On Green's Function for a System of Non-Intersecting Spheres,' by Prof. W. Burnside.

Huguenot.—*Jan.* 10.—Mr. A. G. Browning, V.P., in the chair.—Messrs. E. B. de la Chervis, W. K. Marriott, J. T. Saunders, and E. G. Younger were elected Fellows; also the New York State Library.—A paper was read by Mr. H. M. Bower 'On the Fourteen of Meaux,' giving an account of the earliest reformed Church within the limits of France proper, founded by Estienne Mangin and Pierre Le Clerc, who, with twelve others, suffered death by fire in 1546. The paper comprised a translation of the official judgment against the "Fourteen" and many other prisoners, from the original MS. preserved in the archives of Meaux, and a list of the Meldenses who were sentenced to death or other penalties for religion during the sixteenth century. Mr. Bower exhibited a number of photographs of views of the ancient city of Meaux, and of plans and drawings recently made by him on the spot.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'The Roman Wall in Northumberland,' Dr T. Hodgkin.
— Royal Academy, 8.—'Painting,' Mr J. E. Hodgson.
— Surveyors' Institution, 8.—Discussion on Trade Claims.
— Aristotelian, 8.—'Renouvier's "Classification des Sciences,"' Mr A. Boutwood.
— Society of Arts, 8.—'The Detection and Measurement of Inflammable Gas and Vapour in the Air,' Lecture I., Mr. F. Clowes. (Cantor Lecture.)
Tues. Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Civil Engineers, 8.—'The Tunnels of the Dore and Chinley Railway,' Mr P. Richard.
— Society of Arts, 8.—'Morocco and its Races,' Capt. C. Rolleston.
Wed. Geological, 8.—'The Ossiferous Fissures in the Valley of the Shode, near Ightham, Kent,' Mr W. J. L. Abbott; 'The Vertebrate Fauna collected by Mr W. J. L. Abbott from the Fissure near Ightham, Kent,' Mr E. T. Newton; 'Note on the Genus Naiadites, as occurring in the Coal Formation of Nova Scotia,' Sir J. W. Dawson.
— Society of Arts, 8.—'American Carriages,' Mr G. H. Thrupp.
Thurs. Royal Institution, 3.—'Swift,' Canon Ainger.
— London Institution, 7.—'A Talk about the Orchestra,' Prof. Bridge.
— Royal Academy, 8.—'Painting,' Mr J. E. Hodgson.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Electrical Engineers, 8.—'Notes of a Trip to the United States and to Chicago, 1893,' Mr W. H. Preece.
— Antiquaries, 8½.—'An original General Pardon granted to Sir John Moore in 1688,' Mr W. P. Baildon; 'The Statute Merchant Seal of Kingston-upon-Hull,' Mr. W. H. St. John Hope; 'A Fourteenth Century MS. Pontifical of a Bishop of Metz,' Rev. E. S. Dewick.
Fri. Physical, 5.—'New Mode of making Magic Mirrors,' Mr. J. W. Kearton; 'Observations in Diffraction,' Mr W. B. Croft; 'New Photometric Method and Photometer,' Mr. J. W. Sparge.
— Royal Institution, 9.—'Old Irish Song,' Mr A. P. Graves.
Sat. Royal Institution, 3.—'English Schools of Musical Composition,' Prof. W. H. Cummings.
— Botanic, 3¾.—Election of Fellows.

Science Gossip.

The eminent physicist Prof. Heinrich Hertz, whose death we announced last week, has left a work quite ready for the press, entitled 'Principien der Mechanik in neuem Zusammenhange dargestellt.'

The whole of the south-eastern shore of the Victoria Nyanza, as far as Kavirondo Bay, has recently been explored by Lieut. Meyer, who is travelling in the service of the German Anti-Slavery Committee. Lieut. Meyer, as is too frequently the case even with travellers employed by philanthropic societies, came into collision with the Wagaya or Southern Kavirondo, upon whom he inflicted a bloody defeat.

Herr L. Hirsch has recently returned from a fairly successful journey through Hadramaut. Starting from Makalla in July last in a north-westerly direction, he crossed the arid plateau of Kor Saiban at an elevation of 6,500 ft., descended into the fertile valley of Doan, visited Shibam and Terim, the two most important towns of the country, and finally came back to his starting-point. In the course of this expedition, which could hardly have been undertaken without the cordial support of the British Resident at Aden, Herr Hirsch travelled far beyond the routes followed by Wrede fifty years ago. His reception on the part of the native chiefs was friendly as a rule, and this augurs well for the success of Mr. and Mrs. Bent, who are now exploring the same region.

FINE ARTS

The Sacred City of the Ethiopians: being a Record of Travel and Research in Abyssinia in 1893. By J. Theodore Bent, F.S.A. (Longmans & Co.)

Mr. Bent, accompanied by his adventurous wife, who was furnished with a detective camera, after landing at Massowah, first made a stay of three weeks at Asmara, the headquarters of the Italian colony, lately acquired at the cost of great bloodshed, and now named by its new masters "Eritrea," from its position on the borders of the ancient Mare Erythræum. The travellers next proceeded south, across the Mareb, into Tigré, and were there hospitably entertained by the Italian resident at the capital of the province, Adoua, a most interesting Abyssinian town, with its circular cathedral and churches full of curiosities. Mr. Bent, however, was only able to secure here a discarded modern painting on silk, representing the Crucifixion, now in the British Museum, remarkable chiefly for its anachronisms. "The Roman soldiers," Mr. Bent says, "have all got their matchlock-rifles"; although how these matchlocks can be depicted so as to exhibit their rifling we are not informed.

Near Adoua, two nights were spent in camp at Yeha, a place identified by the author as Awa, the most ancient capital of Ethiopia Troglodytica, and mentioned in the well-known Adulitan inscription of the Ptolemaic period. Here stands a ruined tower nearly square, with faces of 50 ft. and 60 ft. in length; its walls were formerly some 50 ft. in height. An opening of 17 ft. formed the west entrance, with piers on either side 12 ft. square. At some little distance opposite are two small upright stones; at the foot of one lies another small flat stone fragment, with a ring in relief on it—as unlike an altar as can be imagined; yet Mr. Bent is "strongly in favour of this building having been a temple dedicated to the old Sabæan cult of sun and star worship. Like such buildings it has had no windows; the monolith and altar in front also point to the same thing."

At some distance from this tower, on the other side of the village, are a few stones "of colossal size, rivalling the colossal stones of any early Greek or Etruscan building." These remains seem far more likely to mark the site of a Sabæan temple than the comparatively insignificant structure before mentioned. Mr. Bent succeeded in obtaining squeezes of an important inscription in the possession of the priests at the modern church at Yeha, which has yielded valuable results in the hands of Dr. D. Heinrich Müller. At length our travellers reached the object of their journey, Aksum, the sacred city, where the kings were crowned, and even now regarded as a place of refuge by all Abyssinians. Aksum stands in a delightful valley, 7,000 ft. above the sea level, and thence a magnificent prospect is obtained of "the stupendous mountains of Semyen covered with snow." With regard to this important statement by Mr. Bent, it may be interesting to note that the geographer of Napier's expedition, Mr. Clements Markham, viewed the peaks of Semyen from a nearer point above Antâlo, yet observed no snow on them during March, in 1868.

A mile from Aksum stands a monolith, 20 ft. high, with others lying near it, as well as a stone (*stela*) recording the dedication by King Aizanes, in the fourth century A.D., of certain statues, the pedestals of which yet lead in a line towards the sacred enclosure which surrounds the church. Within the outer ring of this enclosure are twelve gigantic blocks of stone, placed in a row, and the foundations of the church are also built of huge blocks of stone, towards which lines of monoliths lead from different directions, whilst mounds and rubbish heaps are also scattered about within the enclosure. Again, on the other side is a line of obelisks running up the valley, with others at a

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little distance off on the plain; in all, Mr. Bent calculates that about fifty are still standing around Aksum. The great row of obelisks up the valley is most remarkable. High up the valley they are all rough and unhewn, at all angles with the ground. One, 16 ft. in height, has a series of notches along one edge, probably the line of fracture in quarrying; and another of the same size is divided by bands and discs in relief. Here also are perfected flat obelisks; and one magnificent flat pillar, decorated in stories, somewhat like an Oriental *minar*, stands erect, 60 ft. high, with a smaller obelisk on either side. According to Mr. Bent, these monuments, from the rude unhewn pillars, "like the menhirs of Brittany, the monoliths of Zimbabwe in Mashonaland, and the Stonehenge of Wiltshire," up to the highly finished obelisks, form a consecutive series, in which we have the origin and development of the obelisk side by side. The Ionic ornamentation on some of these stones indicates the Greco-Egyptian influence at a not very early date, perhaps considerably later than the settlement at Adulis.

During a short stay of ten days at Aksum Mr. Bent was unable to plot out a ground plan of these remarkable monolithic avenues; indeed, he remarks, "there was no special system of alignment used in erecting these monoliths," although elsewhere he states they all lead up to the enclosure wherein is the church where the kings were crowned. "The religious purport of these monoliths is obvious," says our author. "We seem to have before us a highly perfected form of stone worship, associated with sacrifices to the sun."

At the bases of the obelisks are flat, decorated slabs, which Mr. Bent believes to have been altars, such as were common in Mithraic worship; but surely the altars found in the caves of Mithras were not flat! Compare, for example, that in the Spelæum Mithræ at Spoleto, figured in the *Archæologia* (vol. xlvii. p. 206). A zealous and painstaking antiquary, Mr. Bent is too ready to see altars in every pedestal or slab; thus, in his former volume, he and Mr. Swan put down in their plan of the elliptical ruin at Zimbabwe an altar which has no existence, but which they "imagined," by comparison with neighbouring ruins, might have existed. The Aizanes inscription proves that thrones or statues were here set up to commemorate victories, and the numerous monumental stones and obelisks in like manner are, very possibly, memorial pillars and not objects of worship.

On leaving Aksum, under somewhat alarming circumstances, Mr. Bent and his wife visited the high plateau near Tekonda called Koheito, where Col. Merewether found ruins and columns in 1868; and they examined the great dam which blocks up a small stream and forms a fine reservoir, similar to the great dyke near the Sabæan capital of Mareb in Yemen. Indeed, the very early migration into Ethiopia of the Sabæans is everywhere manifest throughout Abyssinia, and strikingly illustrated by the Ethiopian and Sabæan inscriptions brought from Aksum and Yeha by Mr. Bent. No doubt Mr. Bent's present exploration in South Arabia, whither he and his brave wife have proceeded this season, will furnish more evidence in this direction whilst he is examining the Haram of Bilkis, Queen of Sheba, near Mareb, whose ruins are said to resemble those of Zimbabwe in Mashonaland.

Zimbabwe, we now learn, is frequented by diggers keenly anxious to secure gold ornaments for their intrinsic rather than for their archæological value; whilst their wives and sweethearts drive thence comfortably, along the good road made by Sir John Willoughby, to the hotel established near, to play lawn tennis in the precincts of the Sabæan Almagah temple instead of practising the cult of Sopt. It remains to be seen whether the Italian colonists of Eritrea will follow the example of their Anglo-Saxon rivals so far as to make a roadway into Tigré, and instal a casino within the walled enceinte of Aksum, the so-called sacred city of the Ethiopians.

The illustrations of *The Year's Art*, 1894 (Virtue & Co.), comprise not only photographs in miniature of pictures, but portraits of editors of serials connected with art—a fierce-looking and awe-inspiring company mostly, relieved by a few gracious and condescending faces. The letterpress of this most useful serial is much the same as recent years have made it, thanks to experience and inquiries. The notices of artistic institutions and local schools are, we think, more numerous than there is need for. This cannot be said of the section devoted to State aid to art, the national museums, sales, engravings published during 1893, charities, legal decisions, and, above all, the most valuable directory of artists. The section on what is called "Art-Teaching in the Secondary Schools" (a new term for Eton, Harrow, Rugby, King's College, Rossall, and St. Paul's) is, if not superfluous, very incomplete. The summaries of "students," *i.e.*, lads learning drawing in provincial schools, are simply official and fallacious, because no one believes in their "hundreds and thousands" actually attending and at work.

Miss A. Zimmern deserves to be complimented on her excellent translation of Prof. Blümner's *Home Life of the Ancient Greeks* (Cassell & Co.). It is much easier reading than the original German. The illustrations of the German edition have been reproduced. They are numerous and useful, but not attractive.

We wish we could afford the space to notice at proper length all the handsome volumes sent us at the new year by Messrs. Hachette. To two of the most important—the sixth volume (dealing with primitive Greece) of the *Histoire de l'Art dans l'Antiquité* of MM. Perrot et Chipiez, and the nineteenth volume of the *Nouvelle Géographie Universelle* of M. Reclus, which deals with the eastern side of South America—we hope to return. — *Gloires et Souvenirs Militaires*, by M. C. Bigot, is a volume drawn from the memoirs of Marmont, Marbot, Bugeaud, Saint Arnaud, Ségur, Vigo-Roussillon, General de Sonis, and others, and going down from 1792 to 1871. It is illustrated with coloured illustrations such as cannot be produced, apparently, out of France.—Madame Marie Dronsart's *Grandes Voyageuses* is, we presume, a reprint from the *Tour du Monde*, and is illustrated in the style of that well-known journal. —Altogether better are the cuts in a tale by Danielle d'Arthez, *Les Tribulations de Nicolas Meuder*.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Second Notice.—British School.)

Having disposed of the Hogarth, the Cotes, the Reynoldses, and the Gainsboroughs, we propose to notice most of the remaining portraits and figure pictures of the British School, if it can be called a school when it lacks distinctive character so completely. Neither here nor elsewhere has Romney's *Portrait of Miss Henrietta Shore* (No. 20) been exhibited till now, although it is an admirable specimen of the artist at his best, a half-length, life-size, seated figure, wearing the white cap and the blue sash that Romney was fond of. On the whole, it is a charming likeness of a fresh English girl; the drawing is correct and firm, and the flesh is warmer in tone and colour than usual. *Miss Pitt* (26) is a less favourable example of Romney; but if it possesses less vivacity and clearness than usual, it shows the firmness of his touch. It does not remind us of the sister of the statesman whom Romney painted so admirably in 1783, and unless as 'A Portrait of a Lady' it has been unseen in public till now, nor has it been engraved. Why has it now been styled 'Miss Pitt'? Like No. 26, *Lady Hamilton as "Sensibility"* (45) belongs to Lord Burton, a devoted admirer of Romney. It is, of course, one of the numerous illustrations of the questionable relations which existed so closely and so long between that remarkable woman and the painter. It is the worst of them, at any rate the least studied—see the absurd drawing of the right arm, which is quite unworthy of so good a draughtsman; and he has failed, too, in the affected attitude and assumption of sentimentality in the expression. The red dress and blue shawl are less harmonious than usual with Romney, who seldom made a mistake in such a matter, and was an excellent colourist within the range of a very limited palette. The carnations, generally so bright and pure in portraits of "the divine lady," are not up to his mark; but we admit the picture looks dirty. It was painted in 1786. According to Mr. Graves's catalogue, and the life of the artist by Hayley, this picture belonged to the latter, and Romney spoke of it in a letter to him, March 15th, 1788, as not having been touched of late. Previously, Hayley had declared that his friend "never painted a female head with such exquisite expression," suggested enlarging the canvas (which the artist agreed to do), and added, "I will hasten to an eminent nurseryman at Hammersmith, and bring you the most beautiful plant I can find that may suit your purpose." Off he went, brought a mimosa to suit the subject, and Romney painted it, as we see here, growing in a large and sculptured vase of stone (part of the ornaments of his house in Cavendish Square, we fancy). In the end Hayley fell so deeply in love with 'Sensibility' that he bargained with a gentleman, who wanted to buy a farm from him, that part of the consideration should be this picture, to be purchased for a hundred guineas of the painter. This arrangement was concluded, and Boydell employed Earlom to engrave the well-known print. There was a quarrel between the publisher and the artist, which Hayley contrived to patch up; and he induced Romney to paint 'Sorrow' and 'Joy' "in chiaroscuro" as companions to 'Sensibility.' In *A Harrow Gipsy* (129), an unfinished life-size bust of a young lady in a gipsy hat of grey felt, the face is charming, full of the bright Englishness which no one understood or painted better than Romney. The richly laced fichu is in excellent keeping, and the colour at large is capital. This is its first appearance in public. The *Portrait of Mrs. Van der Gucht* (140) excels those we have mentioned in its freshness and reality, above all in the quality we have called Englishness — broad, luminous, beautifully drawn and modelled in a larger style than common with Romney. The fair and buxom matron

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in the prime of her youth, with rosy and brilliant complexion and fresh lips and eyes, is resting easily on her left elbow, and wears a large black hat and a white riding coat, colours which assort with the deep rich blue of the sky. It is very solid, and seems to be unusually highly finished, soft and warm in a tone unusually golden for the painter, but some of this may be due to the varnish. The picture was No. 139 here in 1872, lent by Mr. B. A. Willcox. The lady's husband, Benjamin Van der Gucht, was a noteworthy man in his day, the thirty-second child of Gerard Van der Gucht, an engraver, son of Michael, another engraver of Antwerp, who died in 1725, and is said to have had twenty sons. Benjamin, who was brought up as a painter, was a member of the Academy in St. Martin's Lane, and, in 1769, one of the first Students admitted in the Royal Academy; he painted portraits of Garrick and Woodward the comedian, and contributed to the Academy till 1787; turned picture dealer and restorer of pictures, in which latter capacity the collection at Chiswick House lately dispersed passed through his hands. It was while crossing the river from Lord Burlington's mansion to Barnes, near where he lived, that Benjamin was drowned, September 21st, 1794. He is memorable to us as having enlarged a gallery at 20, Lower Brook Street, Bond Street, which his father had built for the exhibition of pictures for sale. It was in that room the Society of Painters in Water Colours held its first two exhibitions, those of 1805 and 1806.

Stothard, who was born at the Black Horse tavern, Long Acre, nineteen years after Romney, is especially honoured by the allotment of the Water-Colour Room to a collection of his paintings, consisting of fifty-four pictures and forty-six drawings in various materials. Mr. Dickseo has chosen the works, and he might have filled the room three times over. Since 1841, when there was an especial exhibition of Stothards, nothing like the present gathering has been formed; and even it was far inferior to the collection before us. Stothard's facility in producing pictures, drawings, and designs of all sorts, from jewellery to coat-buttons and coach-lace, as well as large paintings on the walls of Buckingham Palace and Burleigh House, and the ceiling of the Advocates' Library, Edinburgh, was stupendous. He was the one artist in England who combined something of the style and grace of Raphael with the vivacity and sparkling elegance of Watteau. It would be a fit sequel to this delightful exhibition if some one marked with a tablet the front of the house—formerly No. 28, Newman Street, Oxford Street—in which from 1794 he lived, and where, forty years after, he died. There his diligent, pious, and patient life was passed; his earthly reward was so small that for lovely little drawings made for book engravings, such as Mr. Salting's *Illustrations for 'The Novelist's Magazine'* (41), he was paid a guinea apiece, and seldom more. He designed exquisite vignettes and borders for half-a-crown each, and, as a stable resource, he was glad to hold the Librarianship of the Royal Academy, and attend four hours a week for a salary of thirty pounds a year.

He painted in all sorts of ways, and, despite the mannerisms—always elegant and never weak—of his late designs, his invention was as spontaneous as it was inexhaustible. Mr. Falcke's *Triumph of Charles V.* (218) has something of Veronese in its colour, and likewise something of the inner glow of Titian, and as a processional piece excels in rendering the continuous onward motion proper to its theme. The *Fête Champêtre* (219), which belonged to Rogers, possesses that Watteau-like vivacity and sparkle to which we have alluded. This gallery is full of designs for the 'Decameron,' and various novels and tales. Groups of graceful and varied figures—belonging, apparently, to a sort of fairyland—impart a singular charm to these works. *The Rescue of Sophia Western* (221) is one of a number of designs for Fielding's novel, and is charmingly spirited in action, luminous and harmonious in colour. *Calypso with her Nymphs caressing Cupid* (222), a version of the National Gallery picture No. 319, although it has darkened since it was exhibited in 1815, glows with broad, simple, and rich colours, and the semi-diaphanous robes are designed in the taste of the Greek vases Stothard studied deeply. The expressions of the girls are sweet and naive, and yet there is not the least affectation about them. *Diana Sleeping* (225) deserves admiration for its coloration, which resembles that of a chastened Rubens, its rich, dark tints and limpid tones, while the morbidezza of the goddess's fresh and polished flesh, as she reclines in shadow of the tent in twilight, merits considerable praise, and so do the glowing effects of the sky and landscape. That the shadows are comparatively cold may be due to time, although several Stothards of c. 1830, to which period we attribute this example, have the same defect. Is the 'Diana Sleeping' the same work as the 'Bower of Diana' which was at the Academy in 1830, and fetched 3*l.* 5*s.* at Stothard's sale in 1834? A picture bearing the title of 'Diana Sleeping' was at the British Institution in 1841. *Venus Reclining on a Couch* (226) is stronger in conception and larger in style than most Stothards, and shows him at his best, except in the composition, which is awkward, a rare thing with Stothard. Among the other pictures that nobody should omit to notice are Mr. Vaughan's *Illustration for Ovid* (230); Mr. Orrock's choice *Illustration* (232), which is adapted from No. 225; "*Tam o' Shanter*" (234); *Three Scenes from the 'Decameron'* (235), most delicious pieces; *Venus with Cupid* (236), which is larger than usual; *Gathering Flowers* (249), one of the best and most famous of Stothards; and *The Triumph of Britannia* (251), exhibited at the Academy in 1817, and one of the most animated designs of its class, noteworthy for the wealth and beauty of its tones and the stately grace of most of the figures, although the composition, through resembling a "set piece," is less pleasing. It has been engraved in one of the most important of the more than four thousand prints after Stothard which a score of fine hands were employed upon. To these let us add Mr. Graves's ardent and gracefully animated *Triumph of Thetis* (259), a masterpiece of the first order; *The Canterbury Pilgrims* (264), which repeats with additional brilliancy the work associated with the unhappy squabble with Blake and Cromek (the larger version was bought ten years ago from Leigh Court, and is now No. 1163 in the National Gallery); *Leaving Home* (265); and *Burns and Highland Mary* (269), remarkable for the tender passion of the lovers seated in a wood.

Of the drawings in sepia or indian ink, such as Stothard got a guinea each for, and were engraved for books, we especially commend to the visitor's notice the beautiful *Love Scene* (1), *Scenes from 'Clarissa Harlowe'* (4), the same (17), scene from the same (21), *Illustrations* (26), and *Scene from 'Clarissa Harlowe'* (40), incomparably lovely in its way. They are remarkable for composition, graceful sincerity and simplicity of design, and delightful tenderness such as never palls. No. 25, *Cradle Hymn*, is exquisitely graceful and as finished as a Greek gem, while its prettiness is in the purest taste. *A Tiger* (24) is drawn with sculpturesque firmness and research; the exceeding beauty of the draughtsmanship of the beast's limbs is worthy of an antique bronze, while it renders to perfection the slow, sinuous motion of the creature. No. 27, *Shooting for the Silver Gun*, a great number of figures in the market-place at Dumfries, depicts with astonishing skill and delicacy a host of men and women, none of them more than half an inch high, yet each differing from the others in attitude, character, costume, and expression, while they all stand upon their feet as in life—a rare merit indeed. See the companion design, No. 39, of the same subject. No. 31, *Scenes from 'The Rape of the Lock,'* are all well known by the exquisite engravings. *Three Drawings in a Frame* (35), including a version of the celebrated 'Triumph of Thetis,' is lovely indeed, especially the 'Illustration for "The Rape of the Lock."' The piquant elegance of *Cupid and Campaspe* (36) is also charming. Four *Illustrations for 'The Pleasures of the Imagination'* (42) were among the treasures of Rogers, who delighted in the art of Stothard, to which his own poems owed not a little of their fame. Here are prettinesses of a noble sort, and style without a blemish. The influence of Stothard upon Calvert, whose lovely designs and pictures were here last year, is distinctly manifest in every element of the latter's art, and even Blake did not escape the charm of his contemporary's genius.

The Linnell family have lent twenty-one drawings by Blake, Stothard's junior by two years. They are a further selection from that large store of Blake's works which last year furnished the Black and White Room with a number of very unequal examples. Those now before us are much more on the same level of excellence, and belong to a replica set of illustrations to 'Job,' which were made in 1821 for John Linnell. They are not seriously inferior to the original set, of which, by the way, we believe Linnell's sons still issue, as publishers, the superb prints taken from the plates Blake himself engraved after those drawings. We can name only the most important and characteristic. To begin with, "*Thus did Job continually*" (47) and "*When the Almighty was yet with me*" (48), are, the latter especially, thoroughly representative of Blake's best qualities and highest powers. No. 50, "*And I only am escaped alone to tell thee,*" is also important, while No. 53, "*And when they lifted up their eyes,*" is a marvellous specimen of passionate design. No. 54, "*Let the day perish wherein I was born,*" is all the more telling because of its extreme simplicity, which is like that of a Greek design. The overpowering energy and soaring aspiration of the "*Sons of God shouting for joy*" (60), who appear as the chanting angels rapt in an ecstasy of adoration, have always seemed to us the culmination of the visionary's stupendous, but irregular and often halting genius. Here, at least, no incongruous elements break the flow of his ideas, and no technical incompetence nor whims offend us in his manner of expressing them. If any one asks why Blake, despite all his preposterous nonsense and crude commonplaces, such as only blind vanity allowed him to put forward, holds the place of an artist-poet of the highest rank, we have only to point to this instance, in which a soaring genius and perfect sanity found unchallengeable expression.

To turn from Blake to Hoppner is like, let us say, passing from the cell of some half-mad and wildly devout recluse of the Thebaid to a drawing-room of the Regency, crowded with maids and matrons, beaux and *cognoscenti*, or a highly respectable middle-class gathering of the same epoch. That Blake and Hoppner should be born in the same twelve months, be members of the same profession, be known to each other, be on friendly terms enough, and live side by side in the same city, is a curious series of facts. Although there is much that is fresh and sincere, not to say homely, in Hoppner's whole-length *Portrait of Master White* (35), holding his bow and arrows, and wearing a white frill and a dark-blue jacket buttoned to his nankeen breeches, Master White was not a handsome boy, and it is evident that the painter possessed exceptional abilities who could make so good a picture as this out of the lad's harmless and simple self. A more interesting sub-

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ject was *The Right Hon. J. Hookham Frere* (36), whom Hoppner painted with all his skill in modelling and firmest touches, and without indulging too far his taste for florid tints in the flesh. It is a good portrait, yet it owes most of its interest to the name of the sitter, for Hoppner sometimes painted much better than this. Shee, who was born in 1769, hardly demands mention now on account of his highly respectable *Portrait of Miss Blake* (32), who became the wife of Hookham Frere.

Although he was born so long ago as 1786, Hilton seems, compared with the figure painters we have lately noticed, to be quite a modern artist, so completely an eclectic and so highly educated was he, whereas, from Hogarth to Blake, every master we have treated of was a great deal more than merely an educated painter. The *Dance in 'Comus'* (1), with its cultivated graces and academical, though pleasant coloration, its strong resemblance to a Bonington, proves itself to be a weak reflection, at second hand, of a Veronese. It is a favourable specimen of Hilton's work, and, in fact, illustrates at its best the eclecticism of the amiable Keeper of the Royal Academy. It is a study, or small version, of a large and ambitious picture. Etty was a year younger than Hilton, and he worked in the same schools side by side with him for many a day, but to what different results let the visitor say who compares any work of Hilton's with the splendid and powerful *Sleeping Nymph and Satyrs* (100), a group of life-size figures thoroughly studied, which was presented to the Academy as a diploma picture in the days when a newly elected Academician was still ashamed to give a mere flimsy pot-boiler. The pure, rosy, and deep-toned carnations, the masculine style and modelling, the solid morbidezza, and the vigour of the design of Etty's masterpiece are worthy of a sumptuous and learned period of art. Though not the most brilliant and effective of Ettys, the picture before us is, on the whole, an instance of his highest powers at their best. It was painted in 1828, but never exhibited—not even at the Society of Arts' gathering of Etty's works formed in 1849, the year of his death—until it appeared as No. 240 at Manchester in 1857, and as No. 263 in the International Exhibition, 1862; No. 1246 at Leeds in 1868, and here, as No. 30, in 1872. Technically speaking, it is freely founded on Titian's 'Ariadne in Naxos' and similar works. Etty worked so long and ardently on it that nothing less than the delight with which he regarded his election to succeed Flaxman as an Academician (Constable was defeated by thirteen votes to five) would have induced him, being still a poor man, to part with so successful and costly a specimen of his art. *Pluto and Proserpine* (14), begun in January and finished in April, 1839, was exhibited in Trafalgar Square ten years after Etty's election as 'Pluto carrying off Proserpine,' under which title it was engraved, when its resplendent, but rather too luxurious and ardent, flesh painting, its vigorous conception and rare luminosity, created a profound impression, which was intensified by the passionate design of the figure of the struggling virgin, whom a very bronze-like god (painted from the once renowned Mendoo, an Indian model, dear to Etty) holds aloft in his arms. These striking figures overcame the critics' disapproval of the disproportions which are manifest in every figure introduced, of the gaudiness of Pluto's gilded chariot, and of the foolishness of those half-naked young women, the companions of Proserpine, who fatuously crouch and pretend to be distressed by a catastrophe at which they are not in the least surprised. The rearing steeds, although it is plain they were borrowed from Astley's Amphitheatre, are really fine in action and colour, and in their relation to the flesh and glittering draperies about them. Etty's practice of painting in copal ensured the original brilliance and perfect preservation of this picture, which remains as when Lord Northwick bought it from the easel for 350*l.* It was at the Adelphi in 1849, a loan from Mr. Gillott, who lent it, as No. 42, to the Academy in 1872, and at whose sale in the same year Mr. Albert Grant purchased it for 1,050*l.*; at his sale five years later it fetched only 745*l.*

NEW PRINTS.

Of the elaborate and brilliant etching (17¾ in. by 29½ in.) which M. Kratké made for MM. Boussod, Valadon & Co. after Meissonier's 'Solferino,' we have received an artist's proof on vellum, with the *remarques*, a field-piece and its ammunition carriage, a drum, and bust portrait. The picture is well known. Napoleon III. is riding on the edge of a plateau overlooking the battle-field, while behind him ride his staff, a numerous and varied cluster of figures. A soldier on a white horse is placed in the centre of the group, and, according to Meissonier's frequent practice, serves as a sort of focus for the tone and colour schemes of the design. The landscape is extensive, and above is a rather dull sky, loaded with soft grey clouds. The etcher has done his work with rare care, and accomplished, with exemplary skill, force, and breadth of style, one of the most difficult tasks such an artist could undertake. The drawing is almost worthy of the exquisite research and wonderful patience of Meissonier, and where the plate falls short of its original is in the local colours, as translated into black and white, not having been sufficiently differentiated, and in the engraver's touch being somewhat heavy. The printer may be partly responsible for the partial blackness of the impressions from the plate, which is, on the whole, an extremely valuable performance.

Messrs. P. & D. Colnaghi have forwarded an artist's proof of a plate (15 in. by 11½ in.) mezzotinted with great firmness, spirit, and sympathy by Mr. D. A. Wehrschmidt after Romney's portrait of Clive's third daughter and sixth child, Charlotte, who died unmarried October 20th, 1795—a picture which belongs to the Earl of Powis, and was lent by him to the Academy (No. 36) in 1892. The lady sat to Angelica Kauffmann for a miniature which is still in the possession of her family. The Romney is a seated, three-quarters-length, life-size figure. The lady's dark brown hair is a little too dark in the print, and the pale lemon colour of her gown and her blue sash are somewhat too light, thus producing an effect which is just a shade too slightly differentiated. Apart from these trifling shortcomings, the print is a great success, the face being charmingly pure and animated, while in every respect it does justice to the elegant and severe taste of Romney.

A little hard and flat, but bright, sound, and well drawn, is the spirited mezzotint (22 in. by 14½ in.) by Mr. H. S. Bridgwater after Mr. W. H. Margetson's picture in the Academy Exhibition of 1892, entitled:—

> At the Angel Inn, in Manchester,
> There lives the girl for me.

The print is published by Messrs. Mawson, Swan & Morgan, Grainger Street, Newcastle-upon-Tyne, to whom we are obliged for an artist's proof of a pleasing plate which ought to be popular. Mr. Bridgwater's good prints of 'Phyllis' and 'Playfellows,' after Mr. Fildes's pictures, are well known, and so is his 'Miranda,' after Hoppner, which we have already commended to our readers. He should develope his taste for wealth of tone, and thus secure roundness for his manner of modelling. —Messrs. Frost & Reed, of Bristol, have published another of Mr. J. Finnie's original mezzotints of landscapes, and sent us an artist's proof of the same, which measures 22 in. by 15½ in. It is one of the best examples of his peculiar manner of treating, with great feeling and force, but some excess of darkness, not in keeping with the subject, the sunlit rapid of a little rocky Devonshire river, running swiftly between its leafy banks. The print is, nevertheless, in perfect harmony with itself, and, on the whole, a delightful reminder of nature. Framed "close" in dull black it would, we think, look its best. —According to the 'New Original Etching of Shakespear's House and Garden, Stratford-upon-Avon,' by Mr. F. S. Walker (12½ in. by 25 in.), of which Mr. A. Lucas has sent us an artist's proof, it must now be a pleasant place. To have executed so large a plate crowded with details and so rich, deep-toned, and harmonious is a success of no small value. The effect chosen is that of the afterglow, when the sky is filled with light and the landscape shown by its reflected radiance. Stronger contrasts of the light and shadow than we find on the plate might have been difficult to secure, and demanded a peculiar and subtle treatment of a subject quite sufficiently embarrassing. This is another of those prints to develope the delicacy, brightness, and force of which nothing less than a return to the common sense practice of our forefathers, who framed all such works "close up" to the engraved edge, is demanded. Either this or an equally close and very dark mount effects a magical improvement in Mr. Walker's work.

Fine-Art Gossip.

At a general assembly of Academicians and Associates, held on Tuesday evening, Mr. John M. Swan and Mr. Arthur Hacker, painters, were elected Associates.

The Fine-Art Society has appointed to-day (Saturday) for a private view of water-colour drawings by Miss K. Greenaway, and examples in black and white by Mr. A. Parsons. This is the last week of the Institute of Painters in Oil Colours' Exhibition, Piccadilly. The British Artists' Gallery closes on Saturday next.

Mr. Larkin, 28, New Bond Street, exhibits a number of drawings by Mr. Tristram Ellis, collectively called "A Summer in Norway"; and a complete collection of engravings after Mlle. R. Bonheur and Mr. Alma Tadema will after to-day be on view at Mr. McLean's in the Haymarket.

Messrs. Christie, Manson & Woods sold on the 13th inst. the following pictures:—R. Wilson, An Italian Lake Scene, with figures in the foreground, 115*l.* Sir J. Reynolds, Miss Stuart, 168*l.* Van Dyck, Prince Rupert, whole length, 127*l.*

Mr. Fisher Unwin is about to publish a portfolio of engravings entitled 'The Century Gallery.' It will contain reproductions after Raphael, Rembrandt, and other masters, together with specimens of the work of American draughtsmen, such as Mr. Pennell, Mr. Gibson, Mr. Remington, &c. The only link between the subjects is the fact of their appearance to less advantage in the *Century* and *St. Nicholas* magazines.

Miss Sarah Setchel, whose drawing in water colours called 'The Momentous Question' was so well engraved by Mr. S. Bellin that it is known all over the world, died at Harrow on the 8th inst., aged eighty years. She appeared first at the Academy in 1831, with a little picture called 'Fanny,' and until 1840 (so brief was her active career) she contributed to that gallery and to Suffolk Street, sending portraits and unpretending pieces of *genre* to both exhibitions and to country galleries. In 1840 'The Momentous Question' was exhibited at the gallery of the British Artists as 'A Scene from Howitt's "Rural Life in England"'; it was engraved and published with its present title in 1843.

Researches are still being made at Valle Crucis. Last year the cloister court was excavated under the direction of the Rev. H. T. Owen, and the foundation of the ancient walls of the monastery and also the wall of the arcade were brought to light; while the other day the

ancient entrance gate, together with the foundation of the porch of the monastery, was discovered. The foundation and part of the pillar of the entrance gate are in excellent condition, and they are all Norman.

Mr. John Chessell Buckler was born in Bermondsey—the son of John Buckler, an architect settled there as long ago, it is said, as 1793—and died near Oxford on the 10th inst. Trained by his father, and, we believe, at the Royal Academy, he exhibited at Somerset House in 1810, No. 359, 'S.W. View of Fountains Abbey, Yorkshire,' and was, it is needless to add, the last survivor of those who contributed to that Academy. He continued to exhibit till 1844, sending altogether, according to Mr. Graves's 'Dictionary of Artists,' thirty-nine works. In 1822 he published 'Views of the Cathedral Churches of England and Wales'; in 1823 'Observations on the Original Architecture of St. Mary's, Oxford, and on the Innovations Anciently or Recently Attempted There,' a monograph to which late discussions have imparted fresh interest; then came 'Views of Eaton Hall,' 1826; 'Views of Endowed Grammar Schools,' 1827; and in 1828 'An Account of Eltham Palace.' In 1847, with his brother, he issued 'A History of St. Alban's'; and in 1866, also with his brother, 'A Description of the Restoration of Lincoln Cathedral,' works with which he had much to do. In 1834 he obtained the second premium for a design for the New Houses of Parliament.

Mr. Woodward writes:—

"I have no right or reason to complain of the criticisms which you pass in your last week's issue on my suggestions for improving Charing Cross; but you will, I feel sure, allow me to state that, on matters of fact, two slips occur in your notice: 1. My podium has not a 'sloping front,' which suggests a battered face. 2. I do not, in the slightest degree, touch the façade of the National Gallery."

If we had meant a battered face we should have said so. We are sorry to have misunderstood Mr. Woodward as to the National Gallery.

M. Munkacsy is going to exhibit in the Rue de Sèze the large canvas which figured at the Champs Élysées last summer. M. Munkacsy has, it is said, made great changes in the work.

An exhibition of old lace and works upon lace was opened at Brussels on Sunday last.

That noted Northern antiquary Prof. George Stephens, of Copenhagen, celebrated his diamond wedding on Monday last. We regret to learn from a correspondent that Mrs. Stephens is still suffering from the effects of a cold.

The well-known and much respected French architect M. César Daly—writer on art, and quondam editor of *La Semaine des Constructeurs*, a strictly practical magazine which was the delight of the late Mr. G. Godwin, of the *Builder*—died in Paris the other day, aged eighty-six. The great gold medal called the Victoria Medal was a few years since awarded to him by the Institute of Architects.

Among the successes of recent inquiries instituted by the French Minister of the Fine Arts has been the finding in the Prussian royal collections of a considerable number of works by masters of the French School during the eighteenth century, such as Watteau and other painters of *fêtes galantes*. These pictures, according to the report of M. A. Valabrègue, as quoted by the *Chronique des Arts*, were acquired by Frederick the Great, and they comprise not only the well-known repetition by Watteau himself of the 'Embarquement pour Cythère,' but 'Les Comédiens Français,' 'La Leçon d'Amour,' by the same, and 'La Noce du Village,' 'L'Amour paisible,' and others less well authenticated, but undoubtedly excellent. Lancret is represented by twenty-six examples, including 'Le Jeu de Cache-cache,' 'Le Montreur de Lanterne magique,' and 'Le Moulinet.' Pater appears in several *fêtes galantes* and military subjects, and with 'Le Bain rustique,' 'Le Bain à la Maison,' 'Le Sultan dans son Harem,' and fourteen incidents borrowed from the 'Roman Comique,' in all thirty-eight works. De Troy, Coypel, the sculptors Sigisbert Adam, Houdon, and others, besides the artists of numerous drawings which were till now inedited, are represented.

The late M. Waddington deserves mention in these columns on account of his attainments as a numismatist and epigraphist. He made journeys in Asia Minor in 1850 and again in 1862. The first was described in two memoirs, 'Voyage en Asie Mineure au Point de Vue de Numismatique,' which were crowned by the Académie des Inscriptions. His famous dissertation on the edict of Diocletian appeared in 1864, and secured his election, in the place of Beugnot, in the following year at the Académie des Inscriptions. He continued the 'Voyage Archéologique en Grèce et en Asie Mineure' of Lebas, publishing Greek and Latin inscriptions in it up to the time of the Berlin Congress. In fact, taking a special interest in the archæology of Asia Minor, he devoted much time and money to it. In order to obtain for his Corpus the Greek inscriptions excavated from the temple of Diana at Ephesus by Mr. J. T. Wood, M. Waddington, it is said, contributed, through M. Renan, to the continuance of the excavations at a time when the British Museum authorities were restricted in funds.

The death, at the age of ninety, of Prof. Forchhammer of Kiel removes the last of the great school of German archæologists to which K. O. Müller, Welcker, and Jahn belonged. His journeys in Greece, begun so long ago as 1830, led to the publication of various valuable monographs: his 'Topographie von Athen' (1841), 'Beschreibung der Ebene von Troja' (1850)—a subject on which he had contributed a paper to the *Journal* of the Royal Geographical Society some years before—'Topographia Thebarum Heptapylarum' (1854), &c. In his dissertation 'Über die Reinheit der Bauart' he sought to explain the origin of different styles of architecture from climatic conditions and the materials at the disposal of the builder. In later years he devoted himself largely to mythology. His theory resolved myths into attempts to give historical shape to natural phenomena. For instance, in a tractate 'Achill,' the story of the Iliad is declared to be founded on the winter storms that rage

Far on the ringing plains of windy Troy.

He applied this notion to the story of the Argonauts, the Gigantomachy, the wanderings of Io, &c.

MUSIC

THE WEEK.

St. James's Hall.—London Symphony Concerts. Popular Concerts.

Mr. Henschel had the satisfaction of seeing St. James's Hall well filled at the fourth of his Symphony Concerts on Thursday last week, although the programme contained no special attraction, unless Schubert's 'Unfinished' Symphony in B minor, of which amateurs never seem to tire, may be so termed. Of this an excellent rendering was afforded; and justice was also done to Herr H. Zumpe's arrangement from Wagner's 'Das Rheingold,' which he entitles 'Procession of the Gods into Walhall,' and Herr G. Humperdinck's similar arrangement from 'Götterdämmerung,' consisting mainly of the orchestral movement representing Siegfried's journey to the Rhine. The Belgian violinist M. César Thomson was first announced to play Brahms's Concerto, but for this he substituted a Concerto in A minor by Goldmark, which, as a novelty, was, of course, in a measure more interesting, though it proved to be a singularly dry and uninspired work. The first movement is based on a theme resembling that in the corresponding section of Brahms's Double Concerto, and is further noteworthy for an episode resembling a Handelian *fugato*. The succeeding *andante* is somewhat singularly placed in the key of C, but is decidedly more pleasing. In the *finale* occurs a very lengthy cadenza of slight intrinsic interest. From his playing in this concerto, and subsequently in pieces by Max Bruch and Paganini, we cannot describe M. Thomson higher than a virtuoso of fairly brilliant calibre. His tone may have slightly improved since he appeared at the Crystal Palace in 1887, but it is still somewhat thin, and his intonation was at times painfully inaccurate.

The two concerted works which were presented at the Popular Concert last Saturday—namely, Mozart's Quartet in D, known as No. 7, and Brahms's Pianoforte Quintet in F minor, Op. 34—were in striking contrast, though each is a veritable masterpiece in its way. The performance of the quintet was superlatively fine. Mr. Leonard Borwick, the pianist of the afternoon, selected as his solo Grieg's Ballade in G minor, Op. 24, which he first introduced on November 16th, 1891. The title of this piece is rather a misnomer, for it is an air with fifteen variations, the theme being that of an old Norwegian folk-song. There is a great deal of cleverness in the variations, but the work is not particularly distinctive of the Norwegian composer. Mr. Norman Salmond was the vocalist, his selections including Handel's fine air "Pour forth no more," from 'Jephtha.'

On Monday the programme commenced with Saint-Saëns's Pianoforte Quartet in B flat, Op. 41, which had been revived recently at one of the Saturday concerts after an interval of fourteen years. The work shows the German leanings of the French composer very strikingly, much of the writing being positively Schumanneseque, while a portion of the slow movement is suggestive of Bach, of course somewhat modernized. The rendering of the quartet, with Miss Fanny Davies at the pianoforte, was unexceptionable. Another admirable performance was that of Schumann's 'Humoresque,' Op. 20, by Miss Davies. This fantastic work, sometimes curtailed, was on this occasion played in its entirety. Haydn's Quartet in D, Op. 64, No. 1, completed the instrumental portion of the programme. In the absence of Miss Lucile Hill through illness, Madame Emily Squire gave much satisfaction as the vocalist.

NEW ORGAN MUSIC.

J. S. Bach's Organ Works, edited by W. T. Best, Vols. 10, 11, 12; *Cecilia*, pieces in diverse styles, edited by W. T. Best, Books 47 and 48. (Augener & Co.)—Although John Sebastian Bach has been dead nearly a hundred and fifty years, his organ music was scarcely familiar in this country until the present century had well advanced. What were at first known as the pedal works of course could not be played satisfactorily on our old English organs with a G or F pedal-board; but as soon as insular prejudices began to give way, and instruments were constructed on the best continental

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methods, the masterpieces of the Leipzig Cantor began to obtain recognition, and recently what may be termed the standard edition of Messrs. Breitkopf & Härtel has to some extent given way before newly-edited versions by English musicians, in which the manual parts are more clearly arranged than in the original. The volumes before us at present contain transcriptions of the 'Vivaldi' concertos, and twelve of the preludes based on German chorals, all printed in large type, with, we regret to say, the finger-numbering mismamed old English, in which the thumb is indicated by a cross. This silly insular practice notwithstanding, the edition may be recommended to the notice of organists. The first of the 'Cecilia' books contains four interesting compositions by J. L. Krebs, who was for nine years a pupil of J. S. Bach at Leipzig, and was regarded by the old master as his best pupil. The other consists of a Concerto in A, by Handel, with a Cadenza by Mr. Best.—The same publishers send No. 2 of arrangements by John E. West, containing a solemn if not very original Funeral March in F minor by Xaver Scharwenka, Op. 43, No. 5.

We have on our table Nos. 21 to 24 of *The American Organ Journal*, edited by J. M. Coward, and some numbers of a series of arrangements with pedal *obbligato* (Metzler & Co.), the latter including Handel's air "The trumpet shall sound" and Chopin's 'Marche Funèbre.'

Musical Gossip.

It is now decided that the Philharmonic Concerts shall be given at the Queen's Hall during the ensuing season, the dates fixed being February 28th, March 14th, April 19th, May 2nd and 24th, and June 7th and 21st. Among the works to be performed for the first time are Dvorák's Symphony in E minor, No. 5; Mr. Edward German's Symphony in A minor; Tschaïkowsky's latest Symphony, No. 6; Berlioz's Overture to 'King Lear'; a piece entitled 'Overture d'Ariosto,' by Vincenzo Ferroni; Dr. Hubert Parry's overture "on an unwritten tragedy"; Wagner's 'Faust' Overture; Dr. Mackenzie's 'Pibroch'; and M. Paderewski's 'Polish' Fantasia. The solo instrumentalists already engaged include Madame Sophie Menter, Miss Fanny Davies, Mlle. Frida Scotta, Mr. Leonard Borwick, M. Sapellnikoff, M. Sauret, and M. Paderewski. Dr. Mackenzie will again conduct the concerts.

Miss Ethel Sharpe, whose name we have frequently mentioned in favourable terms when noticing concerts of the Royal College of Music, seems to have made an excellent impression at a recital in Vienna. The local critics, including Dr. Hanslick, who is not as a rule well disposed towards English music and musicians, speak with enthusiasm respecting Miss Sharpe's style, and also in pleasant language with regard to her technique.

The Associated Board of the Royal Academy and Royal College of Music announce that the 31st inst. will be the last day on which candidates can enter their names for the forthcoming examinations. Attention is properly directed to the fact that the Board is not a speculative commercial enterprise; and that its operations are highly appreciated by musical students throughout the country is shown by statistics, the number of entries having increased from 904 in 1890 to 4,019 last year. It is further stated that the combined efforts of the two institutions have been carried through "on terms of perfect cordiality for upwards of four years."

Mr. Alfred Perceval Graves will lecture on 'Old Irish Song' at the Royal Institution next Friday evening. The discourse will be vocally illustrated by Miss Liza Lehmann and Mlle. Marie Bréma.

The programme books of Messrs. Paterson & Son's orchestral concerts at Edinburgh are noteworthy for the taste displayed in pictorial illustration. That of last Monday, for example, contained an excellent portrait of Rubinstein, and views of Haydn's birthplace at Rohrau and the Beethoven monument at Bonn, taken from Naumann's 'History of Music.'

PERFORMANCES NEXT WEEK.

Mon. Popular Concert, 8, St. James's Hall.
Tues. The Bach Choir; Prof. Stanford's Mass in G, &c., 8.30, Queen's Hall.
Tues. Burns Birthday Concert, 7.45, Albert Hall.
Fri. Mr. Sydney Barraclough's Concert, 3, Prince of Wales's Club.
— Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
Sat. Popular Concert, 3, St. James's Hall.

DRAMA

Dramatic Gossip.

Performances have been suspended at no fewer than three theatres. After a fairly successful run, at Toole's Theatre first and afterwards at the Vaudeville, 'Mrs. Othello' has been withdrawn, and the Vaudeville has been closed. 'Gudgeons,' which obtained at Terry's a run scarcely expected by the public or probably by the management, has disappeared, and the house will remain unoccupied until Easter. Miss Beatrice Lamb has been specially engaged to play the leading female part in the forthcoming new drama at Toole's Theatre.

No very conspicuous success has attended the triple bill, which was given for the last time on Tuesday, at the Court Theatre. That house will reopen, under the management of Miss Olga Nethersole, on the 27th inst.

'Canze' has been put into rehearsal at the Garrick Theatre, from which, it may be supposed, 'An Old Jew' will soon disappear. The cast of the revival has not been announced, and some curiosity as to the Polly Eccles is felt. Mr. Gilbert Hare will be seen in his father's part of Sam Gerridge, Mr. Forbes Robertson will be George d'Alroy, Mr. Anson Eccles, and Miss Kate Rorke Esther.

'Sheridan,' by Mr. Robert Buchanan, is in rehearsal at the Comedy Theatre. Miss Emery is cast for the *rôle* of Eliza Linley, and Mr. H. B. Irving will play Sheridan. Other exponents include Miss Lena Ashwell, Miss V. Brown, Mr. Cyril Maude, Mr. Brandon Thomas, Mr. Lewis Waller, and Mr. Sydney Brough.

Miss Kate Santley will reappear this evening at her own theatre, the Royalty, in an afterpiece entitled 'Penelope,' which is, in fact, a musical rendering of 'The Area Belle.'

The production at the Royalty of 'A Gauntlet' was at the last moment deferred from Tuesday until to-night.

'Uncle's Ghost,' produced on Wednesday at the Opéra Comique, displays some comic invention, and is capitally played in many characters. Its third act is unluckily dull and dispiriting. Nothing short of the entire excision of some scenes of elderly courtship and subsequent quarrel can render the piece lastingly popular. Mr. Tresahar, as the victim of ghostly visitations, displayed genuine comic capacity. Mr. F. Thorne was amusing as a portly and beneficent ghost, with a conceivable dread of draughts, an inclination for strong sherry, and a propensity to the smallest of practical jokes. Miss Carrie Coote, Miss Emily Thorne, Mr. Maltby, Mr. Wallace, and Mr. Lander took part in a fairly competent interpretation.

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SATURDAY, JANUARY 27, 1894.

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LITERATURE

Frederic Hill: an Autobiography of Fifty Years in Times of Reform. Edited by his Daughter, Constance Hill. (Bentley & Son.)

We have here not only an adequate record of a long and honourable life, but a most entertaining volume. Some of Mr. Hill's stories are very old friends—Lord Melbourne's paradoxical defence of slavery, for example—but their latest rendering will bear comparison with its predecessors, and much of Mr. Hill's recollections is delightfully fresh. From Sir Rowland Hill's 'Life' the world has already gained knowledge of the famous "league of brothers," Matthew Davenport, Rowland, Frederic, Edwin, and Arthur, and of their scarcely less remarkable parents. Miss Constance Hill, however, has set down some new and pleasant recollections of Edwin and Arthur, the least prominent of the five. Concerning Edwin, who was for thirty years Comptroller of the Stamp Department at Somerset House, she writes:—

"My uncle's bedroom was a museum of curiosities, affording much amusement to all who were allowed to inspect it. A network of cords stretched across the bed-head and ceiling. If at night the blankets pressed upon him too heavily, he could, as he lay, pull a string, with a sort of claw at the end, which grasped the bed-clothes and relieved him of their weight. Again, if he awoke early and wanted to know the time, he could pull a cord which opened the shutter to admit the light, and by pulling another he could shut it again, and so on."

Arthur Hill, whose vocation was apparently that of a schoolmaster,

"injured his eyesight, during the struggles of early life, by working at the acquisition of Greek, in addition to his long day's labour as a teacher. He thenceforward set himself to lay up in his memory a store of matter which he might turn to mental food when unable to use his eyes. His knowledge of Shakespeare was remarkable. He often had as many as five whole plays 'by rote' at the same time, any of which he could recite without reference to the text, though the well-used volume was drawn from his pocket and placed within his reach."

As for Mr. Frederic Hill, he passed his childhood at Birmingham until in 1819 the family removed to Edgbaston. At the mature age of thirteen he became a teacher in Hazelwood, of which school his brother Rowland was the guiding spirit. Among their visitors was Col. Nichol, who made a praiseworthy but premature attempt to colonize New Zealand.

"So much had he been struck with the advantages of the country, that he, together with some fellow-officers, determined, if possible, to make a settlement there. At the close of the great continental war in 1815, Colonel Nichol and his friends made an application to Government for a very moderate sum of ready money to enable them to carry out their project, undertaking at the same time, in lieu of this, to forfeit their claims to half-pay. But 'red-tapism, which even now has not ceased to exist, caused their offer to be curtly refused. Had it been accepted, it would have caused a material saving to the Government."

The brothers were, of course, keenly interested in the Society for the Diffusion of Useful Knowledge, Catholic emancipation, and parliamentary reform. Their correspondence supplies a good deal of information as to the organization of the Birmingham Political Union, and it shows how thoroughly sane was the influence exercised by Mr. Attwood. That struggle over, Mr. Hill found an opportunity for separate utility in his appointment by Lord John Russell as Inspector of Scottish Prisons. Reorganization was certainly needed.

"The prisons, as buildings, were utterly unfit for the use to which they had been applied. Many were old houses out of repair, and were as insecure as they were unwholesome resorts for human beings. Some of the cells were actually vaults below ground, that during rainy weather were a foot deep in water. In these places criminals were herded together, young and old, good or bad, and were left to corrupt one another. No work was provided, and they passed their time in idleness, drunkenness, and gambling.....The prison-keepers were quite unequal to their difficult task. Their pay was so small that able well-educated men were not obtainable. In one of the smallest prisons, that of Crail, in Fife, the gaoler's yearly salary was only one pound. The gaolers, in many cases, did not live in the prisons, but merely visited them in the daytime. With but few exceptions there were no female officers, so that the women were entirely under the charge of men.....Communication was carried on, to a great extent, with the outer world, so that the prisoners had no difficulty in obtaining whisky, or even tools to enable them to escape. At Huntly Gaol it was found impossible to keep a prisoner in safe custody unless an officer on guard was constantly with him. At Kinross I found that the gaoler, who lived at a considerable distance, was indebted for the safe keeping of the criminal prisoners during the night to the vigilance of the debtors. Observing a bell-rope hanging near the entrance of their room, I inquired its use. 'Oh, sir,' replied the gaoler, 'that is for the debtors to ring the alarm-bell, when any prisoner is trying to get away.'"

At Tain Mr. Hill discovered a respectable-looking young fisherman undergoing sentence for a somewhat curious crime. He believed, as fishermen still sometimes believe, that his boat had been bewitched, and proceeded in the orthodox fashion to draw blood from the enchantress, though he "didna prick the auld wife mair than was just absolutely necessary."

Mr. Hill's chief recommendations to meet this state of affairs were the appointment of a common authority, the separation of prisoner from prisoner, the provision of a refuge for juvenile offenders and an asylum for criminal lunatics, and the introduction of profitable labour. He supplies instances of the moral improvement produced by the last device, supplemented by payment for overtime, together with a most characteristic criticism of Sir Charles Napier's:—

"He exclaimed, 'Why, this is a factory, not a prison!' 'It is both,' I replied; and I explained to him the system I had inaugurated of payment to the prisoners of work done beyond their allotted daily task—hence their energy and industry. 'Pay prisoners money!' exclaimed Sir Charles; 'I never heard of such a thing!' and he seemed to think they had a very good time of it. But as we proceeded, and the realities of prison-life forced themselves upon him, his face lengthened, and before we parted, his sympathy and compassion being fully aroused, he turned to me and said, 'How much do you say you pay the prisoners?' 'The value of their extra work.' Sir Charles burst out with a growl, 'I call that very shabby. The poor devils ought to have every penny they earn.'"

Mr. Hill considered that the Scottish Poor Law, by refusing relief to the able-bodied, was responsible for not a little crime and for a number of voluntary prisoners. From Lord Dunfermline he received the shrewd advice to make as oblique rather than a formal statement in his forthcoming report. For instance, he might say, "Thus the prisons of Scotland are, in fact, serving as Unions." "After a time," continued Lord Dunfermline,

"some member of Parliament, in looking over your report, will come upon this sentence, and, thinking he has made a great discovery, will hurry, full of self-importance, down to the House with the report in his hand, and will start up on the first opportunity, exclaiming, 'Here's a revelation! The prisons of Scotland are serving as Unions!' Upon this, Peel will probably send for the report, and make a speech of a quarter of an hour, upon that one fact. By this means you will not alarm Peel's pride by giving him instruction on the subject of the Poor Laws, and yet will gain your point."

Unfortunately, the plot, clever though it was, miscarried, as its immediate effect was an order from the Government to discontinue the practice of receiving voluntary prisoners, and to turn out those already admitted.

These pages contain some excellent anecdotes of Edinburgh notabilities—Jeffrey, the brothers Chambers, Lord Cockburn, and the rest; but the set has been so fully described by other hands that Mr. Hill can only add a minor touch or two. Writing in 1842, he put a distinctly sound value upon "Christopher North" as an ally:—

"I have been to-day to hear Prof. Wilson give a lecture at the college in favour of the principle of the English Poor Law. He was, in my opinion, more earnest and eloquent than logical, but it is good to have such a man on the right side, even if he may not give the best reasons for being there."

Among Hill's friends was Sheriff Watson, the founder of industrial schools, and Mrs. Hill (a sister of Prof. Cowper) wrote a pathetic account of a visit to one of those institutions:—

"One child had been trusted to carry a parcel to a lady who had ordered some needlework, and who would give her eight shillings in payment, to be taken back to the schoolmistress. When the lady was counting out the money, after saying some kind words in praise of the work, she was surprised by the child's bursting into tears. On being asked the cause, the child

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could at first only sob and exclaim, 'I am only minding the differ'; and then she explained that but a year ago she had begged of that lady's servant to give her a 'bawbee.' The servant had found her, early one morning, at the stone stair-head, where she had been sleeping all night, and had driven her away with hard words, and now she was never cold or hungry, and the lady herself was trusting her with 'a' that siller.'"

In 1847 Mr. Hill was transferred to a district south of the Tweed, consisting of the whole of the north of England and North Wales, with the subsequent addition of part of the Eastern Counties, and he promptly began a fresh crusade against abuses:—

"I found that the chaplain of one of the Welsh prisons was addicted to drinking. On my laying the case before the magistrates, they assured me that they were aware of the fact, but that, being on social and friendly terms with him, none of them liked to tell him to resign. I offered to undertake the task, and my interview with the reverend gentleman ended in his placing his resignation in my hands. He thanked me for having as much as possible spared his feelings, and said he hoped that whenever I returned to that neighbourhood I would come and dine with him!"

We must pass over Mr. Hill's views on capital punishment, and the vexed question of fixed or "indeterminate" sentences; enough that, though obvious difficulties arise, the conclusions are forcibly and fairly put. Nor is it necessary to waste words upon his career at the Post Office, which began in 1852 under Sir Rowland, and continued until 1876, as the list of his improvements (pp. 310, 311) speaks for itself. Even since the close of his official life, Mr. Hill, his daughter tells us, has acted, among other things, as a member of various philanthropic societies, a guardian of the poor in Hampstead, a Church trustee, and a remodeller of the vestry. In his ninety-first year he enjoys a clear and retentive memory, and may he long continue to partake of the privileges that attach to venerable age!

Orchard Songs. By Norman Gale. (Mathews & Lane.)

NEARLY a year ago we had the pleasure of welcoming Mr. Norman Gale and his 'Country Muse,' for certain qualities of freshness, spontaneity, and frank delight in the joy of life, which are rarely enough found in contemporary verse. The note which he has re-introduced is certainly not an original one, but it had not been heard for so long that it came to one with much of the charm of novelty. Now that modernity seems in danger of being overdone, it is pleasant to read once more of a Delia who has the colours of a china shepherdess, naturally; of a Dora who pouts at being kissed, as rustic maidens, through some extraordinary poetic licence, once did in polite verse; in short, of milkmaids who have the potential virtues of the country instead of fair and frail town ladies, who might share in Quartilla's doubts as to ever having been virtuous at all. It is true that all this innocence and naturalness is at least as much a make-believe as the decadent vices of another school of rhymers; it is true that Mr. Gale puts on his natural colours with a hare's-foot; but is not *naïveté*, in the present age, with its complexity and its confusions, the least natural of artifices? It is a charming affectation, a dainty fashion of the past, brought out of an old wardrobe for a fancy-dress ball. And the sentiments—

> cet enfer de vaines passions,
> Ce paradis de belles fictions—

are they not daintily in keeping with the costumes? The sentiments, too, make their profession of simple honesty, of a frank love of love; and Mr. Gale might say, like Joachim du Bellay 'Contre les Pétrarquistes':—

> Mais, quant à moi, qui plus terrestre suis,
> Je n'aime rien, que ce qu'aimer je puis:
> Le plus subtil qu'en amour je poursuis
> S'appelle jouissance.

In this new book of 'Orchard Songs' there is a quite unnecessary, as well as quite inconclusive, "Defence on being charged with undue frankness." Mr. Gale's sensuousness, such as it is, is quite healthy, indeed obviously so; it is merely the elementary feeling of every man for every woman; thus, for instance:—

> Come you, Mary, there's a dear!
> Mind no more the plaguy dairy!
> Milk can never match your white—
> Come you, Mary!
>
> All the music of my scythe
> Sang you in the heated meadow;
> And I thought your shape behind
> Ev'ry shadow!
>
> Down with sleeves, and bring those lips
> (Roseleaves in the happy dairy)
> To the chestnut where we kiss—
> Come you, Mary!

Elsewhere it goes, in expression, a little further than this, but at no time does it enter into the subtleties of flesh and spirit, where passion becomes morbid with self-analysis, and sensation returns and refines upon itself. Mr. Gale's special charm, and his conspicuous limitation, consists in this absorption within a narrow range of sentiments and ideas. He renders certain aspects of the country life, certain phases of the game of love, with such a semblance of conviction that the reader is convinced himself, and not less delighted; but, so far, he has shown no power to go beyond these limits, and it must be admitted that the repetition of so few notes tends to become a little wearisome. Thus, in 'Orchard Songs,' there are many charming poems which we should have liked much better if we did not feel the sensation of having read them before, in one or the other series of 'A Country Muse.' And, like all repetitions, these new pieces are not really so good as the first attempts of the same kind. A certain tiresome domestic sentiment, too, about babies and bosoms, has crept in; and the choice of language, the touch or style, has become looser and more careless. There is a jog-trot in the metre, along with a commonplace, unrelieved by any sort of distinction, in the ideas expressed; oranges, for instance, being invoked as

> Ye thousand yellow worlds from Spain
> Upon a barrow piled,
> And bartered for the timid pence
> Of some desirous child;

a young wife, in convalescence, figuring thus:—

> Now wife and babe before my fire
> In speechless comfort rest;
> The milky comfort his desire,
> And hers the bounteous breast.

Here, again, is the milkmaid or domestic servant, about whom Mr. Gale has written so many pretty things: has she not become a trifle too facile and unimportant in her once pleasing trivialities?

> Plague upon the ribbon
> And the bow beneath my chin!
> Bells no longer call me,
> And the service should begin.
> Kate will walk with Colin,
> Mary go with John—
> Drat the band of cherry silk
> That won't go on!
>
> Plague upon the ribbon!
> I must fix it with a pin!
> Yet the bow looks pretty
> As it cuddles at my chin!
> Richard's in the garden
> Looking at the pane—
> Sunday next the cherry band
> May sulk again!

Certain poems, written in somewhat irregular metres, attempt a rather wider range, and they are full of charming passages, such as:—

> It was the vocal end of day,
> And larks in giddy flight
> So out of view made music ring
> That clouds, not birds,
> Appeared to sing.

And there is one poem, "Hannibal, Sagunto capto, loquitur," which ventures upon blank verse, and endeavours to do justice to an heroic theme; not quite successfully. Even here there is a trace of the domesticity which Mr. Gale seems to be acquiring; and domesticity in Carthage is singularly out of place. It seems to us that Mr. Gale is trying to write too much, and, in pouring out so continuous a stream, is diluting a very genuine quality. There could not be a more fatal mistake. The less a man writes in any case, the better is his chance of being remembered; and it is to be hoped, for his own sake, and for the sake of the readers to whom his verse, at its best, gives so much pleasure, that Mr. Gale will not be in a hurry to publish another book, merely because he has written it, but will wait and ponder, and in due course give us only of his very best, remembering that

"tho' Invention be the Mother of Poetry, yet this Child is, like all others, born naked, and must be Nourished with Care, Cloathed with Exactness and Elegance, Educated with Industry, Instructed with Art, Improved by Application, and Accomplished with Labour and with time, before it Arrives at any great Perfection of Growth."

In the Shadow of the Pagoda: Sketches of Burmese Life and Character. By E. D. Cuming. (Allen & Co.)

MR. CUMING spent six years and a half in Burma, but modestly tells his readers, in a short preface, that he does not pretend to be an authority on matters relating to that country, and that all he seeks is to give Englishmen clearer ideas as to what the Burmese are like. For our part, we have read Mr. Cuming's pages with an interest that never flagged, and incline to consider his sketches exceedingly well adapted to the end in view.

The book may be divided into two sections: the first twelve chapters treat of native life and manners, more particularly of those aspects of them with which European residents, in the ordinary times of peace, are brought into contact; the remainder of the

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book has a real value, for it draws a picture of dacoity when war and the after effects of war have unsettled the country. In his stories of the doings of dacoits the author does not pretend that the incidents which he describes occurred exactly as they are put before the reader: Boh Hline may never have committed the crimes imputed to him, or may never have been captured by the bold daring of four Karen Christians; but the crimes are real crimes, the every-day doings of dacoits such as Boh Hline; and the capture—we feel no doubt—truthfully commemorates some exploit by which a handful of Karens showed that their superiority in forest-craft, and the rapidity with which they can move through the jungle, enabled them quickly to disperse a gang of dacoits whom our better organized and better armed police had for months been hunting in vain.

From Mr. Cuming's exciting, if somewhat gruesome stories, the reader is enabled to realize what difficulties, disappointments, and fatigues the European police officer has to encounter, and what courage, patience, and devotion to duty he commonly displays when it falls to his lot, at the head of a small company of Burmese and Ghoorka constables, to attempt the capture of some gang of dacoits. A case occurs to our recollection, though it was not one which happened in Burma, where the fruitless chase through the jungles in the rainy season of a notorious dacoit, who had shot a European, was not abandoned until fifty of the pursuers had died from exposure and fatigue. The dread with which the dacoits inspire the village communities is often so great that it is judged safer to give warnings which will be certain to save a gang from capture than to risk their vengeance by supplying information to the pursuers, who may after all have to withdraw unsuccessful. This is a point which is well brought out in Mr. Cuming's book.

Readers who are interested in stories about tiger-shooting and adventures with tigers will find two such in this volume, which—as the author justly observes—differ in the essential feature from the tiger stories usually published; in other words, in neither case was the tiger killed, and in neither did he kill or mangle any of the sportsmen who fell in his way. The first of these narratives tells how the hunters, journeying home at night, lost their way, and were followed close at heel by a tiger who had scented the blood of the deer which they had shot and were carrying away; in the second case we learn how the author, while waiting for deer by the river-side at night, incautiously opened the breech of his rifle in order that it might lie more comfortably across his knees, and when some short time afterwards a tiger, six feet distant, fixed his green eyes upon him, the breech of the rifle would not close, for what was subsequently discovered to be a fallen leaf had jammed it. But besides these heart-stirring accounts of adventures with tigers or dacoits, there is a great deal about the every-day life of the people calculated to amuse as well as instruct; the author possesses a crisp and sparkling style, and if he is at times a little jerky, he is never dull.

Here, for example, is a passage which gives an amusing account of how Poonosawmy Moodliar, a Madras coolie, behaved when a charge—to which he had pleaded "not guilty"—of having stolen an umbrella was conclusively proved against him:—

"Does Poonosawmy wish to ask this witness any questions? No; Poonosawmy is now weeping floods of penitent tears, and can only beg the Lord Sahib to forgive him; he is 'poor man,' and he thought the umbrella was his. Has he then any witnesses who could prove that he owned an umbrella like this? No, Poonosawmy has no witnesses, and he is poor man, Sah. Has he nothing else to say in his defence? Yes; he wishes to add that he is poor man; very *poor* man, Sah. If Poonosawmy had been charged with murder, high treason, and incendiarism, he would have pled poverty in extenuation. It is a way the native has; but naturally it does not count for much in an English Court of Justice. A brief summing up is followed by a briefer consultation, and a unanimous verdict of 'Guilty.' A previous conviction is proved against the prisoner; and Poonosawmy Moodliar, sentenced to six months' imprisonment, is removed, dolefully howling at the top of his voice."

On another page we light upon the following characteristic illustration of Burmese curiosity: the author is on a sporting tour, and stays for the night in a hut amid a company of natives. He says:—

"I was quite ready to retire; and sitting down on my kit-bag, took that most useful of jungle comforts, my air-pillow, and began to blow it up. The Burman nearest my corner, who had lain awake watching my preparations for bed with sleepy interest, sprang to life with a start as he saw the pillow increasing in bulk, and sat bolt upright on his mat. 'Ahmay!' exclaimed he, under his breath. 'He, Moung Gyee! Oo Gyaw! Poh Gine! Hi! You fellows! look here, all of you; look at this!' Slumberers were rapidly awakened by the noisy scrambling of the wakeful members of the party, and I was soon surrounded by a crowd of squatting figures, whose long dishevelled black hair and eager dark faces made a wild picture. Ko Chaik and his family, awakened by the scramble and loudly-murmured 'Ahmays' as the pillow slowly swelled, glided in quickly by twos and threes, and by the time I had screwed up the nozzle the audience comprised the entire household and all the visitors. 'What's that thing for?' asked Moung Gyee, a little wizened-up man like a dried monkey. 'A pillow for the head,' replied I. A Burman has little hesitation in finding a name for a strange article. 'A wind head-bag,' said Moung Daw promptly, and his remark elicited a universal murmur of 'Houkbah, houkbah,' which might be freely translated 'Ah, yes, of course, of course.' The pillow was now gently taken from my knees, and passed from hand to hand, patted and pinched, squeezed, smelt, tasted, and bumped on the floor. Eyes were applied to the nozzle, but they could make little of that; and, after passing round the entire room and receiving as much criticism as a new fossil in the hands of a learned Society, it was respectfully placed by Moung Daw at the top of the spread blankets, balanced on one end against the wall, where it continued to receive silent admiration. 'Show how it is done' was the next demand. I yawned widely, but unscrewed the tap and returned the curiosity to Moung Daw, who forced out the air in the faces of his friends, to their great satisfaction."

Too often it has been our melancholy duty when noticing books of this class to draw attention to frequent errors due to hasty writing, imperfect proof-reading, or inaccurate decipherment of the records of travellers' note-books; it is, therefore, a pleasure to testify to the absence of these disfigurements from Mr. Cuming's pages: one or two trifling misprints we certainly have detected, but they are trivial, and the reader may safely be left to exercise his discernment in discovering them himself. The fifteen illustrations which adorn the book are on the whole well selected, though here and there a trifle blurred. No one, we feel assured, knows better than Mr. Cuming himself that there are still many phases of life in Burma untouched by his pen; if his opportunities, therefore, should allow him to make a further collection of "Sketches," it is to be hoped that he may do so.

Germany and the Germans. By William Harbutt Dawson. 2 vols. (Chapman & Hall.)

There was room for a book on the present conditions of life in Germany, and Mr. Dawson may be congratulated on having supplied, at least to some extent, what was wanted. His survey is not quite so comprehensive as it might have been, but within its limits it is generally good, displaying both knowledge and judgment. It is worthy of special note that he is in no instance content with the mere repetition of other people's ideas. He deals only with facts which he has personally studied, and he is perfectly entitled to claim—as he does claim—that his work shall be regarded as a record of his own impressions and conclusions.

Perhaps the chief defect of the book is that it does not present anything like an adequate account of the purely intellectual influences which are now at work among the German people. It does, indeed, include a series of chapters on German schools and universities; but Mr. Dawson has not thought it worth his while to deal systematically with contemporary movements in art, literature, and philosophy. The subject is so complicated that only a slight sketch of some aspects of it would have been possible; but even that, if it had been well done, would have been most welcome, for a good many Englishmen, who would be ashamed to make any essential mistake about intellectual progress in France, are not at all ashamed to talk at random about intellectual progress in Germany. They often speak, for instance, as if Gervinus represented the last word in German criticism; as if Hegel were still the ruling power in abstract thought; as if the ideals of German art had undergone no change since the days when Kaulbach was doing the work by which he is now most widely known. Mr. Dawson would have added greatly to the interest and to the permanent value of his book if he had shown how far these crude notions are from according with facts.

He has necessarily a good deal to say about political phenomena, and a word of cordial praise is due to him for his exposition, at once lucid and concise, of the constitutional systems of the Empire and of Prussia. There is also much that is praiseworthy in his account of the various parties in the Reichstag; but here, notwithstanding his desire to be just to all phases of opinion, he is some-

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what misled by his dislike for the Freisinnige or Radical party. The members of this party are bold enough to think that it would be good for Germany if, both in the Imperial and in the State Parliaments, ministers were responsible, not to the Crown, but to the national representatives. For this view Mr. Dawson takes them severely to task, contending that Germany is not yet fit for constitutional methods of government. In reality, the consequences of the change demanded by the Radicals would probably be much less serious than Mr. Dawson supposes. The Emperor can now maintain in office ministers who are not supported by a majority; but even he is not strong enough to give effect to a thoroughly unpopular policy, as was shown clearly enough in the recent dispute about religious education in Prussia. If ministries were changed in accordance with the dominant sentiment of the people, the main result would be that it would become impossible for any one to regard the Emperor as merely the head of a particular party or group of parties. Under the new system the Crown might lose some of its direct power, but it would certainly lose no part either of its dignity or of its indirect influence.

If the Radicals gained their way in this respect it does not at all follow that they themselves would profit by their victory. With regard to questions of general policy they occupy much the same position as that of the doctrinaire Liberals of 1848; that is, they desire, like Mr. Herbert Spencer, to restrict the action of the State within the narrowest possible limits. In Germany, as in most other countries, the drift of popular opinion is in the opposite direction, and it may safely be asserted that the functions of a government responsible to Parliament would be at least as numerous and as varied as those of any government that has hitherto been, or that is likely to be, responsible to the Emperor.

In the inevitable chapters on Socialism Mr. Dawson imparts a little fresh interest to the subject by discussing it rather from the ethical than from the economic point of view. He has formed an extremely unfavourable conception of the moral condition and tendencies of German Socialists. They are, he thinks, a party of atheists, materialists, and pessimists; and their estimate of life is such that it "cripples morality, and may make it well-nigh an impossibility." He says:—

"The real danger lies in the *moral* teaching of Social Democracy, and its effect upon the minds, the characters, the lives of the people. Here is the plague-spot, here the source and fountain of corruption, demoralization, and death. When every high ideal has been taken away from the labouring classes, when every ennobling aspiration, every incentive to high thinking and unselfish doing, every belief in a life beyond, every trace of faith in God and disinterested love for man—when these things have been blotted from the labourer's code of life, his condition, and the condition of the society of which he forms part, will be dark and desperate indeed."

A little solid evidence would have been a good deal more impressive than this rhetorical outburst. Mr. Dawson himself records that during the recent cholera epidemic in Hamburg, when it was considered urgently necessary that a quarter of a million of precautionary handbills should be immediately placed in the hands of the working classes, it was to the Socialists that the municipal authorities went for help. The official sheets were not only printed in the office of the Social Democratic party, but were "distributed by some hundreds of Socialist volunteers within a few hours." Mr. Dawson also admits that indirectly Social Democracy has in some respects exercised a wholesome influence, and that "its growing power will compel the governments of the country to advance still further in social legislation and in the assertion of the collective principle in economic arrangements." All this does not look very like the decay of "every ennobling aspiration," the loss of "every incentive to high thinking and unselfish doing." Whatever may be the merits or the demerits of Socialism as a political movement, it is a serious error to suppose that it necessarily undermines the sentiment of duty. Mr. Dawson's studies in German philosophy ought to have made him familiar with the doctrine that high moral ideals are compatible with many different theories as to the true constitution of society and as to the ultimate significance of the universe.

The author is seen at his best, not in his treatment of questions of this kind, but in his lively and sympathetic sketches of the social life of Germany. Nothing could be better in its way than his account of the effects produced by military discipline on the mass of the population. He is fully conscious of the evils which must always be connected with a system of universal military service, but no one has shown more conclusively how many good reasons there are for the general popularity of the German army. He is equally effective in his description of the relation between ordinary citizens and the various classes of the civil service. An unpleasant impression is usually produced upon Englishmen by the constant interference of the German police with matters which seem to be beyond their proper sphere; and Mr. Dawson does not dispute that the growth of "public spirit" is discouraged by the patriarchal scheme of government. He succeeds, however, in making thoroughly intelligible the fact that "the average German has grown to like the policeman, and would be unhappy were he less regular in his attentions, less exacting in his demands." Another subject with regard to which Mr. Dawson offers several interesting facts and suggestions is the position of German women. Some of his readers will be surprised to learn that "in the higher girls' schools a splendid education is imparted," and that "these schools, beyond question, surpass all but the best of similar institutions in England." Mr. Dawson is even of opinion that, excluding what he rather oddly calls "the really studied classes," women in Germany "are better educated and read much more than men." The movement for the political and social equality of the sexes has at least been started, and Mr. Dawson does not doubt that its success depends wholly upon the women themselves. As yet only a few of them appear to have any desire for duties other than those which belong to them in domestic life.

Mr. Dawson is greatly interested in all questions relating to the practical aspects of religion, and as he has evidently had unusually good opportunities of studying what is being thought and done by the Protestant churches of Germany, everything he says on the subject is well worth reading. His remarks on the German universities possess also the freshness and vividness which come from direct and intimate knowledge. The descriptions he gives of the leading professors at the University of Berlin are in perfectly good taste, but occasionally there may be some difference of opinion as to the justice of his estimate of their intellectual importance. It is certainly not every one who will agree with him in thinking that the "charm" of Prof. von Treitschke's style is "irresistible."

Greek Papyri in the British Museum: Catalogue with Texts; Facsimiles. Edited by F. G. Kenyon. 2 vols. (Printed for the Trustees.)

This splendid brace of volumes contains the treasures of our great Museum in Greek papyri up to 1889, exclusive of the classical texts previously printed in three other volumes. Those latter, especially the treatise recently discovered and attributed to Aristotle, and the mimiambics of Herondas, have already made a sensation in the learned world. The same wide and keen interest cannot be excited by the present texts. They are important not as literature, but as evidences of private life and manners in Greek Egypt, still more as illustrating the business habits, the handwriting, the arithmetic, the legal formulæ, of a very important Hellenistic society. As a lesson in palæography these documents, ranging from the third century B.C. to the eighth of our era, and reproduced by the Autotype Company, are without any parallel. No other museum in Europe has published its texts in so splendid and perfect a form. The readings of faint and illegible passages are guaranteed not only by the well-known skill and accuracy of the editor, but by the fact that all his work has been verified officially by Mr. Warner and unofficially by Mr. Maunde Thompson. For it is no secret that this delicate and difficult task represents the wisdom of a committee of first-rate experts, working in admirable harmony for the same great objects.

But these scholars are better than accurate, they are expeditious. They have not waited to attain a quasi-infallibility, but are bold and sensible enough to record various changes of opinion and new combinations attained between the printing of their text and the completion of their facsimiles. Some of these modifications arose from the accretion of new evidence, especially from the Petrie Papyri; others from rearrangements of the fragments. Wherever foreign scholars have given transcriptions of isolated texts—notably Prof. Wilcken, of Breslau, and Dr. Wessely, of Vienna—these transcriptions have been utilized, those of Dr. Wessely perhaps too much; for that scholar seems to feel bound to set down something wherever traces remain, and so supplies adventurous readings, which do not always bear examination. Still, any future decipherer will find very little scope for his genius in correcting this conscien-

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tious and accurate work. The splendour of the outfit is somewhat marred by the absence on the plates, first, of the corresponding page in the companion volume; secondly, of marginal numbering of lines. If the student wants to find the reading of a word in the middle of a long document, he must first count for himself all the preceding lines of the document, and then recur to a table to find out in what part of the catalogue the text has been printed; for the order of the texts and of their plates does not correspond, for adequate reasons stated in the preface.

The other complaint which a decipherer will make is of modesty on the part of the editor in not giving more conjectures regarding difficult words, upon which the very doubts of experts would be valuable; still more for not telling us plainly in each case whether he understands an abbreviation or not. Thus, in transcribing the highly interesting account (pap. cxxxi.) on the back of which the famous Aristotelian text is written, does Mr. Kenyon consider several abbreviations not explained in the notes, or even given in the index of abbreviations, as too obvious for him to note? or are they unknown to him? One which he gives as *uncertain*, viz. κλη, is surely either κλῆρος or κληροῦχος, words now familiar to us in the Petrie Papyri. This interpretation carries with it that of ιπποστρ as Ιππωστράτου, a proper name. Line 624 makes this reading more than probable. The same sort of collocation, εν ηδυλ κλη, seems to explain the very puzzling ηδυλ in the same way as a proper name, "at the farm of Hedyl-," though the name Hedylios or Hedylos (?) is not one that we know. A comparison of all the passages wherein the two above-named abbreviations occur, being consistent with our explanation, might, at least, have encouraged the editor to propound this conjecture, or his reasons against it. For he should remember that even trained scholars are at sea in this outlying and unfamiliar field. The machine mentioned in the same document, which was circular, or worked in a circle by a special mechanic, aided by the farm servants, would seem to be the irrigating machine (*sakya*)—now worked in Egypt by oxen—whose dry wooden joints can be heard snarling and screaming along the banks of the Nile all night. In the same account (l. 75) the puzzling αριθλ may be for αριθμολογοῦντι, *auditing* the accounts, a word not as yet known, but not improbable. The frequent χωφορι appears to be a word for the *corvée* of labour demanded for keeping the dykes in order. The strange γυν (l. 190, &c.) seems rather to be for γύην than for χοῦν, which the editor suggests. The whole of this highly curious text deserves to be edited with a commentary by such a scholar as Prof. Lumbroso of Rome. In explaining the various symbols for figures, the editor has not made it plain that the ϛ, ϛϛ, and κ'ϛ, for ½, ⅓, and ⅙ respectively, are not new and mysterious symbols, but mere cursive forms of δ', ιβ', and κ'δ'. We can follow even in the Petrie Papyri the gradual degeneration of Δ into O, and in later papyri the degeneration of B into an oval made by two down strokes, and then into a circle.

These are but a very few of the points of interest suggested even by a single department, that of private accounts. The account which we have cited is most important, owing to its length, and the possibility of reading abbreviations by the light of parallel cases; the analogous fragments in the Petrie Papyri are unfortunately in no case so complete. But the comparison of these latter with the Museum documents tends to upset the prevailing belief of the learned, repeated by the present editor, that from the close of the third century onward the standard of money in Egypt, which had been silver, was changed to copper. Both standards seem to be used in the Petrie Papyri (as far back as 260 B.C.), and appear in the documents of the time of Vespasian.

Here is another point, of palæographical interest. This large collection of papers sustains the law of recto and verso established by Prof. Wilcken, viz., that the Egyptian preferred to write *along* the fibres of his page, and not across them. To this law distinct exceptions have been found by Mr. Mahaffy among the Petrie Papyri.

If we have thus delayed upon details, it is to prove that we have not based our criticism of this great work upon a mere cursory or general inspection. We have verified the readings of the editor page after page, and unless it be that he has seen more than can be made out on the autotype, we have nothing to say but to praise his patience and acuteness.

There is, indeed, one document which the knowledge of the Petrie Papyri, published after the printing of his text, moves him to alter in date, and refer not to the second, but the third century B.C. (cf. plate 35 and p. 60 of text). But are his readings, mostly suggested by Dr. Wessely, all correct? We cannot find the alleged date in l. 11; in l. 12 we read σ[τα]θμο[ν, and in ll. 25–7 προσταξαι [.....τωι επι]σταθηι επισκεψ[αμενον; the lower bar of the Ξ and the tail of the I are still visible in l. 27. Also in ll. 9, 10, we conjecture ουδεν εμου εναν[τιουμενον] προς αυτον, but this is little more than a guess.

We must turn to the general features of the publication before we conclude. As a work of art the reproductions of the Autotype Company are superior to anything of the kind as yet produced, with the exception of the Petrie Papyri, reproduced by the same firm. The difficulties of bringing out clearly yellow and wrinkled surfaces with often pale or effaced writing are familiar to every photographer. They are here, perhaps for the first time, perfectly overcome. As regards the substance of the fragments, much of it has already seen the light, not only in the older publication of Forshall, but in learned studies such as those of Bernardino Peyron (*Transactions* of the Turin Academy for 1841). The long disputes between the recluse Ptolemy and the authorities, both regarding his own affairs and his advocacy of the twin acolytes of the Serapeum, are already well known. An excellent *résumé* of this whole correspondence, now divided among various museums in Europe, is furnished in the introduction before us. So, also, the longest of the later documents, the last will and testament of the bishop Abraham of Hermonthis, has already been translated by no less a person than Mr. C. W. Goodwin, whose version, however, in an old number of the *Law Times* (1859), is not easily accessible, and should have been reprinted with the corrections which Mr. Kenyon thinks it requires. Indeed, more translation would be most desirable throughout the catalogue—for this and other texts are obscure enough, and require help for understanding them. Who is so well qualified to furnish it as the decipherer and editor of the texts? But it may fairly be maintained that the accounts are our greatest gain; for until the researches of Wilcken and of Revillout within the last ten years, the symbols were but very partially understood, and these texts accordingly a sealed book. But now we are on the high road to finding out the prices of all the necessaries of life, the amount and nature of taxation, the details of bank management, and many other things which will make Ptolemaic Egypt one of the clearest, instead of one of the obscurest, portions of the history of ancient civilization. As yet the study of these things is dry and somewhat repulsive, but with every increase of light comes an increase of interest.

The same may be said of the great mass of papyri on magic which appear in this volume. Dr. Wessely has printed another collection of them from the Paris Museum. Full of gibberish and superstition as they are, there are not wanting for the psychical societies of our day, still more for the student of folk-lore, many suggestions in this farrago of nonsense. But here again Mr. Kenyon, perhaps reasonably, abstains from furnishing any considerable help. No populace is richer in folk-lore than that of Egypt, from the days that produced the romance of Alexander the Great down to the days of the 'Arabian Nights.' The great mass of magical papyri now recovered and printed will add another chapter to this history, different in subject, though not in spirit, from its better-known and more facile aspects.

NEW NOVELS.

Innes of Blairavon. By Colin Middleton. 3 vols. (Hurst & Blackett.)

A great deal of space and time is covered by Mr. Middleton's romance, which drags out its length from generation to generation, and shifts the scene with somewhat harassing frequency from the New World to the Old, and back again. The hero of the opening chapter, aged twenty-three, handsome, 'Varsity cricketer, and otherwise attractive, is displaced after seven or eight chapters by his son, who in more ways than one resembles his father. Innes junior captains the Oxford football team, and the author, who is most careful about his dates all through the thirty-five years covered by his story, is at pains to insert the following naïve foot-note: "My friend Mr. A. G. G. A. must pardon me for making Allan captain of Oxford in a year rendered memorable by his own brilliant presidency." For the rest, father and son each contemplate suicide, and are each rescued—the former by the discovery of gold in the bush, the latter by the wail of a deserted child. 'Innes of Blairavon' abounds in incident and is thoroughly wholesome in tone; but the workmanship is clumsy, and the author has a

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genius for the irrelevant interpolation of circumstantial detail.

Good Dame Fortune. By Maria A. Hoyer. 3 vols. (Hurst & Blackett.)

'Good Dame Fortune' is probably a first novel. There are fairly clever pages and some excellent qualities in it, though the art of elimination is not amongst them. Nor do we discover anything that is strikingly vital or interesting, or much suggestion of deep and intimate knowledge of human nature at first hand. Probably the best thing about it is the writer's good-humour. The story may, or may not, be one to appeal to the youthful female mind, for whom we should fancy it is designed. Perhaps it is more the story girls used to like than the story they like now. There is a fair supply of hardship, strenuous endeavour, and facile success. Most of the troubles end well, as probation, in books, once had a way of doing before the demand for darkness and desolation influenced contemporary literature. At least four couples are made happy, and there is but one utterly blasted career in the whole three volumes. Are we to look upon them as a mild, a very mild, protest against the gospel of despair in fiction?

A Life Awry. By Percival Pickering. 3 vols. (Bliss, Sands & Foster.)

To the ever accumulating stock of clever, cheerless novels Mr. Percival Pickering is one of the latest contributors with 'A Life Awry.' There are few more painful subjects for a romance than the long-drawn anguish of a heart endowed with a boundless capacity for love and happiness, and wrecked in sight of port by an accident which transforms a beautiful girl into a wizened and deformed cripple. The story of Judy's love and her final sacrifice loses none of its poignancy in Mr. Pickering's telling; but it is at least open to question whether such a story is not one of those which are better left untold.

Ivanda; or, the Pilgrim's Quest. By Capt. Claude Bray. (Warne & Co.)

Capt. Bray has a lively method of story-telling, which atones for much that is improbable in his romance of incident. The Indian scene, in which the dying pilgrim introduces us to the magic emblem, afterwards so valuable in many emergencies, if a little suggestive of the master of that branch of the craft, at any rate raises our hopes of a readable story. These are not altogether dashed, though the rest of the book, except the interview with the Chinamen on the Thibetan frontier, which is well managed, contains nothing especially Oriental. The old shikarry, who does so much good service in rescuing young Borradaile and the fair Ivanda from the sinister "monastery" of the Sage with Seven Eyes, strikes us as the most original and lifelike character, and next we should place Brother Parabolus (or Enoch P. Sludge, as he is known in "the world"), whose humour is a strange exotic in the solemn East. But even American humourists do not spell their private letters dialectically. This is a curious slip. To confuse a life interest with a reversion is more venial, but "Hodson & Greathed of Bedford Row" should have known better.

Platonics: a Study. By Ethel M. Arnold. (Osgood, McIlvaine & Co.)

This little book is rather the prologue to a play than the play itself. The real interest of the story is just beginning where Miss Arnold leaves off. As this is certainly a novel of the class which is dignified by the title "psychological," we might reasonably ask that the centre of interest should fall within the actual situation, and not in the sequel. We want to know whether the course of true love is likely to run smooth in a marriage following upon the situation which is here described; and the death of "the other woman" is a conventional and unsuccessful device for smothering this inevitable question. Of the trio of actors the least satisfactory is the man. He is a very vague figure in the scene; and in spite of the "something rare and exquisite about him," his long, thin, nervous hands, his rippled grey hair and "perfect grooming," what there is of him reveals the prig, and in his behaviour to Susan he is certainly not a gentleman. Altogether it is difficult to understand what so lively and independent a young lady as Kit Drummond can find in him; unless we are to suppose that love always goes by contrasts which are absolute. Kit herself is interesting without being a sphinx, and when she attributes her unnatural movements to the action of fate, the explanation is entirely appropriate. As for Susan, who is well drawn, Miss Arnold tells us that the greater part of what she read she probably did not understand; and we can the more readily believe it when Susan talks of individualism as "the imprisoning of the soul within the Ego," and fancies that her sufferings are due to the fact that she has "separated her soul from the world-soul." The title in itself is inviting; but as the "Platonics" have been going on for some time before the story begins, and come to an end in the first chapter, it is appropriate only if the book is meant to illustrate the notion that "Platonics" lead to disappointment. The writing would be even more attractive than it is, if it had been pruned of a little slang of the fashionable kind (introduced not into the conversation, but into the narrative) and of a few meaningless words, like "peculiar" and "curious," which swell description without assisting it. Some pages must be read before we can recover from the mood induced by a barbarous adjective in the first sentence. But the tale is by no means ill told, and we look for good results from Miss Arnold's work in the future.

RURAL LIFE.

With the Woodlanders and by the Tide, by "A Son of the Marshes," edited by J. A. Owen (Blackwood & Sons), is yet another collection of articles on country folk and wild animals. Some chapters have already appeared in various magazines, while others are said to be original; and so they are, in a way; but again the dwellers in the Surrey hills, the Weald, and the marshes of North Kent are described with, at times, a tolerable amount of spirit. So long as the public likes this kind of thing there can be no objection to the appearance of these articles in monthly publications, but in book form we must confess we are a-weary of them. There is, however, one very good portion in this volume, namely, that in which the nesting of the nightjar and the gradual development of the young are described; but much of the rest is exceedingly thin, and shows signs of compilation. It is, therefore, rather grating to read:—

"To one rash individual who tried to interview me I gave valuable information, which, if published, would outdo Baron Munchausen. Brain suckers are in force just now, and our villages and rural population get too much written about."

The latter statement has our fullest approval; but a fellow feeling should have restrained the "Son" from hoaxing his interviewer, for no man knows to what extremes he may be reduced for "copy"! The author takes himself far too seriously, and at times he seems inclined to find grievances. We fully sympathize with his indignation against any encroachment by landowners on foreshores or rights of way, and would show no mercy to the appropriator "who steals the common from the goose"; but really we cannot divine the object of the following outburst, and the context does not help us:—

"Gentlemen with high-bred dogs, held securely in leash when walking on highroads—the public roads—object to being told by ignorant jacks-in-office not to let their dogs get in the covers. This sort of thing at one time would have been simply impossible. Numbers of boards are stuck up on the outskirts of paltry little covers stating that all dogs straying will run the risk of being shot. This is simply sickening. I have travelled for miles without seeing a dog unless I have chanced to come upon a keeper with his retriever or a shepherd with his dog. If these matters were properly looked into I very much doubt if some of these notice-boards have any right to be there at all."

Now, we should be sorry to suppose the author means to mislead his readers, and induce the belief that dogs have been so severely shot down by game-preservers that only privileged animals are to be seen; for he must know that it has been expressly decided that a gamekeeper is not justified in killing a dog in pursuit of game on his master's manor (except in a warren or park, *strictly so called*), and it is doubtful if he may do so even to save the life of game from the pursuer. Assuming that in some cases a notorious poacher dare not take legal remedies, even so every keeper is aware that nothing produces such *vendetta* as the destruction of a dog, and revenge is so easy: a dark night for the man, or a lucifer judiciously placed in a covert for man and master too. We cannot see an infringement of any one's rights in placing a notice, on the proprietor's own land, that there is a risk for dogs in certain coverts; for, nowadays, even Mr. Jingle's famous pointer would treat such a warning with contempt. If the owner chooses to paint on a board "Πολυφλοισβοιος sat here," who shall gainsay him, even though the effect on the rustic mind be as startling as it is on the rabbit-carrier depicted in the charming vignette at the end of the article "Pheasant" in Yarrell's classic work? There are several other indications of a carping tendency in the present volume, and the author will do well to refrain from such ebullitions in future.

All the Year with Nature, by P. Anderson Graham (Smith, Elder & Co.), is also a collection of essays, some of which have already seen the light in magazines; but it has much more stuff in it, for the author has not yet written himself out. In his work, too, there are some signs of compilation, and these are all the more evident because, in a laudable desire to appear original, he frequently "goes one better" than his "study," and thereby raises a smile. This tendency is rather marked in the chapters "Robbery from Nature," "The Stockdove," and "Philomel"; the author is, moreover, somewhat sententious, and more than a trifle inclined to "metafeesics." But most of his

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sketches relate to the "bonnie north countrie," on the Border and among the Cheviots, which is comparatively new ground; and although he has hardly made the best of his visit to the white wild cattle at Chillingham, yet it must be admitted that there is some very pretty writing in that and other articles. They are not at all too long; on the contrary, we wonder why some of them were broken off just when they were becoming interesting. The chapter on "Village Heathen" is capital, and the reply of the dying horse-coper to the Presbyterian minister, who told him that he must even pray for Jack Tod — "him as lamed my dog" — is full of character, though we dare not quote it; but surely it is a slip to speak of that minister as a "priest," although "presbyter is but old priest writ large." There is a great deal of truth in the remark of the farmer that the secret of Hodge's migration to towns lies in the fact that "no toil makes such trial of the muscles as the toil of agriculture, and that men who had been to school would not endure it"; but opinions vary as to what is the hardest labour. Milking a whole herd is bad enough; mowing all day has caused a strong amateur to feel thirstier than ever he did in his life before, and made his unaccustomed muscles ache for a week; but sheep-washing seems to bear the palm for giving sore bones:—

"There is no labour under the broad heavens more frightfully tiring than that of the man on the bank, with a big flock of obstinate old ewes to handle. It looks like sport; but to go on for hours, catching sheep after sheep and compelling them into the river, is to strain every muscle and sinew in the body."

Tossing hay and other occupations are also extremely wearisome, and the bucolic mind has somehow found this out. Even "knapping" flints, as practised on Brandon Heath, in Suffolk, is exceedingly hard work, though there the "knapper" labours for "his own hand," and not for daily wages. The chapter descriptive of this ancient industry is one of the best in the book, and will be new to many readers. After thirty years of breech-loaders, following on about forty of percussion guns, it may be surprising to read that millions of flints are still annually made and exported; yet such is the fact, and the reason is not far to seek. Civilized man will, of course, have the best weapon and the most trustworthy cartridges that money can buy; but in savage countries, where the old muzzle-loader is still in use, the ordinary "trade" percussion cap cannot be trusted, especially when the air is saturated with moisture and a misfire may mean death. Even under more favourable conditions we well remember that the veteran bear-hunter L. Lloyd, of Scandinavian fame, preferred to trust to the flint for close quarters long after caps had come into general use. And then, again, the flint is largely used for obtaining a light throughout the tropics, and, sad to say, it even becomes a medium for gambling; "a dollar on the strike" being—or was, not so long ago—a favourite way of promoting the circulation of coin on steamers frequented by South Americans. But here we must leave Mr. Graham, with our congratulations upon having written a very good and varied series of articles.

We are glad that J. A. Owen has decided upon independent authorship, and the polished style of *Forest, Field, and Fell* (Lawrence & Bullen) shows how much 'Annals of a Fishing Village,' &c., were indebted to the collaborator for their literary merits and success. For some time it has been an open secret that J. A. Owen is a lady; but in the present volume all disguise is discarded, and the reader will have no difficulty in seeing that she is also a Scotswoman, for the characteristic chapters "About Stirling" and "Stirling Folk" could only have been written by one who was to the manner born. Her correct version of the "Historical Clock" of Bannockburn has already appeared in a periodical, but the story of the ingenuous mother who knitted and sent three pairs of long stockings (with a wonderful letter) to the Czar Alexander I., as a ransom for her captured sailor son, deserves a more permanent abode than the pages of a magazine. That the stockings reached their destination was largely due to the fact that the young doctor at St. Petersburg—afterwards Sir James Wyllie—was a Kincardineshire man, and came down "to have a crack" with his townsman, the skipper who brought the bribe. Wyllie already stood high in favour at Court. The son was released, with a remittance of 100*l.* to his mother, and out of this 10*l.* were expended upon a grand clock, with pictures of the Czar, the knitter, &c., surmounted by the inscription:—

Wha would ha'e thought it,
Stockings would ha'e bought it?

Then there are some very pretty bits of word-painting in "Seeking Health in Skye." The great bat guano caves of San Antonio, Texas, may have been commercially a failure, but the chapter about them is not so; and very graphic is the description of the people and scenery in the volcanic district of the Upper Eifel, a region little known to tourists, though possessing greater natural beauties than any the Rhine can boast. Excellent, too, are the sketches of animal life in the New Forest and around Christchurch Bay, and although these hang so well together that it is difficult to detach a passage for quotation, we take the following as a specimen:—

"From the water, with a wide reed-bed in the immediate foreground, out of which young herons rise in startled flight at the approach of our punt, the ancient grey pile of Christchurch is a beautiful object. In front of it is the Priory, an old red building, most picturesque when tenderly touched by the young green of early spring. Behind us is Hengistbury Head, where the Danes first landed, wearing the same appearance now that it did of old. There the birds nest and sing, and rare insects disport themselves, unmolested as they have ever been. On its shore, towards the end of April and early in May, I have watched the newly arrived migrants actively flitting to and fro among the brilliantly flowering gorse and the budding honeysuckle and trailing brambles. Some of the blithe little creatures were already breeding there; the nest of the grey-brown linnet we found snugly placed in the centre of a great furze-bush, with its dainty bluish-white speckled eggs; also that of the brightly marked whitetear, but this was cunningly built so far down in an old rabbit-hole that we could not get at the eggs to note their exquisite colouring. The chiffchaff, or least willow-wren, was fluttering about, butterfly-like, hither and thither; his relative, the wood-wren, was there too, but not so much to the fore. He would move on very soon to the forest in which he delights; there, on some wooded slope, he builds his domed-shaped nest of dried grass and moss. From the shape of this, and the materials used, come the local names, such as oven-birds, or hay-birds, which have been given to the birds of this family."

Without any qualification, we congratulate the author upon this little volume, written with all the tenderness of her sex, and absolutely free from the intrusion of a single jarring note.

SCHOOL-BOOKS.

Aristophanes: The Wasps. With Introduction and Notes by W. W. Merry, D.D. (Oxford, Clarendon Press.)—The only fault to be found with this excellent work is that Dr. Merry does not always descend to the level of the average student of Aristophanes. For instance, the nature of the genitive is not explained in v. 1002:—

ἄκων γὰρ αὖτ' ἔδρασα κοὐ τοὐμοῦ τρόπου.

The preposition of καταδωροδοκῆσαι, v. 1035, is ignored; a note is wanted on δή, v. 1064, σχεῖν, 1067, and ἄρ' ἦν, v. 1299. In the index we note the printer's error ξυσσαλεὶς and the omission of ξυστάς, v. 1034 (note).

Ciceronis Laelius sive De Amicitia. With Introduction and Notes by St. George Stock. (Oxford, Clarendon Press.)—This edition is a manifest case of over-production which cannot be justified by devoting more space and attention than usual to collateral information. In §4 "eius qui.....fuisset" does not give a "generic sense," but obviously means "his, since he had been." In §5 a terrible mess is made of the distinction between *sapiens* and *prudens*. We are told that "'Prudentia' involves only 'multarum rerum usus'; 'sapientia' demands also 'studium et doctrina'"—and this though Cicero says, §6, that Acilius was *sapiens* because he was *prudens*, while Cato was *sapiens* because he had *multarum rerum usus*. We do not ask our readers to generalize harshly from these two instances, but they suggest that the lightness of his task has failed to call forth Mr. Stock's full powers.

Herodotos VIII., Urania. With Introduction and Notes by E. S. Shuckburgh, M.A. (Cambridge, University Press.)—Mr. Shuckburgh has, as usual, put plenty of conscientious work into his commentary, with generally satisfactory results, but the fifty pages of historical and geographical index are superfluous, seeing that students must rely on a "classical" dictionary until all editors agree to supply its place. There should be notes on the imperfect ἐγίνετο, "began to break," chap. cviii., on μετὰ ταῦτα in the second sentence, and on μέν.. δέ and ἐκείδον ("set eyes on") in the third sentence; and also on καί="and so" or "accordingly," chap. cix. line 24. There is a serviceable introduction leading up to, and giving a summary of, the history of which the book treats, and an appendix on the Ionic dialect.

Advanced Manual of Latin Prose Composition. By B. D. Turner, M.A. (Rivington, Percival & Co.)—Mr. Turner has made an admirable collection of three hundred and fifty English prose extracts, most of them good specimens of the style of standard English authors, and all well adapted to test and develope the student's capacity for translating into Latin. They are introduced by some useful syntax, and about eighty pages of scholarly notes on style.

Latin Verse Composition for the Use of Middle and Upper Forms of Schools. By the Rev. F. D. Morice, M.A. (Rivington, Percival & Co.)—Here we have a hundred poetical extracts, each containing sixteen verses. It is a pity that the names of the authors or even full references should not be given. We recognize several old friends in the double capacity of English "repetition" and Latin verse-exercise. The extracts have been selected and adapted for Mr. Morice's own use in teaching.

Cicero: Orationes Caesarianae; Pro Marcello, Pro Ligario, Pro Rege Deiotaro. With Introduction and Notes by the Rev. W. Y. Fausset, M.A. (Oxford, Clarendon Press.)—In this penultimate set of political speeches by Cicero we behold the eloquent opportunist in the last stage but one of his manifold tergiversations. Even in oratory he does not appear at his best as the flatterer of Cæsar; but the Cæsarian speeches are interesting and of convenient brevity. Mr. Fausset judiciously defends the authenticity of the so-called 'Pro Marcello,' and in his notes shows a business-like appreciation of the requirements of upper-form boys.

Latin Stories. Edited by A. D. Godley. (Blackie & Son.)—Mr. Godley has written a useful little note on the proper way of translating Latin into English, and the exercises he has appended to his extracts are helpful; but as to the extracts themselves, we doubt whether boys capable of construing them would not be better employed on some continuous work—a book of Cæsar's Commentaries or of Livy, omitting the speeches, of course.

A Primer of Historical English Grammar. By Henry Sweet. (Oxford, Clarendon Press.)—It is obviously impossible to produce a satisfactory primer of historical English grammar, including phonetics, within the narrow limits assigned to Mr. Sweet's attempt, namely, 112

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small pages. The phonetic definitions are bewildering. On p. 13 we are told that "a hissing or a buzzing sound" is a consonant, while sonants which are not vowels are called "vowel-like" consonants. On p. 12 it is stated, "In the formation of all sounds which are not nasal, such as the (*b*) in *amber*, the nose-passage is closed." Now the nose-passage is open in the formation of some vowels which are not nasal vowels. In § 40 we are told that *h* is a consonant; in § 42 *h* is excluded from the definition of *consonant*. On p. 36 we read of "long consonants," which appear to mean consonants preceded by a lengthened sonant glide. A syllable "is a vowel, either alone or in combination with consonants, uttered with a single impulse of stress" (p. 37), *stress* being equivalent to *loudness*. What does this impulse mean? One thoracic impulse furnishes breath enough for several syllables as ordinarily understood; while, again, a syllable like *stakes* contains two moments in which sound, and therefore *loudness*, is entirely stopped, so that there are three fresh impulses of audible articulation. The late Mr. H. D. Darbishire might well allude to the unsatisfactory progress of the science of phonetics. It is very little use to write on adverbs and particles without discussing "if," "though," "when," and others, for which Mr. Sweet has not found room. The *su* in "suspect" (p. 99) does *not* mean "under."

Massinger's A New Way to Pay Old Debts. With Introduction and Notes by K. Deighton. (Bell & Sons.)—This is a volume of "Bell's English Classics." Mr. Deighton may be congratulated on introducing boys to a play of Massinger's, instead of adding yet another to the many editions of Shakspeare's principal comedies; but his notes are too numerous, and half of them might have been omitted with advantage. In the remainder sundry inaccuracies should be corrected. For instance, Mr. Deighton explains "Greek wine" to be "wine from the Ionian Islands, such as Candy, Muscadel," "Edwardi quinto" as meaning "according to the fifth statute of the reign of Edward," and "battalia" as "lines drawn up in battle array." It is hardly exact either to say "the pike or halbert was the great weapon of English infantry in early days."

Maroussia. Par P. J. Stahl. Adapted for Use in Schools by James Boïelle. (Arnold.)—'Maroussia,' as adapted by M. Boïelle, makes an interesting bit of school-reading. The notes are a little too much bits of translation, not always quite correct. "On ne marchande pas" hardly means "no mincing matters"; the other explanation M. Boïelle gives of it is the correct one. In translating "Toujours est-il que ce fut alors," to substitute "be it as it may," for "be that as it may," is a venial mistake for a foreigner, but should hardly be permitted in a volume for schoolboys, who while they are learning French should not be untaught their own language.

Faust. Part I. By Goethe. With Introduction and Notes by Jane Lee. Second Edition. (Macmillan & Co.)—The new issue of this useful edition of 'Faust' is marked by considerable changes in the commentary, a large number of the notes being rewritten. Having compared with care the two editions, we may say that Miss Lee's labours of revision have been well spent, and the errors and oversights of the first edition corrected.

OUR LIBRARY TABLE.

Mr. Archibald Ballantyne's *Voltaire's Visit to England* (Smith, Elder & Co.) is a book which, to use the vernacular, "grows on one." The subject—an excellent one for an essay—did not, we confess, when we first took up the book, seem to us very well suited for a volume. The author's style, though not incorrect, is scarcely engaging; and in the sketch of Voltaire's previous history which he has thought it desirable to prefix to the treatment of his proper subject, he has adopted rather lightly certain commonplaces of Voltaire's which, given as his own opinions, might a little disable his judgment. For instance, the excuse for his hero's disgust with the law—"But the arbitrary and pedantic methods of legal study insisted on dwelling among the dim procedures and obsolete intricacies of the Middle Ages; and from all this Voltaire recoiled with contempt and disdain,"—is a little silly. Voltaire was ill suited for a lawyer; and the world may be very glad that he took to something else. But intellects quite as great as his have submitted to the study of law, whether English or French, whether Scotch or Roman; and a young man's capricious idleness is not to be visited on a vast and rich domain of history and thought. Even elsewhere Mr. Ballantyne is apt to speak a little unadvisedly of matters which do not touch his own immediate interests. Neither Churchill nor Nat. Lee is quite "forgotten"; and there is very recent warrant for it that 'Vathek' is something more than a "once celebrated romance." When, however, the faithful reader and critic gets at the heart of Mr. Ballantyne's book he will, we think, be mollified. It is quite different from the usual piece of modern bookmaking. It does not talk "about it and about it"; indeed, it hardly attempts anything like a connected narrative of Voltaire's stay amongst us. What Mr. Ballantyne does is to go very patiently and carefully through the scanty records of the sojourn, to criticize each piece of history or gossip, to print (in not a few cases from hitherto unprinted sources) the letters and other work in English which Voltaire wrote as a proof of his familiarity with England, and lastly, to set in order the various accounts of his foregatherings with Englishmen to the very end of his life. Incidentally, too, and a little unnecessarily, he endeavours to account and apologize for the famous *pot-pourri* of Voltaire's deliverances on Shakspeare. On the whole, 'Voltaire and England' would be a better title than 'Voltaire's Visit to England,' and though more ambitious it would be a title very fairly filled. Such a monograph was worth doing, even independently of the sometimes rare texts (such as great part of the uncommon English first draft of part of the 'Lettres sur les Anglais') which the book contains; for it is one of those comparatively humble, but very useful things which have a certain value as soon as they are done and are not likely soon to be superseded. We do not always agree with Mr. Ballantyne's judgment. For instance, though he has no doubt picked many holes in Ruffhead's story of Voltaire's gross language before Mrs. Pope at her son's table, we are not quite so sure as he is that he has utterly disproved the fact. For it must be remembered that Ruffhead's book appeared nearly ten years before the death of Voltaire, who had more literary enemies, a wider literary correspondence, and a thinner skin than any man in Europe, while he took a particular pride in his acquaintance with Pope, whom (whether with a private reservation of himself or not) he used to vaunt as the greatest European poet of the century. It is odd, therefore, both that he should not have heard the story, and that if it was untrue he should not have taken some pains to prove the untruth. However, we rarely quarrel with a biographer for fighting his hero's battles to the death; and we never quarrel with such a useful and thorough literary monograph as this is.

Topsy-turvyness was always the main feature in every story of Mr. Lewis Carroll's, and so it is in *Sylvie and Bruno Concluded* (Macmillan & Co.). Where is the wit; where the "flashes of merriment"? The story—if story "it can be called which shape has none"—has, however, been constructed on a theory, and is "an attempt to show what might *possibly* happen supposing that fairies really existed." The various psychical states, with varying degrees of consciousness, of "human beings" are carefully set forth and differentiated, and the various psychical states of fairies have had the same service performed for them. That done, the passages in which abnormal states occur in vols. i. and ii. of 'Sylvie and Bruno' are tabulated, and an account of the "origination" of some of the ideas embodied in these two books is given in a long preface. Surely this is taking a child's book very seriously! Query, Is 'Sylvie and Bruno' intended as a child's book? If so, will any child ever read the long preface or require the index? There are many good things in the book, of course, but it is much too long. That was, perhaps, inevitable when so many questions of the day are discussed in it, even though the author had the power, and has sometimes used it, of cutting discussion short by a sudden irruption from fairyland. Among the amusing features of the story is a learned foreign professor, who explains how in his country, by means of artificial selection practised for centuries, not only has a race of men been obtained who, being lighter than water, can never be drowned, but also

"'We have gone on selecting *cotton-wool* till we have got some lighter than air! You're no idea what a useful material it is! We call it "Imponderal."'

"'What do you use it for?'

"'Well, chiefly for *packing* articles, to go by Parcel-Post. It makes them weigh *less than nothing*, you know.'

"'And how do the Post-Office people know what you have to pay?'

"'That's the beauty of the new system!' Mein Herr cried, exultingly. 'They pay *us*: we don't pay *them*! I've often got as much as five shillings for sending a parcel!'

"'But doesn't your Government object?'

"'Well, they *do* object, a little. They say it comes so expensive, in the long run. But the thing's as clear as daylight, by their own rules. If I send a parcel that weighs a pound *more* than nothing, I *pay* threepence; so, of course, if it weighs a pound *less* than nothing, I ought to *receive* threepence.'"

The next extract is less satisfactory:—

"'"Don't-care" came to a bad end,' Sylvie whispered to Bruno. 'I'm not sure, but I *believe* he was hanged.'

"The Professor overheard her. '*That* result,' he blandly remarked, 'was merely a case of mistaken identity.'

"Both children looked puzzled.

"'Permit me to explain. "Don't-care" and "Care" were twin-brothers. "Care," you know, killed the Cat. And they caught "Don't-care" by mistake, and hanged him instead. And so "Care" is alive still. But he's very unhappy without his brother. That's why they say "Begone, dull Care!"'"

Mr. Fisher Unwin publishes *The House of Lords: a Retrospect and a Forecast*, by Mr. Spalding. The retrospect contained in this volume is, on the whole, well sketched. But it is to the forecast that readers are likely to turn, and we cannot profess to think that Mr. Spalding has solved the problem of devising a good Upper House. He very naturally suggests a limitation of numbers and a raising of the quorum. His suggestion that the rejection of a Bill should be supported by a two-thirds majority has not in itself much importance. The difficulty in the way of the House of Lords, caused by its being out of touch with one of the two parties in the State, would not in the present or the future be removed, or even, we think, lessened, by the adoption of this proposal. There is more to be said for the suggestion that the Lords should be bound to draw up their reasons for the rejection of every measure. Our author follows the precedents of South Australia and of the Home Rule Bill in suggesting that the Upper House should be limited in the repetition of rejections. His scheme is that the House should be allowed to reject a Bill twice, and not oftener, and only once if the rejection is followed by a dis-

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solution. Mr. Spalding has a further scheme for bringing the House of Lords ultimately, but by slow steps, to the condition of a senate of life peers, by gradually eliminating the hereditary element — one new hereditary delegate being chosen by the peers for every three vacancies in the body. There is, of course, a good deal to be said for his suggestion, which is far from new, that peers should be allowed to sign declarations resigning their privileges as peers for themselves, but not for their successors, and thus abandoning their right to be elected to the House of Lords and to vote for members of that House, but becoming free to stand for election to the House of Commons. With regard to a further scheme for creating categories of persons to be made honorary members of the Privy Council, with a view to ultimate succession to seats in the Senate, we fear that its practical effect would be to give us a very old House of Lords. A general objection to the whole of the scheme is that the disadvantages of the Lords, arising from their being interested in the Church, in the land, and in property, rather than all that is outside the Church and in labour, and thus being inclined by their constitution in many cases to a partial view, would in no sense disappear under Mr. Spalding's scheme. There would be as much difficulty in securing its adoption by the House of Lords as there would be in bringing about, if the country desired it, a more revolutionary change. Mr. Spalding does not interest in his scheme those who desire change. Take, for example, the question of the Church. He leaves the archbishops and some bishops in his Senate, but he makes no provision for the representation of any form of Dissent, and he goes so far as to say that "Dissenters possess no such direct interest in legislation as the Established Church of England possesses" (which may be true); and "if we read aright the signs of the times, the tendency of Dissenting bodies is more and more to coalesce with the forces of the Church"—which is, we think, untrue, unless he is looking forward to a misty future in which Establishment should have disappeared; but then his ground for the earlier of the assertions which we have quoted is the existence of Establishment. Generally speaking, our author thinks that his proposals are natural forms of constitutional development. Surely not! The natural form of constitutional development, according to British precedent, would be not so much a paper constitution for a Senate as the gradual dropping into disuse of the veto of the hereditary House.

Messrs. Sonnenschein & Co. publish a practical little book, under the title of *The Dwellings of the Poor*, by Mr. Worthington, the conclusions of which are that legislation can do something to distribute town population in the neighbourhood of towns and ensure cheap trains and tramways; and that, without direct State or municipal aid, capital can cause the erection of types of houses for the working class which are both excellent and capable of affording fair interest, without the exaction of excessive rent.

That valuable book of reference, *Hart's Army List*, has been forwarded to us by Mr. Murray. This standard work maintains its reputation as the most complete and authoritative volume of its class.—Messrs. Kelly & Co. have sent us the *Clergy List*, which has greatly improved of late years. The value of benefices is more accurately stated in the present than in former issues.—That laborious and useful compilation, *The Mining Manual*, has been issued by Mr. Skinner, who, except as regards the Transvaal, has not much news of a cheerful character to lay before his readers.—*The Rochester Diocesan Directory* has reached us from Messrs. Wells Gardner, Darton & Co.—We have received from Messrs. Sonnenschein & Co. their handy *Public Schools Year-Book*; from Mr. Ledger his interesting and useful *Era Almanack*.

We have received the annual volume of the *Journal of Education* (Rice), a thoughtful periodical which we have before now had occasion to praise.

We have on our table *The Story of an African Chief, being the Life of Khama*, by Mrs. W. Knight-Bruce (Kegan Paul),—*The Gallic War of C. Julius Cæsar, Book II.*, with Introduction and Notes by J. Brown (Blackie),—*Digest XLVII. 2, De Furtis*, translated with Notes by C. H. Munro (Cambridge, University Press),—*A Modern French Reader*, edited by J. J. Beuzemaker (Blackie),—*The "Junior Local" Arithmetic* (Simpkin),—*Massachusetts: its Historians and its History*, by C. F. Adams (Boston, U.S., Houghton),—*Ophthalmic Nursing*, by S. Stephenson (Scientific Press),—*Literary Industries, a Memoir*, by H. H. Bancroft (New York, Harper),—*G. Leopardi, Twelve Dialogues*, translated by J. Thompson (Simpkin),—*Personal Reminiscences in Book-making*, by R. M. Ballantyne (Nisbet),—*Three Brace of Lovers*, by H. Vallings (Bristol, Arrowsmith),—*The Wooing of Master Fox*, by Edward, Lord Lytton (Routledge),—*Courtship and Marriage*, by Annie S. Swan (Hutchinson),—*The Waif from the Waves*, by W. J. Knox Little (Chapman & Hall),—*A Song for the Season*, by G. Lane (Sonnenschein),—*The Trial of Sir John Falstaff*, by A. M. F. Randolph (Putnam),—*Gleanings from Thoughtland*, by Fernleaf (Digby & Long),—*Early and Late Poems*, by C. J. Riethmüller (Bell),—*The Pleasant Comedie of Patient Grissill*, by H. Chettle, T. Dekker, and W. Haughton, edited by G. Hübsch (Erlangen, Junge),—*The Way, the Truth, the Life*, by F. J. A. Hort, D.D. (Macmillan),—*Nature as a Book of Symbols*, by W. Marshall (Hodder & Stoughton),—and *The Son of Man among the Sons of Men*, by the Rev. W. Boyd Carpenter, D.D. (Isbister). Among New Editions we have *Text-Book of Geology*, by Sir Archibald Geikie, F.R.S. (Macmillan),—*A System of Figure-Skating*, by T. M. Witham (Cox),—*A Treatise on Money, and Essays on Monetary Problems*, by J. S. Nicholson (A. & C. Black),—*A Manual of our Mother Tongue*, by H. M. Hewitt and G. Beach (W. H. Allen & Co.),—*Out Back*, by K. Mackay (Remington),—and *Jaco Treloar*, by J. H. Pearce (Methuen).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Benson's (Archbishop) Fishers of Men, addressed to the Diocese of Canterbury in his Third Visitation, cr. 8vo. 6/
Carter's (Rev. T. T.) Parish Teachings, the Apostles' Creed and Sacraments, cr. 8vo. 4/6 cl.
Freckelton and others' Religion and Modern Thought, and other Essays, cr. 8vo. 2/6 cl.
Parker's (Rev. J.) Celestial and Ecclesiastical Hierarchy of Dionysius the Areopagite, first trans. into English, 2/6
Scott's (A.) Sacrifice, its Prophecy and Fulfilment, 7/6 cl.
Stephen's (W.) History of the Scottish Church, Vol. 1, 12/6
World's (The) Parliament of Religions, edited by Rev. J. H. Barrows, 2 vols. 8vo. 20/ net.

Fine Art and Archæology.

Habershon's (M. H.) Chapeltown Researches, Archæological and Historical, 8vo. 7/ cl.
Harrison's (J. E.) Greek Vase Paintings, a Selection of Examples, folio, 31/6 net.
Salon, 1893, by Goupil & Co., with Text in English, translated by H. Bacon, imp. 8vo. 52/6 cl.

Poetry and the Drama.

James's (G.) Francis Bacon the Author of Shakespeare, 2/
Japp's (A. H.) Dramatic Pictures, cr. 8vo. 5/ cl.
Lessing's (G. E.) Nathan the Wise, trans. by W. Jacks, 5/ net.

Political Economy.

Balch's (E. G.) Public Assistance of the Poor in France, 3/6
Brentano's (L.) Hours and Wages in Relation to Production, translated by Mrs. W. Arnold, cr. 8vo. 2/6 cl.
Dictionary of Political Economy, edited by R. H. I. Palgrave, Vol. 1, 8vo. 21/ net.

History and Biography.

Burns (Isobel) (Mrs. Begg), a Memoir, by her Grandson, 12mo. 2/6 cl.
Hill (Frederic), Autobiography of Fifty Years in Times of Reform, edited by his Daughter, C. Hill, 8vo. 16/ cl.
Holmes (O. W.), by W. Jerrold, 12mo. 2/6 cl.
Maude's (F. C.) Memories of the Mutiny, 2 vols. 8vo. 30/ cl.
Montague's (F. C.) Elements of English Constitutional History, cr. 8vo. 3/6 cl.
Napoleon (Private Life of), by A. Levy, from the French by S. L. Simeon, 2 vols 8vo. 28/ cl.
Ranking's (D. F.) The Student's Special History, 1660-1832, revised by J. Gibson, cr. 8vo. 3/ cl.;
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FOREIGN.

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Verestchagine (V. P.): Album des Souverains russes, 28fr.

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Rod (E.): La seconde Vie de Michel Teissier, 3fr. 50.

IMITATION.

Bedford Street, Strand, Jan. 17, 1894.

Imitation is said to be the sincerest form of flattery. When the imitator's object appears to be to get his goods sold as ours, we feel we could dispense with the compliment.

Eighteen months ago we planned a series of children's books. The shape was entirely novel and the binding designed with exceptional care. The series became popular, and now we observe in the shops, even in the windows of the most eminently respectable booksellers, a new volume, issued by another firm, which is so flagrant an imitation that one of us actually took up a copy under the impression that it was one of our series, and was undeceived by reading the name of the book.

We enclose you a copy of a volume of our series and a copy of the imitation. To comment on the action of the other publisher is superfluous. But we would ask whether it is not in the power of the leading booksellers actively to discountenance such productions, or at least to abstain from showing them in their windows and placing them on their counters side by side

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with the series so deliberately imitated. We have no legal redress; but surely we may appeal to the honour of the trade in this matter.

A. D. Innes & Co.

THE HISTORICAL MANUSCRIPTS COMMISSION.

Like the Fleming MSS., the collection of the Earl of Lonsdale which is calendared in the latest appendix to the Thirteenth Report of the Commission relates chiefly to the county history of Westmoreland. There is, however, this important difference between the two collections, that whereas the chief value of the former lies in the abundant material which it affords for the study of social history and local antiquities, the interest of the latter is almost wholly political. This circumstance can, perhaps, be sufficiently explained by the remarkable connexion of the family of Lowther with the parliamentary representation of Westmoreland during just six centuries—since the reign of Edward I., in fact, when, as Mr. Cartwright tells us, Hugh de Louthre, knight, sat in Parliament for this county. To begin with, there are two journals or private reports of the proceedings of the second and third Parliaments of Charles I., one of which must be regarded as a document of the very highest historical value. This is the note-book relating to the debates during the third Parliament on the Tonnage and Poundage Bill and other vexed questions. The technical arguments and the precedents cited during this debate may be profitably compared with those of the judges of the Crown and the great common lawyers in the case of the Impositions under James I., for the purpose of proving how wilfully reckless in their misstatement of constitutional facts each of the contending parties had become under the demoralizing influence of the new *régime*. The editor has clearly proved that these note-books were made by or for a Mr. Lowther who sat in the eventful Parliaments of 1626 and 1628–9; and that the note-book under review is the fair copy of an original which is not preserved at Lowther Castle. But if the member for Westmoreland was indeed the actual compiler of this original, we must suppose that he was possessed of no mean legal attainments. The whole work bears the impress of a trained hand, and resembles a report such as we should have expected to find in the Hargrave collection rather than in the library of a plain "parliament man." In fact, the fair copy is defaced by several curious blunders which prove that the copyist did not always understand the crabbed law-French of his exemplar; but at the same time this theory would tend to increase the constitutional value of the note-book in question. Of scarcely inferior interest to these parliamentary reports is the journal of a visit to Scotland undertaken by the Rev. Christopher Lowther with two companions in the year 1649. In this journal, which is unfortunately all too short, a passage occurs at p. 85 which, as the editor points out, makes no sense as it stands. Perhaps in the process of fair copying a line has been transposed and the words "that they dry them in their chimneys like red herrings" should follow the sentence ending "and swans many," *supra*. Dried or "smoked" wild fowl was an article of diet much appreciated by our ancestors and not yet altogether disused.

The most characteristic feature of the collection is seen in the remarkable correspondence between Sir James Lowther and several of the leading statesmen of the reigns of George II. and George III. Here we have letters of Newcastle, Henry Fox, Bute, the two Pitts, and many more, together with a notable device by John Robinson for the "entertainment" of the free and independent electors of Whitehaven in the year 1757. In the early part of the year 1806 we meet with many interesting reminiscences of William Pitt, and much evidence in support of the view that "the defence of the principles and the protection of the memory" of the Great Commoner constituted "a bond of union" amongst his immediate followers. In short, it will be easily gathered from this brief notice of Mr. Cartwright's admirable Calendar that few more valuable contributions have been made to the long series of Reports of the Historical Manuscripts Commission.

NOTE ON COLERIDGE.

In the notes to his new edition of Coleridge's 'Poems' Mr. Dykes Campbell tells us that the prose portion of 'The Wanderings of Cain' was "first printed (without the verses and the Prefatory Note) in the 'Bijou' of 1828, and that the prose and poetry with the Prefatory Note were first published in the P.W. of 1828."

The Prefatory Note is worth examining. It is, of course, of the nature of an apology. Coleridge seems to have fancied that there was an impropriety, almost an indelicacy, in presenting to an enlightened public the divine imaginings of his earlier muse, except under some pretext of biographical or psychological interest. Accordingly he explains at some length that 'The Wanderings of Cain' was written "in 1798, near Nether Stowey"; that the work was to have been "written in concert with another whose name is too venerable to be unnecessarily brought into connection with such a trifle"; that he had himself drawn out a scheme and contents of three books or cantos; and that "my partner was to write the first canto, I the second, and whoever had *first finished* was to set about a third." He goes on to say that this scheme of joint authorship proved impracticable; that his partner's mind was too original "to compose another man's thoughts and fancies"; and that his "taste so austerely pure and simple" would have shrunk from imitating Gesner's 'Death of Abel.' The whole scheme "broke up in laughter, and 'The Ancient Mariner' was written instead."

Prefatory notes and apologetic prefaces need not be taken too seriously, but it is worth pointing out that the note in question was composed in the same year, 1828, in which, on the occasion of the tour on the Rhine, Coleridge renewed his intimacy with Wordsworth, and that, doubtless, old memories had been stirred and quickened in the minds of both. It may, therefore, be concluded that on more than one occasion there was an attempt at joint authorship. We know that 'The Ancient Mariner' was to have been written in concert with Wordsworth, and that the partnership was speedily dissolved. In one respect, however, Coleridge's memory failed him. If, as he says, 'The Wanderings of Cain' belongs to 1798, it could not have preceded 'The Ancient Mariner,' which was begun in November, 1797. Nor, again, if Wordsworth had succeeded in filling his "almost blank sheet of paper," was there any degrading necessity imposed on his pure and simple taste of imitating the 'Death of Abel.' Coleridge, at any rate, contrived to restrict his obligations to Gesner to the narrowest limits, and he might have given Wordsworth credit for a like originality.

Among various fragments in Coleridge's handwriting, published and unpublished, the *disjecta membra* not, alas! of the poet, but of the metaphysician and the divine, I have recently examined a rough draft of a book or canto of 'The Wanderings of Cain.' It is written on a folio sheet, torn and creased, in careless sprawling characters, as if this portion at least had been composed by the author, not in "one night," but "in the act of tying one of his shoes." A single sentence helps to bear out Coleridge's statement as to the date. Cain and the evil shape disguised as Abel come "to an immense gulph filled with water, whither they descend, followed by alligators." Now Coleridge derived this imagery from William Bartram's 'Travels in Florida and Carolina,' and there is much to show that his close study of that work was not begun till 1798.

E. H. C.

The Wanderings of Cain.

S. T. Coleridge.

He falls down in a trance—when he awakes he sees a luminous body coming before him. It stands before him an orb of fire. It goes on, he moves not. It returns to him again, again retires as if wishing him to follow it. It then goes on and he follows: they are led to near the bottom of the wild (!) woods, brooks (!), fruits, etc., etc. The Fire (!) gradually shapes itself, retaining its luminous appearance, or (!) to the lineaments of a man. A dialogue between the fiery shape and Cain, in which the being presses upon him the enormity of his guilt and that he must make some expiation to the true deity, who is a severe God, and persuades him to burn out his eyes. Cain opposes this idea, and says that God himself, who had inflicted this punishment upon him, had done it because he neglected to make a proper use of his senses, etc. The evil spirit answers him that God is indeed a God of mercy, and that an example must be given to mankind, that this end will be answered by his terrible appearance, at the same time he will be gratified by the most delicious sights and feelings. Cain, overpersuaded, consents to do it, but wishes to go to the top of the rocks to take a farewell of the earth. His farewell speech concluding with an abrupt address to the promised redeemer, and he abandons the idea of which the being had accompanied (!) him, and turning round to declare this to the being, he sees him dancing from rock to rock in form (!) shape down those interminable precipices.

Cain.

Child, af'-feared by his father's ravings, goes out to pluck the fruits in the moonlight wildness. Cain's soliloquy. Child returns with a pitcher of water and a cake. Cain wonders what kind of beings dwell in that place—whether any created since man or whether this world had any beings rescued from the chaos, wandering like shipwrecked beings rescued from a former world.

Midnight on the Euphrates. Cedars, palms, pines. Cain discovered sitting on the upper part of the ragged rock, where is cavern overlooking the Euphrates, the moon rising on the horizon. His soliloquy. The Beasts are out on the ramp—he hears the scream of a woman and children. Cain, surrounded by tigers, makes a soliloquy debating whether he shall save the woman. Cain advances, wishing death, and the tigers rush off. It proves to be Cain's wife with her two children, determined to follow her husband: She prevails upon him at last to tell his story. Cain's wife tells him that her son Enoch was placed suddenly by her side. Cain addresses all the elements to cease for a while to persecute him, while he tells his story. He begins by telling her that he had first after his leaving her found out a dwelling in the desart under a juniper tree, etc., etc., how he meets in the desart a young man whom upon a nearer approach he perceives to be Abel, on whose countenance appear marks of the greatest misery—of another being who had power after this life, greater than Jehovah. He is going to offer sacrifices to this being, and persuades Cain to follow him—he came to an immense gulph filled with water, whither they descend, followed by alligators, etc. They come to an immense meadow so surrounded as to be inaccessible, and from its depth so vast that you could not see it from above. Abel offers sacrifice from the blood of his arm. A gleam of light illumines the meadow—the countenance of Abel becomes more beautiful and his arms glistering—he then persuades Cain to offer sacrifice for himself and his son Enoch by cutting his child's arm and letting the blood fall from it. Cain is about to do it when Abel himself in his angelic appearance, attended by Michael, are seen in the heavens, whence they sail slowly down. Abel addresses Cain with terror, warning him not to offer up his innocent child. The evil spirit throws off the countenance of Abel, assumes his own shape, flies off, pursuing a flying battle with Michael. Abel carries off the child.

DICKENS IN YORKSHIRE.

In the autumn of 1888 I noticed that the name on the watchmaker's shop opposite the King's Head at Barnard's Castle was Humphreys, not Humphrey. This may have been altered since, to conform more nearly to the title of Dickens's book, or can the difference have escaped the observation of your correspondent M. H. of last week?

J. Power Hicks.

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AN UNKNOWN WORK OF FRANCIS BEAUMONT.

British Museum, Jan. 23, 1894.

In Ayscough's 'Catalogue of Sloane MSS.,' vol. ii. p. 707, under the heading of grammar, occurs the entry "MS. 1708 [9]. 5. Sir Francis Beaumont. Grammar lecture." In revising the slips of a new index to the Sloane MSS. the other day, I came across this entry, and wishing to know something more of this Sir Francis Beaumont, I sent for Sloane MS. 1709, and found that it contained two lectures: 1, on Arithmetic, by Heneage Finch; 2, on Grammar, by Francis (not *Sir* Francis) Beaumont. The lecture occupies eighteen pages, numbered ff. 13–22 of the MS., and a very slight perusal of the contents serves to show that it was delivered in the hall of the Inner Temple, during the Saturnalia of Christmas, to the whole body of students by Francis Beaumont, Fletcher's friend. In Dr. Grosart's admirable sketch of Beaumont's life in the new 'Dictionary of National Biography,' he tells us that "Beaumont was entered a member of the Inner Temple, November 3rd, 1600, but no evidence remains that he pursued his legal studies." This lecture on Grammar certainly goes far to prove that he was intimate with every class of student, and fully versed in all their studies as well as in all their ingenious methods and tricks of avoiding their studies. He was evidently a marked character among his fellows, for he begins by saying, "I am commanded by the soueraigne power of his highnes our famous Prince of Templaria to frame this my lecture to the instruccion of all his obedient subiects," whom he divides into three sorts, "young Students, Revelers, and plodders." He adds there is a fourth class of subjects, viz., the "Ancients," but "yt hath pleased our soueraign prince out of his majesticall fauourablenes to banish for a space those members of his politique goverment." This, which might give a clue to the date of the lecture, seems to point to some split in the Temple as to the conduct of the revels, or to the choice of the Master of the Revels not being unanimous. He instructs the Reveller not to "make daynty to runn twenty or thirty pounds in a merchants booke if yt be but to learne the right writinge of Calimanco or some other new stuffe lately come over." According to Murray's 'New Dictionary,' "Calamanco or calimanco is a woollen stuff of Flanders, glossy on the surface, and woven with a satin twill and chequered in the warp, so that the checks are seen on one side only." The date of Murray's earliest quotation is 1592.

It is evident that fogs were as well known then and as unhealthy as they are nowadays, for Beaumont tells the student "yt shall not be amisse for him to complayne of the changeableness and foggyness of the citty ayre at his first comeing, whereby he was driven to take phisicke." He further advises the young student "to imploy.....his first quarter in the inritching of his eye with playes, nocions, and other strange sights, and yt wilbe a great help to the nymblnes of his galliard to visit often the pagan puppett playes, and to behold their fitchant anticks."

He bids the plodder purchase "that capacious cap wherein Ployden [Edmund Plowden], the King of Plodders, was wont to supp potage, or some other pritty relique of some other plodder since or before of famous memory."

He rails at the young student's "pronunciacion of vile speeches in vile plotts for want of experience in the first Christmas of his Studentship, as might be most playnly perceived in this ill-instructed hall the last Christmas in the most plodderly plotted shew of Lady Amity." This allusion, if it could be traced, would give the exact year of Beaumont's lecture. There are several other most interesting allusions to the social life of the time, such as plays at the Bankside Theatre, which are too long to note here, but which render it most desirable that this unknown work of an early dramatist should be published in its entirety.

Edward Scott.

Literary Gossip.

Messrs. Blackwood have just concluded an arrangement for the publication of a volume on 'English Literature under the Georges,' which the late Prof. Minto had prepared shortly before his death. The volume is being revised by Prof. Knight, of St. Andrews, and will shortly be published.

A new novel, 'The Rich Miss Riddell,' by Dorothea Gerard, the joint author of 'Reata' and author of 'Lady Baby' and other novels, will be begun in the February *Blackwood*. Among other contributions to the same number will be a further study in ghost-lore by Mr. Andrew Lang, the subject this time being 'Ghosts before the Law,' dealing with instances in which evidences from supernatural sources have come before courts of justice; a paper on 'Salmon Flies,' by Sir Herbert Maxwell, Bart.; and a further instalment of Sir Edward Braddon's sporting experiences in India, 'Thirty Years of Shikar.' General Sir Archibald Alison will deal with 'The Sea Power of Armed Europe.'

When the decease of Prof. Tyndall was announced no fewer than six editors of magazines telegraphed to Prof. Huxley for an article. Mr. Knowles was slightly quicker than the rest, and secured the prize.

The fourth volume of the Calendar of hitherto unpublished Records of Dublin, edited by Dr. J. T. Gilbert, is expected to appear early in February. The contents relate to the closing period of the Cromwellian government in Ireland and the years immediately subsequent to the restoration of Charles II. A Cromwellian census of Dublin is included in this volume, which also contains documents relating to the arrangements for the first Lord Mayor of that city, the formation of St. Stephen's Green, the establishment of an hospital and free school, and numerous other matters which came under the control of the civic authorities.

The list of subscribers to the Mommsen fund, which was presented to him on his jubilee, November 8th, 1893, has recently been issued; and the apparently unequal distribution of the English subscribers is quite remarkable. Oxford is represented by twenty-five names, Cambridge by Prof. Seeley alone. Is Cambridge so devoid of interest in German scholarship that only one of its scholars has put himself to the trouble of sending a contribution across to Berlin, or is it so intent on internal matters that it was wholly ignorant of the movement? The British Museum is represented by four names, the four Scottish universities by three (viz., Edinburgh two and Aberdeen one), and London by Sir Julian Goldsmid. The net result of the subscription, after all expenses were paid, was 26,545 marks; of which Prof. Mommsen has devoted 25,000 to the publication of the long-projected catalogue of all known Greek coins, while 1,545 remain for his disposal otherwise. The total number of subscribers was close on eight hundred.

The death is announced of Mr. F. A. Leyland, of Halifax. He was a contributor to Yorkshire literature, and was the author of a book on the Brontë family. He was at one period curator of the Literary and Philosophical Society's museum at Halifax. Mr. Leyland died on Saturday last in the eighty-first year of his age.

The Edinburgh Pen and Pencil Club propose to place memorial tablets on the houses in Edinburgh which have been the residences of distinguished Scotchmen. In carrying out the project they are aided by a contribution of 100*l.* from an anonymous donor.

Dr. Budge has edited for the Royal Society of Literature the Syriac text of the 'Discourses upon the Christian Life and Character,' composed by Philoxenus, Bishop of Mabbôgh, probably in the early years of the sixth century. Few of the works of this remarkable man have been printed. He was born at Tahal in Bêth Garmai about A.D 460, and he was ordained Bishop of Mabbôgh in 485. In 519 he was banished to Philippopolis in Thrace by Justin, and afterwards to Paphlagonia, where he seems to have been suffocated about 523. He was a zealous monophysite, a man of great learning, and his writings bear upon them the stamp of culture and eloquence. He was considered by Jacob of Edessa to be one of the best and purest writers of the Syriac language. He is best known as the author of the Philoxenian version of the New Testament, which was readily accepted and was very widely used in the Syrian Church. In a second volume Dr. Budge supplies an English translation of the discourses, and intends to print extracts from other unpublished letters and documents of Philoxenus which have reference to the chief events of the troubled life of their author. Messrs. Asher are to bring out the book.

The author of 'Mark Tillotson' has been commissioned to write a volume on Bohemia for the "Pen and Pencil Series" of illustrated volumes issued by the Religious Tract Society. He will make a tour (his seventh) in Bohemia in the spring, to study certain parts yet unvisited. The Society will also shortly issue a work by the same author upon 'A Great Forgotten Englishman,' being a development of some articles published in 1890.

The late Mr. John Wilkinson, of the firm of Messrs. Sotheby, Wilkinson & Hodge, has just died at the ripe age of ninety-one. He was born in Yorkshire, the second son of the Rev. J. Wilkinson, of Huggate, and, coming to London in 1821, he was eventually taken into the house of Sotheby & Co. as chief accountant, and in 1842 he was made a partner. During the next forty years he continued to wield the hammer, and in 1849 he sold the Stowe library and collection of engravings. His active career as an auctioneer may be said to have concluded about the time of the famous Beckford and Hamilton sales in 1882–4, the selling of which he shared with his partner Mr. Hodge, increasing age compelling him gradually to give up selling. He died at his residence in Harley Gardens, Kensington, and was buried on Saturday last at the Brompton Cemetery. Mr. Wilkinson having practically retired from business for some years, his death will not affect the conduct

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of the business in Wellington Street. Dying at so great an age, he had outlived all his contemporaries, but his funeral was largely attended. He always had a great liking for the theatre. He had known Edmund Kean personally, and he was naturally sceptical regarding modern acting. He was elected a Fellow of the Society of Antiquaries in 1856, and he also belonged to the Numismatic Society. In antiquarian research and also in literature he took a keen interest.

The next volume of the "Camden Library," which will be issued shortly, will be 'West Irish Folk-Tales and Romances,' edited by Mr. William Larminie. The tales have been collected orally by the editor, who gives the name of the narrator in each case. Several of the tales are also printed in phonetic Gaelic for the use of students.

The fourth edition of the late Dr. Scrivener's 'Plain Introduction to the Criticism of the New Testament,' which will be published shortly by Messrs. Bell, will contain much material left by the author. The Rev. Edward Miller is the editor. The enlargement of the work necessitates its division into two volumes.

The popular Norwegian novelist Hr. Jonas Lie has now settled down again in his old quarters in Paris after a lengthened visit to his native country. Before leaving Christiania a banquet was given in his honour, attended by leading citizens of every shade of political opinion, and he was taken back to his house with a torch-light procession of students. Jonas Lie's new novel 'Niobe' is now being translated into English by Mr. H. L. Brækstad, and will form a volume of Mr. Heinemann's "International Library."

Abdurrahman Pasha Rushdi, who formerly held some high appointments in the Egyptian Cabinet, is engaged on translating into French the well-known Turkish manual of ethics, 'Akhlák-i-'alái.' It is expected that the translation will be a great success.

A Société des Humanistes Français has been founded at Paris for the study of French, Latin, and Greek authors, and of literary history in general. A meeting will be held once a month for each of these four subjects. The first meeting is to be held next Sunday at the house of M. Gaston Boissier.

From the United States comes the news of the death of Miss E. Peabody, a sister-in-law of Hawthorne and author of 'Reminiscences of Dr. Channing' and other works, many of them educational. She introduced Kindergarten into the Great Republic.

The Parliamentary Papers of the week include West Africa, Lagos Interior Expedition (1*s.*); and Historical MSS. Commission, Thirteenth Report, Appendix, Part 7, MSS. of the Earl of Lonsdale (1*s.* 3*d.*).

SCIENCE

The Story of the Sun. By Sir Robert S. Ball. (Cassell & Co.)

There is no body in the material universe of anything like the interest and importance to us that the sun is; not even our own dwelling-place, which assuredly would not and could not be the abode of life without the vivifying influence of the solar rays, "the ultimate source," as Sir John Herschel remarks, "of almost every motion which takes place on the surface of the earth." But how greatly is our knowledge of the nature of the sun's action due to the discoveries made in recent years, and to the happy alliance which has been formed between chemistry and astronomy by methods of which no one had the slightest conception less than forty years ago! "The ancients," says Prof. Newcomb, "had a vague idea that it [the sun] was a globe of fire, and in this they were more nearly right than some of the moderns; but there was so entire an absence of all real foundation for their opinions that the latter are of little interest to any one but the historian of philosophy." The allusion here is, of course, to the idea, held even by great astronomers at the beginning of the present century, that the stores of light and heat by which the sun vivifies our world were evolved in its outer luminous region or photosphere, and that the interior, protected by the interposition of a heavy cloud-canopy, was a cool, dark, solid globe, its surface diversified with mountains and valleys, clothed, perhaps, with vegetation, and stored with inhabitants whose heads need not be below their shoulders, but placed like our own. It is true they could have no knowledge of astronomy, for even the spots could not have extended down to the surface of this hypothetical cool globe; but in other respects the idea seems to have been that they might have resembled terrestrial intelligences. "We smile," as Miss Clerke justly remarks, "at conclusions which our present knowledge condemns as extravagant and impossible"; the crude notions of some of the ancient philosophers "approached more nearly to what we now know of the sun than the complicated structure devised for the happiness of a nobler race of beings than our own by the benevolence of eighteenth-century astronomers." There is no body then respecting which ideas have been so revolutionized by the patient study of the last thirty or forty years (assisted, or rather made possible, by means of investigation of which Herschel had no more idea than Hipparchus or Copernicus had of the revelations of the telescope) as the great central luminary of our system.

Excepting as regards the spots and their motions, proving a slow rotation of the sun on his own axis, the only little modicum of knowledge really possessed until less than half a century ago respecting the sun's surroundings was derived from a study of total solar eclipses, which never last more than a few seconds; and until the eclipses of 1842 and 1851 it was quite an open question whether the so-called rose-coloured protuberances, now known to be mighty uprushes of highly vapourized matter from certain parts of the envelope to which the name "chromosphere" has been given, appertained to the sun or the moon.

No words of ours are needed to commend to the attention of all interested in astronomy an account by Sir Robert Ball of modern investigations of solar phenomena and action. In the work before us these are brought before the student in a way which cannot fail to be deeply interesting and instructive to him, whilst the number and excellence of the illustrations leave nothing to be desired in a method of teaching which is practically indispensable in a subject of this kind. Of course the author has not neglected to include and bring well up to date other knowledge of the sun pertaining to the "old astronomy," respecting his distance, size, &c., and the probable nature and direction of his motion through space, carrying with him his family of revolving globes, of which our dwelling-place is one of the smaller members. "Quo me, Bacche, rapis?" asked Horace; and we are now, with more hope of an approximately correct answer, putting the same query to the sun. The question, too, of the amount and distribution of its heat, and the way in which this is maintained, as well as its probable duration, has occupied much attention in recent years. Satan, whilst admiring the surpassing glory of the sun's radiance, hated, we are told, his beams, but it is our part rather to love them; and their study, as set forth in the work before us, cannot fail to be of the highest interest.

ATLASES OF INDIA.

It is tolerably safe to predict that no sensible traveller will go to India in future without providing himself with *Constable's Hand Atlas of India: a New Series of Sixty Maps and Plans*, prepared from Ordnance and other surveys under direction of J. G. Bartholomew, F.R.G.S. (Constable & Co.). It is really a *hand* atlas—a comfortable octavo which will go into a greatcoat pocket; each map is mounted so as to open flat across the double page, and there are sixty of them. After a general plan of routes to India, and charts of ocean currents during the monsoons, &c., we come to an admirable series of "physical geography" maps, showing the land-surface elevation, general features (forests, deserts, cultivated lands, &c.), geology, the temperature during (*a*) the hot and (*b*) the cold season, and rainfall during the dry season and "the rains." A very instructive population map follows, which tells at a glance the density in the different provinces, and this is succeeded by no less interesting maps of races and languages. Another feature which will recommend the atlas to a special class is the map of Christian mission stations, which are distinguished as Catholic, Anglican, American, &c., and cover the country like a violent rash of scarlet fever interspersed with the blue tattooing of the Roman missions. Nothing could be better done than the three maps of animal, vegetable, and mineral products, a study of which is worth more than a week of geographical treatises or encyclopædic articles. After all this we arrive at the ordinary or political maps, twenty-two in number, which begin with a general map of the political divisions; a capital military map, showing the districts and headquarters and forts of the presidential armies; and four useful railway maps, in which the names of stations are spelt according to the time-tables, and not according to the Hunterian reformed orthography: a very necessary distinction when it comes to taking tickets. The political map of India is shown in fourteen sections, and except perhaps in the very dense parts, such as Lower Bengal, the names and divisions are both full and clear. Indeed, it is marvellous how many names of towns have been got into so small a compass with the least possible sacrifice of clearness. Especially valuable just now, and "up to date," are the maps of the Pamir and Afghan fron-

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tiers, where people who are somewhat hazy about Hunza, and Gilghit, and Pishin may clear up their doubts in a moment; and the same may be said for the useful maps of Lower Burma and Further India (including Siam). The atlas ends with a score of plans of cities, including not merely the great presidential capitals, but Lahore, Delhi, Agra, Allahabad; the hill resorts of Simla and Naini Tal; Mussooree, Murree, Darjeeling, Ootacamund, and even outlying Srinagar, Rangoon, and Singapore. A full index of 170 columns completes this invaluable and most convenient work, upon which Mr. Bartholomew and Messrs. Constable are to be sincerely congratulated. Nothing *half* so useful has been done for many years to help both the traveller in India and the student at home. 'Constable's Hand Atlas' is a pleasure to hold and to turn over.

Sir William Hunter's *Atlas of India*, containing sixteen maps and complete index, with an introduction (W. & A. K. Johnston), is a much more commonplace affair. It contains only the usual political maps, and plans of Calcutta, Madras, Bombay, and Aden, and cannot, therefore, at all compete with 'Constable's Hand Atlas' for variety or novelty of arrangement and information. Its merits are great clearness and beauty in the drawing of its few maps, and very good printing and paper; but although on a larger scale than Constable's, there are fewer names of towns; on the other hand, the boundaries and rivers (in blue), and mountains (brown), are certainly more prominent and perspicuous. This atlas is of the orthodox folio form, which is inconvenient both for bookshelves and portmanteaus. Sir William Hunter has prefixed general introductions to the plates, the worst of which is that in an atlas nobody reads them, though they are well enough in their proper place. We presume "our only Gazetteer" is not responsible for the prospectus which informs us that "This Atlas has been prepared to meet the requirements of the Student, Tourist, Soldier, Educationalist, Man of Business, and the Missionary. The Government Survey 'Indian Atlas' has formed the basis of the Maps, the last editions only been [*sic*] used," &c. The soldier, however, will find no military map, the educationalist no map of races or languages, the man of business no charts of products, and the missionary no missions map. However, within less ambitious limits, these well-drawn, handsomely printed maps will be found serviceable by those who are not acquainted with the more comprehensive atlas already noticed.

SOCIETIES.

Royal.—*Jan.* 18.—Lord Kelvin, President, followed by the Treasurer, in the chair.—The Right Hon. James Bryce was admitted into the Society.—The following papers were read: 'The Homogeneous Partition of Space,' by Lord Kelvin,—'An Attempt to Measure Statistically the Number of Legitimate Births, compiled from Observations made at Budapest,' by Mr. J. Körösi,—'Results from Körösi's Natality Tables derived by the Method of Contours or Isogens,' by Mr. F. Galton,—'Appendix to a Communication termed "The Mechanical Equivalent of Heat" (*Phil. Trans.*, vol. 184, 1893),' by Mr. E. H. Griffiths,—'On the Transformation of Optical Wave-surfaces by Homogeneous Strain,' by Mr. O. Heaviside,—and 'On the Reflection and Refraction of Light,' by Mr. G. A. Schott.

British Archæological Association.—*Jan.* 17.—Mr. C. H. Compton, V.P., in the chair.—Miss Swann described a remarkable stone object which has been found in digging the site for the new city buildings at Oxford. It is in the form of a small font, with four shafts at the corners and a central one. It is only eleven inches high, and of early Norman style. It is supposed to be a chrismatory. The Jews' quarter was formerly in the part of Oxford where the find has been made.—Mr. Bodger sent for exhibition a series of Roman objects found at Peterborough, among which was a Roman colonial coin with a Greek inscription.—Mr. Oliver described some beautiful lamps of Roman date, mostly found in Syria.—Mr. Earle Way produced a great many objects, mostly of Roman date, which have been discovered on the site of the tennis court of the Old Marshalsea Prison, Southwark, which is now being covered with new buildings. Traces of piling indicated the position of an ancient water-course; and a boat-hook was found embedded in black mud. Many leaden spoons of sixteenth century date were also met with.—Mr. J. T. Irvine sent sketches of an interesting example of Norman ironwork at Leathley Church.—A Roman horseshoe of broad, flat form, found at Colchester, was described by Mr. Wood.—A paper on the parishes of Leeds and Bromfield, Kent, was read by the Rev. J. Cave-Browne. The various ancient buildings in the parishes, Battle Hall, the site of the Priory, and the mansion afterwards erected on part of it were described.—Another paper was then read on recent discoveries at Carnarvon, prepared by Mr. Sheraton. It was illustrated by photographs of the walls of the ancient Roman station, and of the recently opened timber roof of the church.—Mr. Cann Hughes described various antiquarian discoveries at Chester.

Numismatic.—*Jan.* 18.—Sir. J. Evans, President, in the chair.—Messrs. H. Goodacre, J. Ward, and M. P. C. Stroehlin were elected Members.—The President exhibited a specimen, thickly gilt, of the magnificent French medal cast at Lyons in honour of Louis XII. and his wife Anne de Bretagne. Though no examples in gold of the original issue of this medal are preserved, the present specimen is an early and finely executed cast in copper. Its only defect is that a small portion of it has been broken off, which, however, has been replaced by a reproduction of the corresponding part from the specimen in the British Museum.—Dr. F. P. Weber exhibited some small agates, cut so as to show the eye or eyes upon them, and commonly known as Indian "eye stones." These Dr. Weber was inclined to identify with the stones which are referred to by Nicolo Conti in his account of 'Travel in India,' in the fifteenth century, as "cats' eyes," and which he says were used as money in some parts of India. The stones now known as "cats' eyes" are quite different. If the so-called "eye stones" are in reality identical with the stones mentioned by Conti, they are, next to the "cowries," the commonest specimens now extant of an old non-metallic currency.—Mr. Hoblyn exhibited a penny of Edward the Confessor, struck at Hastings by the Moneyer Theodred; also a testoon and a shilling of Edward VI., countermarked with the portcullis.—Mr. Prevost exhibited specimens of Swiss *jetons d'escompte* representing values of 5, 10, 20, and 50 centimes.—Sir J. Evans read a paper on a small hoard of Anglo-Saxon sceattas, found near Cambridge, both inscribed and uninscribed. The writer was of opinion that some of them might belong to East Anglia rather than to Mercia. The uninscribed specimens bore much resemblance to certain coins of Eadberht and Alchred of Northumbria, and might probably be attributed for the most part to the earlier half of the eighth century, a much later date than that which has hitherto been usually assigned to them.

Zoological.—*Jan.* 16.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during last December.—Mr. Sclater exhibited and made remarks on a drawing of the head of a monkey (*Cercopithecus erythrogaster*) in the Paris Museum, forwarded to him by M. Pousargues.—Mr. Lydekker exhibited a painting of the head of a wild goat (*Capra ægagrus*) of unusual size.—On behalf of Mr. J. J. Weir, a specimen of the tsetse fly (*Glossina morsitans*) from the Transvaal was exhibited.—Mr. Tegetmeier exhibited a curiously barred variety of the common pheasant.—Papers and letters were read: from Mr. C. B. Mitford, describing an invasion of locusts observed at Free Town, Sierra Leone; Mr. C. O. Waterhouse had referred the specimens sent home to *Pachytylus migratoroides*; and a further extract from the same letter gave an account of the occurrence of the elephant in the district of Sierra Leone,—by Mr. R. Lydekker, on some of the principal objects observed during his recent visit to the La Plata Museum, calling special attention to the splendid series of remains of dinosaurian reptiles, of cetaceans, and of ungulates of three different suborders; and on some of the specimens of Edentates and of the gigantic birds of the genus Brontornis,—from Prof. W. N. Parker, on some points in the structure of the young of the Australian echidna,—from Mr. R. Trimen, on a collection of butterflies made in Manica, Tropical South-East Africa, by Mr F. C. Selous in the year 1892; of 166 species represented in the series, forty-four were stated to be of general distribution, and of the remainder (amongst which were nine apparently new to science) twenty-six were peculiar to the south-tropical area of Africa,—from Dr. A. B. Meyer, on a rare African monkey (*Cercopithecus wolfi*), accompanied by a coloured drawing,—and by Dr. A. Günther, on a collection of reptiles and fishes made by Dr. J. W. Gregory during his expedition to Mount Kenia. The collection contained examples of thirty-seven species of reptiles, nine of batrachians, and thirteen of fishes. Several species of reptiles were new to science, amongst which were two new lizards—*Bunocnemis modesta*, g. et sp. n., of the family Geckotidæ, with imbricate scales and large scattered conical tubercles on the hinder part of the hind limbs; and *Agama gregorii*, allied to *A. cyanogaster*, but with lateral, not tubular nostrils. Six new fishes were also characterized and named: *Chromis niger*, *Chromis spilurus*, *Alestes affinis*, *Labeo gregorii*, *Barbus tanensis*, and *Barbus taitensis*.

Philological.—*Jan.* 12.—*Dictionary Evening.*—Mr. B. Dawson, Treasurer, in the chair.—Mr. A. MacInnes was elected a Member.—Mr. H. Bradley made his yearly report on the progress of letters E and F, which he is editing for the Society's 'New English Dictionary,' and which were intended to form vol. iii., but now D and E are to be vol. iii., and F, G, H, vol. iv. Mr. Bradley had long finished E; of F, proof to "Female" had been sent out by the Clarendon Press, and copy to "Feral" sent in. Mr. Bradley thanked all his helpers; he said that the dictionary was a great co-operative undertaking, and, to his regret, its editors got all the credit of the work done for them by hundreds of collectors and sub-editors. He then dealt with the following words. "Flaunting Fabian," used by Nash and Florio, was an Englishing of L. *licens Fabius* at the Lupercalia. "Fake" seldom means "to steal." Vaux gives its many senses in his 'Slang Dictionary' of 1812. There is an older "feak, feague," Germ. *fegen*, to furbish up, to sweep, to plunder, to ill-treat. Rowlands has "a feaguer of roges"; the later dramatists use "feague [sweep] it away." "Fall," vb., has twenty and a half columns, and one hundred numbered senses; "fall," sb., five columns; it is not connected with σφάλλειν or *fallere*. "Falter" is not connected with "fault," whose *l* is late. "Family" occurs first in English with its Latin sense, a household of servants. In India it was used for a governor's staff of officers. "Fan," O.E. *fann*, L. *vannus*, was first a shovel or basket for throwing the corn up in the air to winnow it; the blowing notion did not come in till 1555. "Fancy" was first the perceptive power of the mind: 1722, "We know matters of fact by the help of impressions made on the Fancy." From this to the prize-ring was a great change. "Far" was used in the sixteenth and seventeenth centuries with negatives: "far unfit," "far impatient." "Farce," a comic performance, was the Fr. *farce*, stuffing, applied to words put between Kyrie and Eleison in religious services (L. *farcire*, to stuff out, interlard); then the interpolated comic words, or gag, put by actors into religious plays; next, a buffoon performance. "Fare" has passed from the strong conjugation to the weak, O.E. *faran* having lost its past tense and participle, and the weak *feran* having supplied them and lost its own present. "Farm," F. *ferme*, L. *firma*, a fixed payment (used by Chaucer in this sense), also a signature (whence our "firm" in business). From rent, "farm" passed to "lease," and then to a tract of land held on lease, to be cultivated. "Fast": my horse can stand as fast as yours can run: hold "fast," unflinchingly; run so, that is, quickly. "Fat," a vessel, vat: the Parker Society's edition of Grindal speaks of "fat images," which it defines as ones in relief. But the original has "stockes, or fate, images," &c. "Fated": "his fated armour," Dryden, is Ariosto's *armi fatati*, enchanted arms. "Father," O.E. *fader*: the *d* lasts to the sixteenth century, though *th* is used in two MSS. of the 'Cursor Mundi'; but the scribes knew the *th* was a voiced sound, and so left *d* to avoid the sharp *th* of "path." "Fathom" is the space of the outstretched arms: Dekker says, "thy Bride: she that is now thy Fadome." Curry "favel," now "favour," O.Fr. *favrel*, a fallow-coloured horse, which was taken as an emblem of dishonesty: in the Fr. 'Roman du Fauvel,' Fauvel is another Reynard the Fox. "Fear," vb., in O.E. meant to terrify; later, 1, to frighten; 2, to frighten oneself of something; 3, to be afraid; 4, to be afraid of a thing. "Feck" (Scotch), shortened from "effect," the amount, bulk, whole: Chaucer has "My purchas is th' effecte of al my rent." "Fee": O.E. *feoh*, cattle, property, money, is obsolete; the doctor's "fee" is the *fee* simple, fief, feud, L. *feodum*, which meant a stipend.

Meteorological.—*Jan.* 17.—*Annual Meeting.*—Dr. C. T. Williams, President, in the chair.—The Council, in their report, stated that the Society had made steady and uninterrupted progress during the year, there being an increase in the number of Fellows, and the balance of income over expenditure being greater than in 1892. They also reported that Dr. C. T. Williams, previous to vacating the

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office of President, had expressed a desire for the formation of a fund for carrying out experiments and observations in meteorology, and that he had generously presented to the Society the sum of 100*l.* to form the nucleus of a research fund.—The President in his valedictory address gave an account of the climate of Southern California. Dr. Williams visited this region in the autumn of 1892, chiefly with a view of investigating its present and future resources and its suitability for invalids.—Mr. R. Inwards was elected President for the ensuing year.

Institution of Civil Engineers.—*Jan.* 23.—Mr. A. Giles, President, in the chair.—The paper read was 'Tunnels on the Dore and Chinley Railway,' by the late Mr. P. Rickard.

Historical.—*Jan.* 18.—Sir M. E. Grant Duff, President, in the chair.—Mr. J. Tempest-Blanch was elected a Fellow.—A paper was read by Major M. A. S. Hume 'On Antonio Perez in Exile,' in which the career of this mysterious adventurer was minutely traced from contemporary State Papers in English and Spanish archives. Major Hume has several new theories with regard to such questions as Don Antonio's complicity in the political murder which compelled him to quit the service of Philip II., his relations with Essex, and the importance attached to his services by the French Court. The conclusions at which Major Hume has arrived in each case are supported by the evidence of original State Papers which he has recently discovered.—The paper was very favourably received by the meeting.

Bibliographical.—*Jan.* 15.—*Annual Meeting.*—Dr. A. W. Copinger in the chair.—The Honorary Secretary, Mr. A. W. Pollard, in his report announced that the number of members had risen to 185; and it was decided that after 210 members had joined there should be no further increase in the numbers of the Society.—It was announced that for the future, instead of the usual postcard supplying notice of meeting, a small news-sheet would be issued to members, containing notes and queries, report of last meeting, &c.—The Council and officers were re-elected, with the addition of Mr. F. Jenkinson, the Cambridge University Librarian.

Association for the Improvement of Geometrical Teaching.—*Jan.* 13.—Dr. R. Wormell, President, in the chair.—The report of the Council and the financial report having been read and adopted, the following resolution was passed unanimously: "That a terminal journal of elementary mathematics be published by the Association; that it be entitled '*The Mathematical Gazette*, a terminal journal for students and teachers'; that it be edited by Mr. E. M. Langley."—The following officers and Council were elected for the current year: *President*, R. Wormell; *Vice-Presidents*, R. B. Hayward, R. Levett, Prof. G. M. Minchin, and R. Tucker; *Treasurer*, Prof. A. Lodge; *Hon. Secretaries*, R. Holmes and C. Pendlebury; *Other Members of Council*, Mrs. Bryant, C. V. Coates, H. D. Ellis, W. J. Greenstreet, G. Heppel, Prof. W. H. H. Hudson, E. M. Langley, and Rev. J. J. Milne; *Auditor*, Prof. McLeod.—The following new Members were elected: Prof. B. Carrara, Messrs. H. Carr, H. H. Frost, R. Holmes, R. G. McKinlay, G. D. Tripp, and C. H. H. Walker.—A note by Mr. W. J. Greenstreet, 'On Herbart's View of the Place of Mathematics in Education,' was read in his absence by Prof. A. Lodge.—A paper 'On the Eccentric Circle of Boscovich' was read by Mr. E. M. Langley.—Mr. T. Wilson read a paper 'On a School Course of Mathematics,' suggesting an early introduction of students to spherical geometry, on account of its bearings on navigation and astronomy.

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 4.—'Religious Mosques, Tombs, and Temples of India,' Mr. B. W. Fraser.
— Institute of Actuaries, 7.—'The Tabulation of Facts for the Purpose of Investigating the Mortality Experience of Assurance Companies,' Dr. Sprague and Mr. J. Meakin.
— Institute of British Architects, 8.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Society of Arts, 8.—'The Detection and Measurement of Inflammable Gas and Vapour in the Air,' Lecture II., Prof. F. Clowes. (Cantor Lecture.)
— Geographical, 8½.—'A Journey through Iceland,' Dr. K. Grossmann.
Tues. Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Society of Arts, 8.—'The Adam Architecture in London,' Mr. P. Fitzgerald.
— Civil Engineers, 8.—Discussion on 'Tunnels on the Dore and Chinley Railway.'
— Anthropological Institute, 8½.—'The People of Morocco,' Mr. J. E. H. Meakin.
Wed. Society of Arts, 8.—'Californian Wines,' Mr. C. F. Oldham.
Thurs. Royal Institution, 3.—'Swift,' Canon Ainger.
— London Institution, 6.—'Some Optical Phenomena,' Mr. S. Bidwell.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Chemical, 8.—'Liberation of Chlorine by the Interaction of Potassium Chlorate and Manganese Dioxide,' Prof. McLeod. 'An Examination of some Recent Freezing Point Determinations,' Mr. S. U. Pickering. 'Salts of Hydracetic Acid,' Dr. Collie and Mr. H. R. Le Sueur. 'New Method of preparing Carbon Tetrachloride,' Dr. Collie.
Fri. Linnean, 8.—'Morphology of the Podipalpi,' Mr. M. Laurie. 'Freshwater Algæ of the West Indies,' Mr. W. West.
— Antiquaries, 8½.
— Society for the Encouragement of the Fine Arts.—'Literary Art of Walter Savage Landor,' Mr. W. E. Church.
Sat. United Service Institution, 3.—'Some Aspects of Coast Defence,' Lieut.-Col. J. H. J. Jocelyn.
— Geologists' Association, 7½.—Annual Meeting. President's Address on 'Geology in the Field and in the Study.'
— Architectural Association, 7½.—Party Walls,' Mr. E. Woodthorpe.
— Civil Engineers, 7½.—'Survey of the Valley of the Vardar and the Plain of Karaderia in Macedonia,' Mr. H. G. B. Campbell. (Students' Meeting.)
— Philological, 8.—'The Evolution of Gaelic Grammar,' &c., Dr. H. C. Gillies.
— Royal Institution, 3.—'Bookbinding: Its Processes and Ideal,' Mr. T. J. Cobden-Sanderson.
Sun. Royal Institution, 3.—'English Schools of Musical Composition,' Prof. W. H. Cummings.

Science Gossip.

The planet Mercury will be at greatest eastern elongation from the sun on the morning of the 26th prox., and will about that time be conspicuous in the evening in the constellation Pisces. Venus ceases to be an evening star early in February, will be in inferior conjunction with the sun on the 16th, and reappear as a morning star towards the end of the month. Mars is at great southern declination in the constellation Scorpio, and will soon pass into Sagittarius; throughout February he will not rise until between 4 and 5 o'clock in the morning, and never attain any great elevation in the heavens. Jupiter (after the loss of Venus) will be the principal object in the evening sky, being now due south soon after 6 o'clock in the evening, and even by the end of next month not setting until midnight; he will be in conjunction with the moon on the morning of the 13th. Saturn continues in the eastern part of Virgo, and rises about 11 o'clock in the evening, earlier each night; he will be in conjunction with the moon on the morning of the 24th prox.

Three small planets have been discovered by M. Charlois at Nice in the present month: two on the 8th and one (probably No. 382) on the 10th inst.

The forty-seventh annual general meeting of the Institution of Mechanical Engineers will be held on the evenings of Thursday and Friday next at 25, Great George Street, Westminster. The annual report of the Council will be presented on Thursday, and the annual election of the President, Vice-Presidents, and members of Council, and the ordinary election of new members, will take place on the same evening. The President, Dr. W. Anderson, will retire, and will be succeeded by the President elect, Prof. Alexander B. W. Kennedy. On Thursday a paper on the 'Research Committee on Marine-Engine Trials,' by Prof. T. Hudson Beare, will be read and discussed, as far as time permits; and a 'Description of the Grafton High-Speed Steam-Engine,' by Mr. Edward W. Anderson, of Erith, on Friday.

Messrs. Macmillan & Co. are going to publish a treatise on the 'Theory of Heat,' by Mr. Thomas Preston, Professor of Natural Philosophy in University College, Dublin. In this work, which is uniform with the same author's 'Theory of Light,' the science of heat is treated both in its experimental and its theoretical aspects. The whole subject has been kept in view rather than the requirements of any particular examination, and in his method of exposition Mr. Preston has endeavoured to interest the general reader as well as the specialist.

FINE ARTS

THE NEW GALLERY.

(Second Notice.)

To Matteo da Siena (1435-95) is ascribed Mr. C. Butler's *Virgin and Child* (No. 49), a charming illustration of the sweetest mood of Matteo. There is much that is characteristic of him in the dreamy languor of the face of the mother of Christ, on which the artist, who flourished late in his century, and might have known the boy Raphael, expended the best of his powers and sympathies, leaving little of them for the smiling and somewhat inane Child, who is supported on his mother's left arm. In her right hand she holds the model of a church, as if she had most to do with that institution. The features of the Virgin represent a fresh and original type, due to the painter's preference for a certain model, or an ideal which was new, and not a convention, such as was adopted by other artists of the time. It is instructive to turn back from this picture to Benozzo Gozzoli's *Virgin and Child* (43), which, although a cabinet panel, contains as much of his art and ideals as a huge altarpiece in fresco might exhibit. It is quite different from the Sienese rendering of the same subject, where a sort of archaism is affected by the painter and the figures are set in a flat gold ground. In all the faces in No. 43 are to be observed the highly individualized types of the painter, his noble expressions and new motives; and gay and harmonious colours pervade the piece. *Two Scenes from the Life of Christ* (42), ascribed to Duccio di Buoninsegna, the 'Call of SS. Andrew and Peter' and the 'Raising of Lazarus,' are distinguished by their dignified style. The conceptions and treatment of the subjects are quite as masculine as Masaccio's, and in many ways they illustrate the austere ideas and types of the earlier Sienese masters. Duccio was a younger contemporary of Cimabue, and yet we do not find in these panels the refined Greekish manner and taste of that painter nor Giotto's large sense of style. The art of the early Sienese is markedly distinct from that of the anonymous Florentine painter of the *Virgin and Child* (44) lent by Mr. Bryce, which, apart from its intrinsic merits, is especially interesting because it shows how readily the members of a school adopted the use of types of form, character, and thought, which became fashionable, so to say, in the ateliers they frequented. Conventions which exercised an irresistible influence were thus established, and this picture pointedly illustrates the tendency of the second-rate painters of Florence to run in grooves and to affect ideas and allusions which everybody understood. For instance, we find, even in this early production, the cardellino and the bitten pomegranate as emblems, as well as the more ancient manner of incising the Virgin's aureole with radiating rays, in order to suggest its lustrous tremulousness. The treatment of nimbi and aureoles in early Italian pictures has occupied some careful antiquaries, who have likewise given attention to the goldsmithery of the crowns and coronets of sacred personages, but the subject has never been worked out. A great deal of good material for studies of this kind is to be found in the pictures before us, but we are not at liberty to do more than call attention to it. Crowns and aureoles of this sort were highly popular among the artists of Pisa. The taste for them they shared with the Sienese, but the spirit was different.

The *Virgin and Pope Leo IX.* (53) is a most curious and not unbeautiful illustration of Florentine taste, and would be more so if time had not ill-treated it. In 'The Temptation,' the second portion of *Two Scenes from the Life of Christ* (56), lent by Mr. Benson, there is a great deal of spirit in the gaunt, black silhouette of the Evil One, very shaky in his legs, and much abashed by the majesty of the Saviour, who, in a peremptory way, bids him begone. The glimpses of the spires and fortified palaces of the Italian mediæval city at the foot of the group are most curious. Hardly good, or crisply touched, enough for Pesellino is the panel called *The Story of Joseph* (59). The *Battle Scene* (60) furnishes materials for the study of arms and armour. *Christ bearing the Cross* (70), by Berna da Siena, is a welcome contribution by Sir F. Leighton. The attitude of the kneeling Dominican in the foreground is true to the life, and the colour of this little gem of a picture by a rare master is most choice. *Valto*

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Santo di Lucca (71) is a large and fine work, inspired by the grandest motives. The noble figure of the royally draped Christ will remind the connoisseur of the mediæval, quasi-Byzantine Crucifixions in certain Flemish and Lower Rhenish churches, the origin of which traditionally refers to Constantinople and the Crusaders.

Before leaving the South Gallery, we may call attention to Mr. H. Buttery's *Virgin and Child* (73), by Benvenuto da Siena; No. 77, Pesellino's *Story of Joseph* (see No. 59); and the amazingly quaint and spirited *Saints of the Desert* (78), by A. Lorenzetti. It depicts, in a series of detached groups, a number of recluses of the Thebaid, each in his tent, cave, or rude shed or coracle. One of them has harnessed a lion to his wicker cart, and now sits in the vehicle comfortably reading, while his strange steed jogs onwards; another fat old monk is borne along in a palanquin by four stout and perspiring brethren. To one anchorite in a sort of barn a pious rustic gives a loaf; another queer-looking solitary is ensconced on an island of the river; there is a daring monk who rides a crocodile down the rapids; and, lastly, from behind Satan falls upon a negro saint under the palm trees, in the most cowardly manner, with a club. In this painting—one can hardly call it a picture—there are valuable materials for those who desire to study the ways and manners of those anchorites whose holds are still to be found in the towers of certain churches. Several Thebaids, as such paintings as this were called, are still in existence (see No. 79); this is the best of them. A contrast with this strange piece is furnished by Lord Lothian's *Coronation of the Virgin* (80), an excellent example of Filippo Lippi, and a still greater contrast is Dello Delli's *Triumph of Love* (81), which is about as pretty a piece of paganism as one could wish to see. It gives an excellent idea of those costly and ornate processions, or "triumphs," in which the Italians of the middle of the fifteenth century took even more delight than the Germans of the next age did in their imperial processions, such as the 'Triumph of Maximilian,' by Burgkmair, with its 135 prints, illustrated for all time. Of the same class are a number of pictures, formerly the fronts of *cassoni*, and now in this exhibition, most of which will amply reward attention.

That Lorenzo di Credi painted the portrait of *Politian* (83), in the West Gallery, is not rashly to be questioned, but as to its representing the famous poet that is quite another matter. Perhaps the bay-leaves and birds of the background suggested the name. It is admirably painted, and in a style more masculine and less smooth than Di Credi usually adopted; it is worth while to compare it in this respect with the 'Virgin and Child,' No. 593 in the National Gallery, a good cabinet example, and the over hard and defined 'Madonna' in the Louvre, No. 117. It seems to have been a matter of course that all painters who were goldsmiths as well worked in a smooth and sculpture-like manner, polishing the surfaces and modelling exhaustively all the forms they depicted; but in this portrait we miss the Leonardesque character Vasari commended in Lorenzo di Credi, who brought the honoured remains of his great master from Venice to S. Ambrogio's in Florence, where they now lie. Vasari's remarks on Di Credi's technique are decidedly curious, but his biographical data are not authoritative. Lorenzo worked in the Medici garden, and might, of course, have painted the portrait of the tutor, who was wont to walk there with a boy Medici leaning on each arm. Ghirlandaio painted "Messer Angelo Poliziano" among other scholars in the Ricci Chapel.

Quite after Mr. Burne-Jones's own heart—indeed, the very prototype of many of his pictures, but, of course, less developed, brilliant, luminous, and well studied—is the large picture in low tints of *Hylas and the Naiads* (84), which with good reason bears the name of Pietro di Cosimo. There is humour in the design of the nymphs. One of them offers Hylas a little dog, which is surely a quaint conceit; and the curious drawing of the girls confirms what Vasari said of Pietro di Cosimo. A certain rawness and harshness of surface and colouring are observable in this picture as they are in the 'Death of Procris,' No. 698 in the National Gallery, a good specimen of Pietro's manner and cast of mind; but the clumsy joints and some awkwardness in the attitudes, which ought to be elegant and graceful, are especially conspicuous in No. 84. *The Story of Cupid and Psyche* (85), as told in many scenes delineated on the front of a *cassone*, may well bear the name of Filippo Lippi, it is so full of beautiful fancy and incidents ingeniously thought out. Few parts of it are more charming than the bevy of fair maidens in the handsome car which belongs to a procession, a frequent feature in *cassoni* fronts, because the artists who painted them saw the advantage of filling the lengthy panels with long-drawn lines of figures, and because they could in this way illustrate the processions and masques which celebrated the wedding with which the *cassone* was connected. The landscape is exceedingly quaint.

A capital example of decorative painting is the *Marriage Feast of Perithous and Hippodameia* (91). The centaurs attending the guests and the musicians on our left are extremely well delineated. No. 97, the *Fight between the Centaurs and the Lapithæ*, is the sequel to this design. Both these examples came from the Barker Collection, and were lent by Mr. Austen to the Academy in 1880. It is more than doubtful if Signorelli had anything to do with them, and, good as they are, we fail to see in them that master's masculine style. The *Assumption of the Virgin* (94), full of romantic and emotional incidents, is attributed to Lorenzo di Bicci. The introduction (as part of the scene imagined by the artist) of a primitive picture of the Crucifixion with a gold ground, and the striking design of flying angels painted within the predella of the larger work, are noteworthy features. The execution is, now at least, a little heavy, but was not so originally, we dare say. Vasari says Lorenzo painted the subject and the incidents usually associated with it, such as the "Cintola," or reception of the girdle by St. Francis, on the façade of the convent of Sta. Croce at Florence. That before us may be an old copy of this mural painting, or the handiwork of Lorenzo's son, Bicci di Lorenzo, an inferior artist, who was quite capable of complications in design such as the introduction of the primitive 'Crucifixion' before us. Although in distemper on a panel, this curious picture has qualities which suggest that its original was painted out of doors and on a larger scale. It is, withal, the work of a mechanic of no great skill.

Lord Battersea's No. 95, ascribed to Filippo Lippi, is another picture of the class represented by No. 44, and it is open to the same remarks. It is a pretty piece, with which No. 102, *Virgin and Child*, lent by Mr. C. Ionides, may, for critical purposes, be grouped. The last is anonymous here, but it is commonly, we think, ascribed to Lippi; at one time it was attributed to Botticelli. They may all three be by the same hand, and, undoubtedly, they all alike illustrate the tendency of the Florentine School, when it had reached a transitional stage, to fall into grooves and to adopt conventional methods. By the time No. 44 was painted the cardellino and bitten pomegranate had become mere symbols, while the engraved and punctured aureoles before us had become mere patterns of varied device, not less uninspired than the faces of the Virgins, fair as they never fail to be in all the pictures. They owe little to the religious enthusiasm of the painters, and their naturalism, sweet as it is, has no life in it. They were doubtless done to order by very capable hands. Such works are so variously ascribed that we have a print of one (with a background of flowers like that of No. 102) which bears the name of the Aretino Spinello, c. 1316–1408! No. 44 is more safely awarded to the "Florentine School." At Liverpool is a 'Virgin and Child,' curiously like it, which bears, or bore, the name of Botticelli. The *Portrait of a Young Man* (99), no doubt the work of Pollaiuolo, whose name is attached to it here, depicts a smooth, girl-like face set in a frame of elaborately crimped golden hair, and most exquisitely drawn, with ivory-like carnations, and surface modelling which is marvellous for its finish and skill. In some respects its execution, which is more exhaustive and smooth than that of Pollaiuolo, reminds us of Antonello, who, born a decade and a half later than Pollaiuolo, developed in Italy his laborious training in the Low Countries, and cultivated the brilliance and deep clear tones of John Van Eyck. It has not, however, his sumptuous keenness in character reading. Cosimo Roselli has the credit of having painted the somewhat weak *Virgin and Child, with SS. Christina and Catherine* (101), but neither in spirit nor skill is it good enough for him. The *Virgin and Child* (100) is called after Ghirlandaio, but it is rather feeble, and does not affect his types.

The *Portraits of Count F. Sassetti and his Son* (105), from the Graham Collection, is by Domenico Ghirlandaio, and strongly reminds us of the striking group of portraits of an old man (with a very big nose) and his grandson, No. 1322 in the Louvre. There is the same indifference to beauty for its own sake, a slight taste for exaggeration, not to say caricature, identical handling and flesh painting, and an equal degree of finish in both these highly interesting groups.

MINOR EXHIBITIONS.

No fewer than eight exhibitions have been opened within the last fortnight, and in consequence it is impossible for us to notice any of them except in the briefest terms, although at another season the collection in the Grafton Gallery alone would deserve a greater share of space than we can afford for the whole of them. No doubt a large proportion of the pictures hung in Grafton Street are experiments in representation, more or less unsuccessful, of light and tone, and are deficient in form, solidity, drawing, and refinement. When their authors are wise, they aim at harmonies by means of low keys of tone and colour. But besides Mr. Albert Moore's pictures, there are several of considerable merit. The distinguished Belgian, M. A. Stevens, contributes *A Lady* (No. 13); a rather uncouth extravaganza, a *Little Girl with Doll* (82); and also a very superior work, *Lady Reading* (114). *The Tea Rose* (29), a damsel in a green jacket, and *Fin d'Octobre* (58) are characteristic specimens of M. Duez's painting in its most refined phase, yet they remain parts of pictures only. There is vivacity of expression in *Mrs. J. Morley* (36), by Mr. T. B. Wirgman; and his *Miss E. Walker* (38), although slight, is very good in flesh-painting and tone. The *Honesty* (40) of M. Blanche, a child seated near silvery flowers upon the floor, adequately represents an able tone painter and pastellist. Delightful as ever are the flowers, such as *Geraniums* (41), of M. Fantin-Latour. In a coarse and effective, but paint-laden way, sunlight on a rippling stream is given in the *Eel-Pots* (45) of M. E. Claus. See likewise his *Sunlight* (71), a better instance. Mr. Whistler's *Dark Blue and Silver* (49), though rather heavier and rougher than usual with him, embodies much of his sympathy for nature, and his rare sense of homogeneous colours and tones in perfect harmony. His *Violet and Silver* (56), a sea piece, is vigorous and harmonious. The *Portrait of T. Simpson, Esq.* (50), by M. T. Roussel, will command the attention of artists, and not a little of their regretful admiration. *The Model Resting* (52) of M. F. Fehr, a comely girl in a white

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dress with red sprigs, is most excellent as a piece of light and tone painting in a fresh, harmonious, and bright manner. A dog asleep in sunlight, called *The Sentinel* (60), by Prof. H. Zügel, of Munich, is more like a rough mosaic than an ordinary picture, still it is decidedly artistic and studious. Two pencil portraits of the *Duke of Rutland* (67) and *Miss V. Tree* (69), by the Marchioness of Granby, are finely and tastefully drawn. M. Aublet's *July* (102), a woman bathing in sunlight, will extend his reputation on this side of the Channel. M. L. Frederic's *Aurora* (132) is an ungraceful design; yet the idea is quaint, and the drawing is amazingly careful and laborious. It is as hard as metal.

A hundred drawings and pictures by Mr. Albert Moore confirm our sense of his rare merits, and his mannerisms seem less aggressive than we feared would be the case. His best things are in the Grafton Gallery, and the visitor cannot but be delighted with the greater number of them. They are so well known that we shall content ourselves with naming the leading works. These are *Cartoon on Brown Paper* (136), *Blossoms* (137), which was at the Academy in 1881, both of them fresh, graceful, and good; *Seagulls* (153), a maiden on a breezy shore; *Topaz* (154), two girls in white; *A Summer Night* (155), four draped girls; *Shells* (157), another shore scene, and the quasi-classic figure of a damsel; *A Dressing-Room* (166), a maiden binding her hair, charming in all respects; *Pomegranates* (169), painted in 1865, girls at a cupboard; *A Sofa* (178), and *Apples* (179). *Elijah's Sacrifice* (181), the Israelites bowing before the burning offering, was Albert Moore's first success, and excited the interest of artists in his future, although the Academicians hung it on high in the old North Room at Trafalgar Square. *Dancing Girl Resting* (184), 1864–5, is what Moore succeeded best in; *The Quartette* (188) is a famous piece he never surpassed. In the centre of the Sculpture Room is Mr. T. N. Maclean's *opus* in marble, called *Spring Festival* (356), after a picture of Mr. Alma Tadema's, which has been admired elsewhere; and in the Octagon Room the same sculptor's very sweet and graceful *Iona* (349), seated and reading a book.

At the Fine-Art Society there are no fewer than three exhibitions, the most important of which consists of water-colour drawings by Miss Kate Greenaway, one hundred and twenty examples such as half Europe and America have delighted in. They are, of course, charming, but as they do not differ from what Miss Greenaway has done before, there is no occasion for us to do more than name the best examples which completely represent the artist. They are the quaint and dainty *Little Girl in a Red Coat and Tippet* (6); *Ball* (14), charming groups of children at play; *Head of a Boy*, which has the sincerity and freshness of life (17a); *February, 1894, Almanack* (24), a maid leading a child by the hand; *By Apple Trees* (28), a delicious procession of little children and buxom girls; *A Baby* (34); *A Girl's Head* (47), the counterpart of 17a; *T took it, part of an Apple-pie Alphabet* (58); *Dancing for 'Under the Window'* (75); *Boy with a Basket of Apples* (92); and the never-to-be-forgotten *Jack and Jill* (106). A host of lovely English children prove that Miss Greenaway has lost none of her charm and taste. The manifest disproportions of some of her landscapes containing houses and figures indicate the present limits of her powers. Some of her cottages are rather too much in Mrs. Allingham's vein.—M. A. Parsons's "Drawings in Black and White," which are in the same rooms, are the originals of many clever, fresh, and sympathetic cuts published in magazines and books. They are at once pretty, competent, and interesting.—The Water-Colour Drawings of the Earl of Dunmore, made during his recent expedition in Central Asia, have more topographical than artistic interest. Indeed, the earl does not pretend to be an artist. Nevertheless his sketches give impressive ideas of the immeasurable solitudes which he visited, many of which have never been delineated till now.

In the Egyptian Hall, Dudley Gallery, Piccadilly, Mr. H. Quilter has gathered a considerable number of drawings, pictures, and what he calls studies of landscapes and figures, which show that he has delivered himself into the hands of his enemies, yet, among a number of crudities—some of which are as ugly as anything the New English Art Club has brought to this gallery—there are a few things that deserve welcome, such as *The Crest of a Hill* (64), *The Vale of Lanherne* (113), and *Evening at Polperro* (87). These exhibit an unusual sense of colour, harmony, and wealth of light, while a few others, less sympathetically painted, deserve praise for their composition. On the other hand, the huge canvas, modestly described as "unfinished," at the end of the room (for which Mr. Quilter has gone to the expense of a ponderous black frame, good enough for a Da Vinci), is simply a chaos of queer draughtsmanship, with not a feature or face in harmony with itself. The brushwork is grotesque, and pigments are in direful and dirty confusion. It is supposed to illustrate Rossetti's 'Rose Mary.'

At Mr. Graves's Mr. D. Adams's "Sporting and other Pictures" have been arranged in two handsome rooms. Although some of them are rather roughly and heavily painted, and the purity of many of their tints is not what it might be, the whole exhibit a true feeling for landscape on a large scale, a genuine love of the country, and an uncommon success in seeing strongly the general aspect of his subjects. This collection is sure to reward the visits of sportsmen of all sorts, and the pictures are singularly faithful to the scenes they represent.—At the Japanese Gallery, Mr. T. Ellis has formed a collection of clever water-colour drawings, illustrating "A Summer in Norway," bright, deft, and various, and, on the whole, good enough to mark a considerable advance on the artist's part.—Messrs. Virtue & Co. invite inspection of black and white and other drawings in Fenchurch Street, open to the public from the 29th inst.—At the Goupil Galleries, 5, Regent Street, Pall Mall, a collection of Japanese prints, by native draughtsmen of renown, will be on view next week.

THE NORTH WALL OF CHESTER.

One more tombstone has to be added to the long list of Roman inscriptions found along the North City Wall of Chester. The new discovery was made in the course of repairs needed for "Pemberton's Parlour," a tower towards the western end of the North Wall. The stone was found, not, like the majority of earlier finds, in the wall, but in the embankment of earth below its outer face. It is an oblong fragment, 12 in. by 32 in. in size, with three lines of 3-in. letters. It is perfect at the two ends, and probably at the top; but the lower part of the third line is fractured, and there may have been more below. For a sight of the stone and for a squeeze I am indebted to the City Surveyor, Mr. I. Matthews Jones.

Q DOMITIVS
Q F . CLA . OPTAT
VS VIRVNO

Q. Domitius, Q. f(ilius), Cla(udia tribu), Optatus, Virunno.....

The reading is certain: in line 1 the final s is worn; in line 2 r is apparently cursive. The man was presumably a member of the Chester garrison, and his birthplace may, perhaps, suggest his legion.

The fact of this inscription being found near the wall at the place where it was found is, perhaps, noteworthy. The North Wall of Roman Chester, so far as it has been traced, does not extend westward beyond Morgan's Mount, the tower next to Pemberton's Parlour on the east side. Indeed, it has been usually thought that the Roman wall here turned south. It is possible that the new find throws this view over. On the other hand, the stone was not found in the wall, and a hole made in the adjacent wall during the repairs revealed no sign of Roman masonry. We may, perhaps, remain in the belief that the west wall of Roman Chester began near Morgan's Mount.

F. Haverfield.

PROF. FLINDERS PETRIE AT COPTOS.

I.

Ballanah, Upper Egypt, Jan. 13, 1894.

In selecting Coptos for the field of his winter's campaign, Prof. Flinders Petrie gives another proof of his strategic talent as a general among the disciplined band of scientific excavators. Tradition points to Coptos as the spot where the Egyptian race first entered the Nile valley. The probabilities are certainly strong that an adventurous tribe from Asia, having reached the western side of the Red Sea, would strike inland from the shore east of Coptos, along the comparatively easy route that would have been known to the primitive inhabitants of the region. Arrived in the fertile land, watered by the great river, a quick-witted and industrious race would at once recognize its splendid capabilities, and thus the ancient civilization of Egypt would be started under conditions most favourable for its future development. Egyptian historians named Hierapolis to be the most ancient city of the empire, but this need not invalidate the claim of Coptos to be the earliest settlement of the first invaders. Hierapolis from its position would naturally become one of the most important centres of the rising civilization; this was shown by its being the seat of the college of priests, and as the historians were members of that body, they would be inclined to exalt the city to which they were attached by the closest of interests.

Besides the possibility of its being the cradle of the earliest known civilization, Coptos has claims to the attention of the student of Egyptian history from its being the point from which the caravans departed that were to bring the precious stones, the spices, the choice woods, the strange animals, and perhaps the images of strange gods, or the knowledge of divine mysteries, from the land of the East. Delicately sculptured bas-reliefs on the Temple of Hatasu, now being uncovered by Mr. Naville, place the wonders of this mysterious land vividly before our eyes. Possibly Prof. Petrie may show us some tangible remains of the actual objects or records of the men who conducted the caravans of the illustrious eighteenth dynasty Pharaohs. Coptos appears to have maintained its commercial importance during the periods of the Ptolemies and the Romans. It is the remains of these later times that Prof. Petrie is now laying bare, and they may perhaps occupy the whole of his time during the present season.

H. W.

Fine-Art Gossip.

The press view of the thirty-third annual exhibition of the Glasgow Institute of the Fine Arts is fixed for next Thursday. The evening conversazione will be held on the 5th of February.

It is our duty to record the death last week of Mr. Samuel Bellin, an able engraver, whose best-known plate is the very fortunate transcript from Miss S. Setchel's 'The Momentous Question' we mentioned in our last issue. As he was considerably more than eighty years of age at the time of his death, Mr. Bellin's labours had practically ceased quite a decade ago, when he quitted Camden Town, long a resort of engravers, where he had lived nearly half his life. His plates are exceedingly numerous, and

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whatever the merits of many of their originals, no doubt most of them were improved by him, as Miss Setchel's masterpiece was. They include 'The Meeting of the Council of the Anti-Corn Law League'; 'Christ and the Woman of Samaria,' after Mr. J. R. Herbert; 'Christ blessing Little Children,' after Mr. M. Claxton; 'The Prince Consort,' after F. Winterhalter; 'The Council of War,' after A. L. Egg; 'Cromwell at Hampton Court,' after C. Lucas; 'Cymon and Iphigenia,' after William Hunt; 'The Discovery,' after Girardet; 'The Gentle Warning,' after F. Stone; 'The Journey to Emmaus,' after Mr. F. Sant; 'Milton composing "Samson Agonistes,"' after Mr. J. C. Horsley; and 'The Salutation of the Aged Friars.' Besides these subjects, and others less noteworthy, Bellin engraved portraits of Sir W. (now Lord) Armstrong, Phillpotts, Bishop of Exeter, Sir C. Fitzroy, and others.

Archdeacon Farrar has been for some time engaged on a book to be called 'The Life of Christ in Art,' or by some similar title, which Messrs. A. & C. Black hope to publish this year. The object of the book, which will be abundantly illustrated, will not be to write a chapter in the history of art, or to enter into technical criticism on the works of the great masters, but to illustrate the manner in which art reflects and expresses the ever changing phases of Christian opinion on religious subjects. The author's intention will, in fact, be to show how great paintings illustrate both the character of the painter and the religious sentiments of the age in which he lived.

Mr. W. Holyoake, an artist who twice filled in a highly creditable manner the curatorship of one of the schools of the Royal Academy, died at Hampstead on the 17th inst., aged sixty years, and was buried in Highgate Cemetery. He was a student in the Academy, and since 1858 continued to exhibit there and elsewhere. Among his subjects were 'The Sanctuary' and 'Richard Savage.'

To return to the "Gainsborough," 'Portrait of Queen Charlotte,' No. 99 at Burlington House, let us say that the signature, "Thomas Gainsborough, 1794," is manifestly not an autograph of the artist's, and that he died six years before the date. As we remarked three weeks ago, the 'Portrait of the Hon. Mrs. Thicknesse,' No. 101, represents, we think, not P. Thicknesse's first wife, born Touchet, as the Catalogue says, but his second, Miss Ann Ford, well known in musical circles, who, it is certain, sat to Gainsborough before she married, while there is no record that the Hon. Mary Touchet sat to Gainsborough at all. Let us add that it goes in favour of our suggestion that the portrait shows no wedding ring.

MUSIC

THE WEEK.

St. James's Hall.—Popular Concerts.
Queen's Hall.—'Pagliacci' and 'Cavalleria Rusticana.' Bach Choir.

The present winter musical season is not remarkable for the number of performances, but musicians have so far been fairly well cared for, our record for this week including three or four concerts of more than average interest. There is already abundant evidence to prove that the new Queen's Hall supplies a distinct want in the matter of concert-rooms—the idea generally prevalent at first that the building was not central, and would therefore be inconvenient for amateurs, being erroneous. The interest taken in the performance in concert-room fashion of Leoncavallo's 'Pagliacci' and Mascagni's 'Cavalleria Rusticana,' on Saturday afternoon last week, was remarkable, even taking into regard the curious people who will not enter a theatre, but are eager to hear operatic music without scenic accessories. It is open to question whether a popular oratorio with a strong cast would have drawn such an immense concourse; and the event, therefore, affords further evidence of the correctness of our judgment expressed on previous occasions, namely, that modern operatic works may prove acceptable in the concert-room, because the scenic decoration for which they call is not always supplied satisfactorily in the theatre, and may, therefore, sometimes be advantageously left to the imagination. The executive force on Saturday was strong in all departments. Miss Ella Russell, Miss Grace Damian, Mr. Ben Davies, Mr. Edward Lloyd, Mr. Arthur Oswald, and Mr. Eugene Oudin are artists of high calibre, and the orchestra and chorus were large and efficient. Signor Armando Seppilli proved himself a competent conductor. The performance is to be repeated at an early date.

On the same afternoon, at the Popular Concert, Schubert's Octet was performed for the second time this season, with the same artists as on the previous occasion; and Mendelssohn's Sonata in D for pianoforte and violoncello, Op. 58, was played by Mlle. Ilona Eibenschütz and Signor Piatti. The vocalist, Miss Gwladys Wood, displayed expressiveness and even dramatic force in Handel's air "If guiltless blood," from 'Susannah,' and in *Lieder* by Schumann and Brahms.—Monday's programme was of a more interesting nature, commencing with Schumann's Quartet in F, Op. 41, No. 2, a work much neglected in consequence of the more attractive qualities of its companion in A minor from the same set, though the Quartet in F has sufficient beauty and originality to commend it to the notice of efficient performers on stringed instruments. The most important feature of the concert, however, was the first performance of a selection of five numbers of Brahms's newly issued Clavierstücke, Ops. 118 and 119. The first set contain four Intermezzi, a Ballade, and a Romanze; and the second, three Intermezzi and a Rhapsodie. On the present occasion the pieces played were the last two named from the first series, and two of the Intermezzi and the Rhapsodie from the second. Though it is a subject for regret that Brahms does not seem inclined to employ his genius any further on works of magnitude, it must be gladly admitted that in *genre* pianoforte pieces he is still a master. All those heard for the first time on Monday are full of poetic feeling, and one section of the Intermezzo in E minor is exquisitely beautiful. Brahms ranks not far in the rear of Schumann as regards this form of composition. Mlle. Eibenschütz had been asked by the master to interpret his latest utterances, and there can be little question that the excellent young pianist rendered them ample justice. Miss Liza Lehmann sang vocal pieces by "A. L." and Thomé with much charm; and the performance ended with Beethoven's Septet, which was given for the last time this season.

The Bach Choir has ever shown a healthy spirit of eclecticism in its work, and the fact that the great master whose name it bears was not represented at the first concert of the present season, which took place on Tuesday evening, should not entail censure, for at the next performance, on March 15th, his 'St. Matthew' Passion music will be given for the first time in London with the original German text, and the part of the Evangelist will be sustained by Herr Robert Kaufmann, who has acquired a high reputation in his own country in this particular *rôle*. The concert of Tuesday, however, consisted of a Mass in C by the conductor, Prof. Villiers Stanford, and the Grail scene from Wagner's 'Parsifal.' The first-named work was composed in 1891 and 1892 for the Brompton Oratory, and is dedicated, December, 1892, to Thomas Wingham, who died only three months later. It was first heard at the Oratory on May 26th last year, the feast day of S. Filippo Neri. The Mass, being primarily intended for the church rather than the concert-room, is not laid out on a large scale, each of the several movements being concise, though musicianship of a high class marks every phrase or section. There are some striking key-transitions in the "Kyrie"; some clever and effective fugal passages, without any lengthily developed fugue, in the "Gloria" and the "Credo," in accordance with the procedure of the older masters; and the principal theme of the "Benedictus" is instinct with melodic beauty. These are the most noteworthy points in connexion with the Mass. It was, on the whole, fairly well interpreted by the choir, orchestra, and principal vocalists, the last named being Miss Esther Palliser, Miss Marie Brema, Mr. W. Shakespeare, and Mr. Norman Salmond, the applause being as cordial as could be anticipated, taking into consideration the devotional character of the work. The lengthy excerpt from 'Parsifal' was rendered with impressive effect, Prof. Stanford adopting appropriately slow and judicious *tempi*, the choir and orchestra showing familiarity with their rather peculiar duties, and Mr. David Bispham, in the part of the guilty knight Amfortas—the only important solo character in this section of Wagner's final music drama—affording ample evidence of his fitness for this class of work. The intimation in the programme that the audience should not leave their seats before the conclusion of the performance was obeyed with strictness. A Bayreuth assemblage could not have shown closer attention.

Musical Gossip.

The list of the principal vocalists engaged for the Handel Festival in June next came to hand just too late for mention last week. Although some time-honoured names are conspicuous by their absence, the engagements may be regarded as judicious. The sopranos and contraltos are Mesdames Albani, Anna Williams, Emma Juch, Clara Samuell, Melba, Marian McKenzie, and Clara Butt; and the tenors and basses Messrs. Edward Lloyd, Ben Davies, Norman Salmond, Andrew Black, and Santley.

The performance of 'The Golden Legend' by the Royal Choral Society at the Albert Hall on Thursday last week was entirely successful, though the list of principal artists might at the first glance have been considered rather weak.

Miss Esther Palliser sang the part of Elsie with girlish charm and artistic refinement; Miss Marian McKenzie, Mr. Ben Davies, and Mr. Andrew Black were all satisfactory, respectively as Ursula, Prince Henry, and Lucifer; and Sir Joseph Barnby's choir once more proved its unapproached excellence in London.

There is every likelihood, according to present appearances, that the musical performances at the Imperial Institute will grow in importance. On Wednesday evening this week the pupils of the Royal College of Music gave an orchestral concert in the temporary large hall of the building, and in every sense the entertainment was successful. Under the admirable direction of Prof. Villiers Stanford very meritorious performances were given of Dvorák's fresh and genial Symphony in G, No. 4, Op. 88, Schubert's 'Rosamunde' Overture, and Liszt's 'Rhapsodie Hongroise' in D, No. 2. Mr. Charles Draper evinced much proficiency in Spohr's Clarinet Concerto in C minor, Op. 26, a work of little intrinsic musical interest, though well calculated to display to advantage a student's growing ability. Some measure of promise was also shown by Miss Jessie Scott, soprano, and Mr. Albert Archdeacon, bass, in airs by Gounod.

The attention of amateurs resident in the southern suburbs of the metropolis may be drawn to the series of concerts arranged by Mr. Arnold Dolmetsch to be given at his residence, "Dowland," Rosendale Road, Dulwich, on Tuesday evenings January 30th, February 13th and 27th, March 6th, April 10th and 24th, May 8th and 22nd, the programmes of which will consist of chamber music by composers of the sixteenth, seventeenth, and eighteenth centuries.

An erroneous report was current on Thursday that Madame Marie Roze was dead. We are happy to be able to state that the gifted artist is in good health, and is at present fulfilling an engagement in the north of the United Kingdom. The statement made in some papers last week that the once admired *basso profundo*, Herr Rokitansky, had also paid the debt of nature is equally incorrect, as he is alive and well.

PERFORMANCES NEXT WEEK.

Mon. Popular Concert, 8, St. James's Hall
Tues. Mr Richard Gompertz's Chamber Concert, 8.15, Princes' Hall
— Mr Arnold Dolmetsch's Concert, 8.45, Dowland, West Dulwich.
Wed. London Ballad Concert, 8, St James's Hall
— Concert of the Royal Academy of Music, 8, Imperial Institute
— Royal Amateur Orchestral Society's Concert, 8.30, Queen's Hall
Thurs. Subscription Concert, 8.30, Princes' Hall.
Sat Popular Concert, 3, St. James's Hall

DRAMA

THE WEEK.

Haymarket.—'The Charlatan,' a Play of Modern Life in Four Acts. By Robert Buchanan.
Royalty.—'A Gauntlet,' in Three Acts. From the Norwegian of Björnsterne Björnson. By Osman Edwards.

Hypnotism cannot be said to play a part in our daily lives sufficiently active to justify us in looking upon Mr. Buchanan's new drama as in any sense an actuality. That men cannot by force of will lure high-born maidens from their warm beds at dead of night to wander in their night-clothes through corridors and along ramparts, and finally to take refuge in the arms of their lovers or tormentors, is, it may be held, a subject for congratulation. Mr. Buchanan's hero has, like the second murderer in 'The Babes in the Wood,' a soft spot somewhere in his heart, and does not carry out in their entirety the designs he has formed. Another gentleman under similar conditions might not be subject to the same scruples, so, on the whole, frequent repetition of the experiment is hardly to be recommended. Philip Woodville, a gentleman of mixed English and Parsee birth, has met in India Isabel Arlington, niece to a peer and daughter of a colonel, an ardent explorer of Central Asia. After exercising over her some mesmeric influence, he follows her to England, and succeeds in forcing his way into her uncle's house. Here, with the aid of a confederate of the common adventuress type, he contrives to play upon the heroine and Lord Wanborough some hanky-panky tricks of so-called spiritualism by which they are greatly impressed. Though on the point of marriage with a young nobleman of Cabinet rank, Isabel cannot resist the too captivating Eurasian, who on the eve of his departure bids her come to his room. Sleeping and unconscious, she does his bidding, and in her night-dress enters with stealthy step his room. He locks the door behind her and gloats in imagination over his approaching triumph, while

> She sound sleeping, fearing no such thing,
> Lies at the mercy of his mortal sting.

The guardians of innocence watch over her. In answer to his queries, she avows her love for him with a sincerity and outspokenness that conquer his nature. A better self, undreamed of until now, arises and asserts itself, converting the wolf into a watch dog. Not only does he dismiss her, he finds for her means of escape when the door through which she entered is beleaguered. Going further still, he makes open avowal of his infamy and promises to pass away from her mind. Not wholly to the taste of Isabel is this scheme. Her objections to his methods of wooing are less serious than his, and she is inclined to regard his views as a trifle squeamish. Philip is inexorable, however. He will not marry her unless he is worthy of her, and she reluctantly allows him to go, hoping that he will not be too long in the discharge of his self-imposed and somewhat superfluous task. This is but an outline of his plot, in the filling up of which Mr. Buchanan is seen to more advantage than might be expected from its tenuity. The change of purpose on the part of the hero inspires no very active faith, and the future of a girl ready to link herself with a man such as he has shown himself is none of the brightest. The subordinate characters are, however, brightly sketched, some scenes of comic wooing are particularly telling, and the pictures of ecclesiastics and scientists are excellent. Much of Mr. Buchanan's dialogue is clever. Thus, though the piece is neither very sympathetic nor very healthy, it is likely to be a success. Mrs. Tree has not been seen to greater advantage than as the hypnotized heroine, and Mr. Tree gives a superb presentation of Woodville. Mr. Fred Terry, Mr. Nutcombe Gould, Mr. F. Kerr, Mr. C. Allan, Mr. Holman Clark, Miss Lily Hanbury, and Miss Gertrude Kingston contribute to the acceptance of the piece. Some of the characters are equally humorous and lifelike.

In its English dress Björnson's play seems unworthy of the reputation which preceded its arrival. It is more uncomfortable in subject than any work of Ibsen with which we are acquainted, and exaggerates, almost to the point of caricature, the provincialism with which Ibsen is rebuked. It is in many respects inadequate, and in all respects inconclusive. With the exception of the heroine, with the pretty name of Svava, Björnson's characters are all unpleasant and unacceptable. We scarcely know which is most so: Ries, a brigand without humour or distinction; Mrs. Ries, an elderly Niobe with a touch of Xantippe; or the Christensens, father and son, with their vulgar pharisaism and cynicism. Our Norwegian dramatists display, indeed, a most "plentiful lack of wit" and of humour, dwelling upon trivialities, and furnishing an absolute apotheosis of the commonplace. Miss Annie Rose's Svava was the best "creation" that lady has given us. Mr. George Hawtrey and Mr. W. A. Elliot were seen to advantage. The piece proved a failure, and the theatre has subsequently closed.

Dramatic Gossip.

In addition to the particulars supplied last week as to the forthcoming revival at the Garrick of 'Caste,' we may say that Miss May Harvey will play Polly Eccles, Miss Rose Leclercq the Marquise, and Mr. Abingdon, Capt. Hawtree. The cast, it is thus seen, will be wholly different from any previously assigned the play.

Mr. Toole is, we regret to say, once more disabled by his old enemy gout.

Sir Augustus Harris is now recovered from the serious attack of illness which all but disabled him during the production of the Drury Lane pantomime.

The *Cambridge Review* says that, although no definite decision has been come to, it seems pretty certain that a Greek play will be performed in the University next Michaelmas term.

Mr. Jerome K. Jerome's 'Sunset,' which has previously been seen in London, constitutes an attractive *lever de rideau* at the Opéra Comique. It is tender and touching, and furnishes room for some pretty acting. Miss Mary Kingsley, Miss May Nolon, and Mr. Lionel Wallace take part in a satisfactory performance.

'Penelope,' a musical rendering of the old Adelphi farce 'The Area Belle,' created some amusement as an afterpiece at the Royalty. Miss Kate Santley played the heroine with vivacity, and was well supported by Mr. George Hawtrey and Mr. Little.

In the course of a short speech at the close of the first performance of 'The Charlatan' Mr. Tree stated that his next novelty would consist of 'The Talisman,' an adaptation of a dramatic fairy tale in four acts, by Ludvig Fulda.

Mr. Haddon Chambers is engaged upon a new comedy, to be given at the Criterion by Mr. Charles Wyndham.

A drama by Mr. Sutton Vane, which will probably be entitled 'A Cotton Lord,' will, it is understood, be the next novelty at the Adelphi.

It is stated that the memorial statue in Glasnevin Cemetery, Dublin, in honour of Mr. Barry Sullivan will be unveiled by Mr. Henry Irving when he returns from his American tour.

To Correspondents.—R. P. K. S. J.—M. J. & Co.—A. J. C.—A. P. S.—C. A. & Co. J. D. D.—J. G.—T. R.—A. B.—received.

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LITERATURE

The Poets' Praise from Homer to Swinburne. Collected and arranged with Notes by Estelle Davenport Adams. (Stock.)

Though no one has ever been bold enough to affirm that painters are bad critics of painting, that sculptors are bad critics of sculpture, or that musicians are bad critics of music, the assertion that poets are bad critics of poetry seems to be accepted without challenge and without inquiry. The idea seems to be that in poetry the artistic egoism, by means of which all the genial forces of the poet are focussed upon his own artistic expression, is apt to disturb that judicial temper of the mind which confronts fairly all the various forms taken by poetic art. But if this is so in regard to poetry, must not the same be said of the arts one and all? No one has touched upon this interesting question with more sagacity than Baudelaire:—

"Tous les grands poëtes deviennent naturellement, fatalement, critiques. Je plains les poëtes que guide le seul instinct; je les crois incomplets. Dans la vie spirituelle des premiers, une crise se fait infailliblement, où ils veulent raisonner leur art, découvrir les lois obscures en vertu desquelles ils ont produit, et tirer de cette étude une série de préceptes dont le but divin est l'infaillibilité dans la production poétique."

No doubt the vagaries of the poets' criticisms of each other's work are often striking enough, but still, after making due allowance for them all, it could easily be shown that from Corinna (who said of Pindar that, instead of "sowing with the hand," he "sowed with the whole sack") down to Mr. Swinburne the best things that have been said about poets and poetry have been said by the poets themselves.

In this matter, however, the poets might, perhaps, be divided into two groups: those whose critical power moves so independently of their own creative impulse that the light they are enabled to shed upon the work of others is the white light of intelligence untinged by any subjective colour; and those who, when reading the poetry of their fellows, must needs draw upon the poetic riches of their own minds—must needs read into the poetry which happens to appeal to them qualities that do not really exist—and who in consequence, like the changeling elf-child in the story, turn the shards and pebbles by the roadside into opals and rubies by simply gazing upon them. Of the latter class no better example could be given than Walter Scott. When Scott characterizes the first stanza of 'Cumnor Hall' as the most musical stanza in the language, or when he calls upon Joanna Baillie to

> Restore the ancient tragic line,
> And emulate the notes that rung
> From the wild harp, which silent hung
> By silver Avon's holy shore,
> Till twice an hundred years roll'd o'er,

he does not surprise us in the least, for we know how he was blinded by the generous breadth of his sympathies—we know how his power of endowing others with riches that were all his own could disturb his judgment when writing about his contemporaries.

In the former class of poets, those who maintain an independent judicial insight, Goethe and Coleridge are of course the most noticeable, though even these are not always able to resist the impulse to shed over the work of their fellows a corona of beauty which is all the while a halo from a glowing sun within. Goethe could use words of praise about the insincere and often jejune work of Byron which, had they been used about the work of Æschylus, might have been in place. Coleridge could compare the influence of Bowles over his own mind to that of the great Spirit who

> —— erst with plastic sweep
> Moved on the darkness of the unform'd deep.

Still, no better criticisms of poetry have ever been uttered than those which have fallen at times from Goethe and Coleridge. Milton, we have every reason to believe, possessed the judicial temper in a high degree. His words about Shakspeare, uttered as they were in times so different from Shakspeare's and from ours, are alone sufficient to show this. The same may be said of Ben Jonson, the same may be said of Dryden, when either of them talks about Shakspeare. But what about Shakspeare himself? Have we any means of knowing where to place the master poet of the world in regard to the division of poets above described? Here we approach a subject upon which a volume might be written. All we know is that whenever he touches upon poetic art he is a great critic—nay, that he soars far above all other critics. Those lines in 'Timon of Athens' describing the marvellous and mysterious way in which poetry comes to the poet, he himself knowing not whence, save that it comes as the result of the impact of the external world upon his own soul, are enough to set Shakspeare at the top of all poetical critics:—

> Our poesy is as a gum, which oozes
> From whence 'tis nourished: the fire i' the flint
> Shows not till it be struck; our gentle flame
> Provokes itself, and, like the current, flies
> Each bound it chafes.

Of criticism of the work of his fellows, however, Shakspeare has but a single example, though this, to be sure, is one of the loveliest tributes in literature:—

> Dead shepherd! now I find thy saw of might;
> "Who ever lov'd that lov'd not at first sight?"

in which allusion is made to the well-known couplet in Marlowe's 'Hero and Leander':—

> Where both deliberate the love is slight:
> Who ever lov'd that lov'd not at first sight?

Although the editor of the compilation before us says that "purely dramatic poetry has been excluded from the scope of this volume," it would have been interesting had she, in this one case, seen her way to depart from her scheme in order to enrich her pages with Shakspeare's praise of Marlowe in 'As You Like It.' Who has not pondered over these lines, lost in a dream of great times when the literary arena glittered with the great and generous sword-play of great men? For among the many mysteries connected with the personality of Shakspeare none is more inscrutable, none is more teasing to the student's imagination than this, that at a time when commendatory verses were so much the fashion, this beautiful allusion to Marlowe was the solitary occasion when Shakspeare remembered in verse any one of his contemporaries. Was it because he could find no time to indulge in such exercises that he wrote no commendatory verses? No. Prodigious as was the work he achieved in his short life, both as dramatist and as joint manager of a theatre, he could still find time to write a great body of sonnets full of the laudation of some aristocratic youth unknown, but not a word about the great poets among whom he moved. Precious as are those beautiful sonnets of his, had a few of them been commendatory verses upon Marlowe, Dekker, Ben Jonson, would they not have been a thousand times more precious still? How many of the eulogies of the physical beauty of the traitorous youth who played him false could we not have spared for even one sonnet about Marlowe, showing that in the genial play of friendship and mutual commendation with which he was surrounded Shakspeare could take his part with the rest! If it were not for the fact that those contemporaries of Shakspeare who have written about him have always been inclined to praise his sweetness of disposition more even than his genius, the thought might sometimes come to us that the heart of the great poet was not so great as his genius. And a most unpleasant thought it would be, for though to write 'Hamlet' and 'Othello' is great, it is greater still to have the noble soul and the loving heart which, and which alone, give man the right to hope. Fortunately, however, it is not merely that Shakspeare's social charm seems to have struck his contemporaries more than his poetical genius; it is not merely this, but the terms of affection in which they all (except Greene) speak of him show that this social charm must have been the natural glow emanating from a nature of peculiar sweetness. What are we to suppose then? Was there, after all, a certain aloofness of disposition, making him a stranger to that "delight in praising" the work of his fellows which Landor says most truly is the sweetest of all delights? Why did he leave London, in the midst of his triumphs and his power, to go and study nature in the Forest of Arden, and unsophisticated man among the yokels of the Avon? Are there some poets who, notwithstanding all their love of poetic art, are so deeply impressed by the wonderfulness of Nature and the wonderfulness of man's life that literary aspiration

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and literary glory impress them in only a moderate degree? And if there are such poets as these, was Shakspeare one?

If, however, Shakspeare has left us no praise of other poets, the other poets' praise of him is fortunately abundant. Mrs. Adams devotes twenty-three pages to it. She inserts Matthew Arnold's fine sonnet, and several of Mr. Swinburne's still finer tributes to Shakspeare—notably that magnificent one 'An Autumn Vision,' where Shakspeare's all-comprehensive genius is likened to a rainbow with one foot on land and one on sea. Mr. Bailey Aldrich's stanzas are printed in full, and so is Browning's sonnet. Only a portion is given of Dr. Hake's daring sonnet in which he prophesies that, although in "the world's colossal poet"

> The science of the past was justified,

the time will come when even he will be no longer adequate to man's widening horizon.

The scheme of a collection of this kind is, of course, admirable; but the task of compiling it is no easy one. There were open to the editor two methods of treating the subject, by adopting either of which she might fairly hope to produce an interesting and a useful volume: the collection might have taken the form of an elaborate work of poetical reference, a concordance to "poetry in praise of poets," or it might have taken the form of an anthology comprising entire poems, or at least entire sequences inspired by the same subject. Mrs. Adams has endeavoured to combine the two methods, and if her success is only partial, this will account for it. In a book on such a plan it is, of course, absolutely necessary that poetical sequences should often be truncated, owing to the exigencies of space; but if this is carried too far, there may sometimes be a positive perversion of the sense of the passage. For instance, under Homer she gives us from Mr. Swinburne's 'Athens,'

> the starry
> Song of Homer.

Now, when the reader turns to the poem, he finds that the entire passage gives a very different idea from the one embodied in the extract; he sees that the image in the poet's mind was not so much the star as the water upon which the star shines.

Again, in selections of this kind the editor has to be guided in his choice either by the inherent beauty and truth of the thing said or by the acknowledged eminence of the poet who says it. Hence great knowledge of English poetry and great critical acumen would be required before an ideal selection could be made. In this respect, though the collection is on the whole good, and extremely accurate and careful, it still leaves much to be desired. We should have expected that the weakness of such a book would arise from the fact that, in order to make the selection as complete as possible, the editor would take the name of each illustrious poet and ransack English literature to find something said upon him by some other poet, and if nothing of value could be found, then to give something of no value rather than nothing at all. Mrs. Adams has not disappointed our expectation in this regard. Her anthology needs weeding. We need only refer to the case of a poet who in virtue of a few fragments of immortal verse is often placed by critics—and, as we think, rightly placed—at the very head of all lyric poets; we need only refer, we say, to her who in one quality is first among the poets of the world—first, without a second—in that rare verbal economy which is the very accent of passion when at white heat—Sappho.

Now, if there was any need to give something about Sappho, howsoever inadequate (which there certainly was not), the editor could, at least, have extracted a few lines from Kingsley's well-known poem 'Sappho,' which first appeared in 1847, in 'Yeast,'—lines such as these, for instance:—

> She lay among the myrtles on the cliff;
> And sighed for sleep, for sleep that would not hear,
> But left her tossing still; for night and day
> A mighty hunger yearned within her heart,
> Till all her veins ran fever; and her cheek,
> Her long thin hands, and ivory-channelled feet,
> Were wasted with the wasting of her soul.
> Then peevishly she flung her on her face,
> And hid her eyeballs from the blinding glare,
> And fingered at the grass, and tried to cool
> Her crisp hot lips against the crisp hot sward.

These fine verses are, of course, descriptive rather than eulogistic. But to write of such a poet as Sappho with any approach to adequacy would tax the best efforts of the best poets. The editor of the volume before us, besides half a dozen feeble lines by L. E. L., Dr. Croly, and Mrs. Hemans, gives us the following quotation from Smollett:—

> When Sappho struck the quiv'ring wire,
> The throbbing breast was all on fire:
> And when she rais'd the vocal lay,
> The captive soul was charm'd away!

The selection of verses upon Pindar is another case in point. Cowley, by his own 'Pindaric Odes,' has taken admirable pains to show that if there has been in England one man with less insight than all others into Pindar's methods, it is himself. Bad as are the verses of Pope upon Pindar—bad as are those of Prior, Young, Akenside, and the others given by Mrs. Adams—they are good beside Cowley's. But that is not saying that they should appear here. The entire section allotted to Pindar should be cut down to Mrs. Browning's fine lines in 'A Vision of Poets':—

> —— bold
> Electric Pindar, quick as fear,
> With race-dust on his cheeks, and clear
> Slant startled eyes that seem to hear
>
> The chariot rounding the last goal,
> To hurtle past it in his soul.

"Electric," though almost too modern a word for poetry, entirely denotes the specially Pindaric charm.

In the case of Sophocles the editor has been more fortunate. She prints Matthew Arnold's well-known lines, and a portion of Mr. Gosse's sonnet 'The Tomb of Sophocles,' a sonnet which would be among the finest of recent times if the poet had avoided the word "weird," a word which, thanks to the novelists, has ceased to be available in poetry.

We have no space to say a word about the nineteenth century poets. The modern masters of poetic eulogy among English poets seem to be Landor and Mr. Swinburne. But even their enthusiasm for the work of their brother poets is not more eloquent than Victor Hugo's. The anthology is confined to English poetry, otherwise we should have suggested in the next edition the inclusion of Hugo's lines on parting from Alexandre Dumas:—

> Tu rentras dans ton œuvre éclatante, innombrable,
> Multiple, éblouissante, heureuse, où le jour luit;
> Et, moi, dans l'unité sinistre de la nuit.

In such a collection it seems strange to have to look in vain for Mr. Lang's striking sonnets upon Homer, but of course no anthology has ever existed against which charges of omission could not be made.

Cornelii Taciti Dialogus de Oratoribus. Edited by W. Peterson, M.A., LL.D. (Oxford, Clarendon Press.)

Many who are interested in advanced Latin scholarship must have opened this volume with a feeling of regret that Prof. Peterson should have turned aside from his study of Quintilian without handling at least the more important portions of the first nine books of the 'Institutio Oratoria.' In particular, an edition of the first and sixth books from his hand would be acceptable. But the present work is so admirable in itself that, on a perusal of it, regret is modified, if not entirely removed. At the same time the subject-matter of the 'Dialogus' is so closely akin to that of the 'Institutio' that a short step will lead the editor back to his first love—a step which we hope he will not be long in taking.

Although the 'Dialogus de Oratoribus' has excited great interest on the Continent ever since its recovery from oblivion in the middle of the fifteenth century, Prof. Peterson is the first scholar who in this country has studied it with thoroughness. The unfortunately large number of English students (or should we say British students, in deference to the Scottish domicile of the editor?) who cannot make free use of German commentaries have had little inducement to read the treatise. Until recently, no better aids to its study were accessible to them than the old editions with Latin commentaries, which the progress of scholarship has rendered antiquated, at all events for all who are not scholars by profession. In 1887 M. Goelzer published a recension with French notes. The book, though it contained little that was original, was excellent in its way. It is, however, far surpassed by the edition before us, which should induce undergraduates to make acquaintance with a tractate which offers many points of interest. Its subject-matter deserves attention for its own sake, as presenting much that illustrates the condition of education and culture in the time of the first Flavian emperor. If the work is by Quintilian, it serves as an important prelude to the 'Institutio'; if by Tacitus, the comparison of it with his other works affords a fascinating field for inquiry.

Prof. Peterson's introductory essays are elaborate and interesting, whether they relate the history of previous endeavours to solve the problems raised by the treatise, or present the results of the editor's own independent inquiries. The question of authorship, which has attracted many scholars during the last four centuries, is amply discussed, and the balance is held to incline in favour of Tacitus. After examining the general structure of the dialogue, the pro-

fessor deals at some length with its style and language. German scholars have treated this subject with great minuteness, and their results are lucidly expounded by the new editor, with some additions from his own stores. But there is more freshness in the essay which is devoted to the extant manuscripts of the work. After setting forth very fully the critical history of the text, Prof. Peterson has much that is of interest to tell about a MS. in the Harleian collection, which was not unknown to preceding editors, but was not fully examined by them. It proves to have formed a part of the literary treasures which were gathered together by John Tiptoft, Earl of Worcester, the friend of Caxton, and one of the most eminent scholars of his age. He resided in Italy, and even taught at Padua, and his Latin style was so perfect that Æneas Sylvius wept over it tears of joy. Tiptoft was in Italy about the very time when Enoch of Ascoli is supposed to have brought from Germany the MS. from which all existing MSS. are derived, and it is not improbable that the Harleian codex was copied from it and brought to England by Tiptoft in 1460. Prof. Peterson's account of this Harleian MS. in any case proves its importance for the textual criticism of the dialogue. In constituting his own text he has displayed the ability and judiciousness that were to be expected from the editor of the Tenth Book of Quintilian. The manifold corruptions which all extant MSS. of the 'Dialogus' contain leave of necessity a wide field for conjecture, and will probably always prevent anything like a "textus receptus" from being constructed. Glosses and omissions are common, and words are so distorted that it is often impossible to emend at all without casting all consideration of the "ductus litterarum" to the winds. As a specimen of the difficulty of supplying omitted words, a passage in c. 32 may be taken, where "rhetorum officinis" is quoted from Cicero, but the MSS. have dropped the word *officinis*. If the parallel passage of Cicero had not been preserved, no critic would have lighted on *officinis* to fill the gap. In the present edition the text has been most carefully studied. The proposals of preceding editors have been weighed in a just balance, and where the professor puts forward suggestions of his own they are always scholarly, generally plausible, and sometimes really brilliant, as, *e.g.*, the proposal to read *vellicent* for *velint* in c. 37, and in c. 21 *alii omnes* for *alios*. Where the state of the text makes it possible, weight is given to the probability of readings from a palæographical point of view.

Attention may be called to one or two small matters. Tacitus cannot have written Tiberii, Gaii, Claudii, Vitellii, as the words are written in this text, all within the space of a couple of lines (c. 17). And surely *ae* before a vowel is an impossibility (c. 12). Perhaps we may be permitted to offer a few suggestions for the further amendment of this corrupt text. In chap. 35 difficulty is caused by the occurrence of *sed* where an adversative particle is out of place. Probably *scilicet* is the true word; when written by abbreviation it was often mistaken for *sed*; see, for example, Cic. 'Att.,' xiii. 33, § 4. At c. 19 we have "At hercule pervulgatis iam omnibus, cum uix in cortina quisquam adsistat quin elementis studiorum imbutus sit." It is hardly possible that *cortina* can be right. The application of the word by Ennius to the vault of the sky, and that by the author of 'Ætna' to the circle of the theatre, supply the nearest parallels, but they are quite insufficient. It is possible that Tacitus here imitated Cic. 'Fam.,' ix. 15, § 3: "Sedebamus enim in puppi et clavom tenebamus; nunc autem *vix est in sentina locus*." The phrase resembles one used by Lucian in the 'Jupiter Tragœdus,' c. 10: ἐν τοῖς ζευγίταις καθήμενον. There is an exceedingly difficult passage in c. 7: "habere quod, si non in alio oritur, nec codicillis datur nec cum gratia venit" (so the MSS.). Here *in* has most likely arisen from a repetition of the final *n* of *non*, and *alio* is a depravation of *ultro*. Maternus speaks in c. 29 of the dialogue concerning the mischief which young children receive from the society of the Greek nurses to whom they are abandoned. In the MSS. we find: "horum fabulis et erroribus teneri statim et rudes animi imbuuntur." The word *fabulis* seems to point to *terroribus* as the right lection; the allusion is to the horrors of Greek mythology. The last passage which we need mention is in c. 31. Messalla is pointing out that while some knowledge of philosophy is useful to the future orator, he need not be a profound thinker: "Neque enim sapientem informamus nec Stoicorum comitem." So Prof. Peterson, with most editors, but some of the MSS. give *eitem* for *comitem*, some *arte*, and some *civitatem*. The original reading may have been *Stoicum Catonem*. The mention of Cato gains in point from the reference at the outset of the dialogue to a poem written by Maternus which had Cato for its hero.

In Prof. Peterson's explanatory notes there is evidence of wide reading and special research, and the judgment shown in the interpretation of the text and in the criticism of divergent views is firm and sound. Omissions are rare, and statements open to doubt are rarer still, and not often of much importance. We shall first draw attention to a few points in notes on subject-matter. A note on c. 13 states (as had been stated in former commentaries) that the applause which was given in the theatre by the audience rising to their feet and cheering was regarded by the emperors as their own especial privilege. Reference is made to Suetonius and Pliny, but neither passage bears out the allegation, which possesses no inherent probability. Suetonius represents Augustus as angry when this kind of applause was accorded to his grandsons, not because his own privilege was invaded, but because the boys were young and had done nothing to merit an ovation. The assertion in a note on c. 24 that the practice called εἰς ἑκάτερα ἐπιχείρησις (arguing on both sides of a theme) was characteristic of the Stoic and Academic schools is questionable. To the Stoics the practice would be naturally abhorrent, and, so far as we remember, is not attributed to them by any ancient authority. There is a passage in Cicero where the exercitation is said to have been adopted by the Peripatetics, but even that is improbable. It was peculiar to the New Academics; hence in c. 31 Messalla says the Academics will teach the orator pugnacity. Again, at c. 17 it is alleged that the *tribunicia potestas* (the note has *tribunitia*) "had to be renewed to the emperor every year." This is surely erroneous. The tribunician power was granted once for all, and there is no evidence of any renewal, even as a matter of form. The fact that on imperial coins and in imperial inscriptions "trib. pot." constantly occurs, followed by a number indicating how many years had elapsed since the bestowal of the authority, proves not that the authority was annually renewed, but that the emperors chose to date the years of their reign by reference to the time at which they received the gift of supreme control over civil affairs.

The notes on language are full and careful. The nature of the 'Dialogus' makes it especially important that its language should be thoroughly compared with that of Cicero, Quintilian, and Tacitus (in his later works). This task has been excellently carried through. Naturally, however, there are gleanings still left to be gathered. At a good many points we miss Ciceronian parallels, particularly in the list of phrases given in the Introduction, pp. li *sq.* The correspondence of *sicut* with *ita* (c. 11) is certainly Ciceronian; so is *cotidianus sermo* (c. 32) and also *non...quidem* (c. 8); and phrases like *initium ortum est* (c. 11). For *te appare* in c. 21 might be quoted *te para* from Cic. 'Fam.,' 1, 7, and 9, 20. The dictum of Baehrens concerning *unus et alter* and *unus aut alter*, to which reference is made in a note to c. 21, may easily be shown not to hold for Cicero, nor indeed for other writers. The word *beatus* is not solely used by Cicero of persons (c. 19). The phrase *audire aliquem* for *de aliquo* is not entirely poetical (c. 7). Where in Plautus is the causal use of *quatenus* to be found? Lucretius should have been quoted for it. (Draeger, 'Hist. Synt.,' vol. ii. p. 680, strangely says that its first employment is in Horace.) A reader of the note on the substitution of *quominus* for *quin* in c. 34 would hardly guess from it that the confusion of the two particles is extremely common in Tacitus. The current derivation of *incitare* from *in* and *cita* is repeated in a note on c. 20, and the verb *cvitare* is quoted in support. The derivation may or may not be right, but it is not strengthened by an appeal to *evitare*, which (in the sense "to take the life out of") was manufactured by Ennius for the sake of a jingle in one of his best-known lines. Notes might have been given on the construction of *in locum teli repertus* (c. 12); on *aera et imagines* (c. 11); *non excitet* (c. 13); and *favor* (c. 29). There are some other places at which readers will feel inclined to seek for aid elsewhere.

In conclusion, we wish to state our opinion very clearly that this is a book to be heartily praised and warmly commended to the notice both of advanced scholars and of students.

The Story of Louis XVII. of France. By Elizabeth E. Evans. (Sonnenschein & Co.)

In 1884, under the pseudonym of Édouard Burton, Ed. Le Normant des Varennes published a work to demonstrate the identity of

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Baron de Richemont with the son of Louis XVI., and to expose as impostors not only Naundorff, but also Hervagault and Mathurin Bruneau. Six years later, we remember, he produced another book, strengthening the cause of his claimant by the argument that Richemont was identical with Hervagault and Bruneau—in fact, that the last Dauphin of France was, like Cerberus, three gentlemen at once.

Although apparently ignorant of M. des Varennes's labours, Mrs. Evans seems to have studied logic in the same school. She devotes two-thirds of an exceptionally tedious and ill-written compilation to her condemnation of the four pretenders already named; in the rest of the volume she argues that as not one of those men was the Dauphin, the "Lost Prince" could have been none other than Eleazar Williams, the son (or, as she will have it, the adopted son) of a half-breed Indian chief to whose family she herself belongs. Mrs. Evans is discreetly silent as to the manner in which the child was conveyed from the Temple to the United States. She simply presents to us an imbecile lad called Louis, who in 1795 was staying at Albany, New York, with a Madame de Jardin or Jourdain, a lady who said she had been maid of honour to Marie Antoinette, and who convinced her American friends of her royalist sentiments by her partiality for singing the 'Marseillaise.'

Whilst no link is given to connect the Dauphin with the Jardin boy, Mrs. Evans allows that "there is no positive proof that the" latter "was the same boy left with Thomas Williams," the half-breed Indian at Ticonderoga. Her "strong circumstantial evidence" amounts to the assertion that both the Albany and the Ticonderoga lads were imbeciles. Moreover, though she discusses at length the birth-marks and inoculation scars exhibited by her hero and his rivals, such imprints are not protected from piracy by any law of copyright. Hence it is well to know that in 1786 Capt. Coffin brought to Nantucket for his little daughter a large wax doll, a life-size model made, as he declared, "from a cast of the Dauphin taken when he was six months old," an experiment which ought, we think, to have ended the infant's troubles then and there. "As no duplicates have ever been heard of, the Captain's account is probably correct." Such reasoning is unassailable. The hair of the doll is straight, "the eyes dark, and the colour of the face like that of a mulatto." "It certainly resembles the portraits of Eleazar Williams." As the Dauphin's hair, eyes, and complexion were exactly the reverse of those of the doll, what stronger proof of the identity of Louis XVII. with E. Williams can possibly be required?

Though ten years old at the time of his abduction from the Temple, Williams had no recollection of that event, nor of his life in France, nor of his native tongue. The injuries inflicted on him by the cruel Simon had obscured his faculties. These were partially restored by a still severer injury to his head sustained when hunting with the Indians. Even after that fortunate accident the sight of an illuminated missal sufficed to render him temporarily insane. Eventually he became a missionary to and a trader with the Indians, and lived for upwards of forty years in happy ignorance of his illustrious birth. But King Louis Philippe had closely followed his relative's career, and dreaded lest Williams should learn his claim to the crown. So the astute monarch in 1841 sent the Prince de Joinville to America to give the missionary trader proof of his royal pedigree on condition that he would never use the knowledge. The Prince landed at New York; Williams was at Hogansburg in the same state. Each by a different route travelled far westward to meet at Green Bay, where were some Indian settlements. At first the missionary was as unable to credit the revelation made to him as he was unwilling to surrender the dignity to which he did not believe he had any claim. With many a canting ejaculation of bastard piety Williams writes in his journal:—

"To be informed that I had rights in Europe and one of these was to be the first over a mighty kingdom; and this right is demanded of me to surrender, for an ample and splendid establishment. The intelligence was so unexpected, my mind was paralysed for a moment.....A splendid parchment was spread before me for signature, to be affixed with the stamp and seal of Louis XVI. After consideration.....it was respectfully refused."

The missionary utilized the occasion to observe "that as the Prince had placed him in the position of a superior, he must assume that position"; thereupon he held forth on the iniquities of the Orleans family, its participation in the death of Louis XVI., its attempts to defraud the poor missionary. "The Prince stood meanwhile in respectful silence." They parted with "affectionate adieus." Subsequently a letter from the royal secretary assured Williams "that if he should ever visit France he would be received by the Prince with pleasure." Our interest is excited. Is Louis Philippe, conscience-stricken, about to abdicate in favour of the half-breed Indian, or is the latter to be invited to a Borgian feast? "It was," says Mrs. Evans, merely "an intimation that if he should change his mind respecting the Prince's offer, an opportunity for the negotiation would be granted."

After this episode Williams for a time either forgot the mystery of his parentage, or else refrained from imparting it to others. The political troubles of '48 aroused him. In the autumn of that year "he called on Mr. Leavitt and informed him he was the Dauphin.....he appeared distressed and terrified in view of the possible consequences of the revelation." Why then did he make it? Soon the newspapers took up the tale. In 1853 Mr. Hanson, an American, made it the subject of a magazine article. A copy thereof was sent to the Prince de Joinville. With a falsity that must be apparent to all Mrs. Evans's readers, the Prince's secretary replied that the communications with Williams referred solely to the history of the French settlements in North America, and that the asserted revelation regarding the missionary's birth was purely imaginary.

But forty years have passed since then. It is quite time that the story should be again turned to account. Moreover the welfare of a friendly state is involved therein, for we all know how "the suspicion that the [French] nation had been deceived in the cruel abduction of the lawful king has undermined and overthrown every subsequent attempt to establish an enduring monarchical government in France." But it is never too late to mend, and when next France wants a ruler, she has only to apply to Louis XVI.'s great-grandson, *i.e.*, Eleazar Williams's grandson, whose address is Oshkosh, Wisconsin, U.S.A.

Great Public Schools. By Various Authors. (Arnold.)

At first sight this volume is chiefly remarkable for its want of proportion. For one thing, when Cheltenham, Clifton, Marlborough, and Haileybury are each made the subject of one or more chapters, it may very well be asked why nothing is said of Christ's Hospital, Shrewsbury, Wellington, or Uppingham, to mention a few of the omitted schools. In the second place, the space devoted to the different schools seems rather arbitrarily apportioned; it is only right, of course, that Eton should alone have four chapters, but why should Winchester be relegated to only one chapter at the end of the book, while Cheltenham occupies two and Harrow three?

The fact, of course, has been often observed, but it comes before the reader of this volume with special emphasis, that it is difficult to exaggerate the influence of the Rugby of Arnold over the public-school system of the last half century. All the four schools here noticed which have been founded since 1840—Cheltenham, Marlborough, Clifton, and Haileybury—have had Rugby head masters, and of the last three it may be almost said that they were colonies from Rugby, for besides Dr. Cotton and Dr. Bradley at Marlborough, Dr. Percival at Clifton, and Mr. Butler and Dr. Bradby at Haileybury, some of the ablest assistant masters at all three came from the Warwickshire school for schoolmasters, as it might almost be called. The main characteristic of this system, or at least the most important in its effects, has undoubtedly been the increased influence given to the boys themselves in the formation of their own standards and ideals and in the regulation of their own discipline. The extension and official recognition by Arnold of the prefectorial system, and that of captains of dormitories, &c., were, as he intended, the origin of this increased influence. It is common to assume, almost as a matter of course, that Arnold's system was right, and to forget to notice its attendant disadvantages. It is noticeable that every public school evinces a tendency to stereotype into one groove the characters of the boys who pass through it, so that at the university, for example, it is not generally difficult to distinguish a Rugby boy, say, from a Harrow boy, or a Marlburian from a Carthusian. Of course this result of *esprit de corps* is an excellent thing in its way; but where there are no other counteracting influences, such as the marked distinction between College and Commoners at Winchester or Scholars and Oppidans at Eton, there is a danger of the general tone of a school degenerating into a tyranny that crushes originality. This danger is rather intensi-

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fied under the Rugby system, for there is nothing so inelastic as a uniform schoolboy code pervading the school, and though the ideal is generally a manly one, and so far excellent, it is likewise exceedingly narrow. In this connexion Mr. Lyttelton, who writes one of the articles on Eton, seems to us to put very happily the chief reason why his school has been, and still is, the first and greatest of public schools. He admits

"that there is something to be said against any public school in favour of home education aided by day schools, and completed by university life. All public schools, even the greatest, have a tendency to exact from their members too much uniformity";

but, he continues,

"within a year or two of his arrival at Eton a boy learns to rely on himself in all matters not connected with work. Even in his work far greater liberty is accorded to him than in most other schools, and after two years he may do a considerable portion of it very much in his own way. If he prefers assistance the best teaching in the world is at his service, if he wishes solitude he can remain unmolested, provided that the results of it are satisfactory."

This paper of Mr. Lyttelton's on "Eton as a School" seems to us the best in the book, and altogether that and the other three on Eton—by Mr. Maxwell Lyte, the Rev. Sydney James, and Mr. Mowbray Morris—form far the most interesting series. There is, however, a strange slip in the last-mentioned article, which contains the following sentence: "Only one of *living* hands could really do it justice; only the hand which has drawn the beauty of Oxford, 'spreading her gardens to the moonlight and whispering from her towers the last enchantment of the Middle Age,' could do justice to the playing-fields of Eton." The slip is unaccountable because it is especially stated that all the papers were submitted to the authors for correction.

The most unsatisfactory article is the comparatively short notice of Winchester. In the first place, it is unfortunate that the gentleman chosen to write it, Mr. Frederick Gale, should have been there as long ago as from 1835 to 1841; for he, of course, belongs to a generation that knew not the Bishop of Southwell, and to-day it seems almost absurd to think of Winchester without connecting Dr. Ridding's name with it. For a different reason it is to be regretted that the article on Harrow, 1829–1889, should have been assigned to the Master of Trinity, as he is naturally too modest to say anything of his own success as ruler there during a large portion of that period. The Rugby of Arnold is adequately treated by Judge Hughes; and Mr. Lees Knowles dwells at considerable, though not undue length on Rugby games. The other articles are of varying interest, the least interesting being that on Haileybury, which is little more than a catalogue of events or a list of institutions. In the article on Marlborough we have detected one misprint: "Mr. Bell, the Head of the Modern School," should be "Mr. Ball"; and on the cover of the book, which is decorated with the arms of the different schools, the arms of New College are unaccountably substituted for those of Winchester. A word must be said in praise of the illustrations by various artists and from photographs; they add considerably to the interest of a distinctly meritorious production.

Poems. By Francis Thompson. (Mathews & Lane.)

If Crashaw, Shelley, Donne, Marvell, Mr. Patmore, and some other poets had not existed, Mr. Francis Thompson would be a poet of remarkable novelty. Not that originality, in the strictest sense, is always essential to the making of a poet. There have been poets who have so absolutely lived in another age, whose whole soul has been so completely absorbed by a fashion of writing, perhaps a single writer, belonging to an earlier century, that their work has been an actual reincarnation of this particular time or writer. Chatterton, for instance, remains one of the finest of English poets, entirely on account of poems which were so deliberately imitative as to have been passed off as transcripts from old manuscripts. Again, it is possible to be deftly and legitimately eclectic, as was Milton, for example. Milton had, in an extraordinary degree, the gift of assimilating all that he found, all that he borrowed. Often, indeed, he improved his borrowed goods; but always he worked them into the pattern of his own stuff, he made them part of himself; and wisdom is justified of her children. Now Mr. Thompson, though he affects certain periods, is not so absorbed in any one as to have found his soul by losing it; nor is he a dainty borrower from all, taking his good things wheresoever he finds them. Rather, he has been impressed by certain styles, in themselves incompatible, indeed implying the negation of one another—that of Crashaw, for instance, and that of Mr. Patmore—and he has deliberately mixed them, against the very nature of things. Thus his work, with all its splendours, has the impress of no individuality; it is a splendour of rags and patches, a very masque of anarchy. A new poet announces himself by his new way of seeing things, his new way of feeling things; Mr. Thompson comes to us a cloudy visionary, a rapturous sentimentalist, in whom emotion means coloured words, and sight the opportunity for a bedazzlement.

The opening section of the book, 'Love in Dian's Lap,' is an experiment in Platonic love. The experiment is in itself interesting, though here perhaps a little too deliberate; in its bloodless ecstasy it recalls 'Epipsychidion,' which is certainly one of the several models on which it has been formed; it has, too, a finely extravagant courtliness, which belongs to an older school of verse, as here:—

Yet I have felt what terrors may consort
In women's cheeks, the Graces' soft resort;
My hand hath shook at gentle hands' access,
And trembled at the waving of a tress;
My blood known panic fear, and fled dismayed,
Where ladies' eyes have set their ambuscade.
The rustle of a robe hath been to me
The very rattle of love's musketry;
Although my heart hath beat the loud advance,
I have recoiled before a challenging glance,
Proved gay alarms where warlike ribbons dance.
And from it all, this knowledge have I got,—
The whole, that others have, is less than they have not;
All which makes other women noted fair,
Unnoted would remain and overshone in her.

Finer, in yet a different style, is the poem 'To a Poet breaking Silence,' of which we may quote the opening lines:—

Too wearily had we and song
Been left to look and left to long,
Yea, song and we to long and look,
Since thine acquainted feet forsook
The mountain where the Muses hymn
For Sinai and the Seraphim.
Now in both the mountains' shine
Dress thy countenance, twice divine!
From Moses and the Muses draw
The Tables of thy double Law!
His rod-born fount and Castaly
Let the one rock bring forth for thee,
Renewing so from either spring
The songs that both thy countries sing:
Or we shall fear lest, heavened thus long,
Thou shouldst forget thy native song,
And mar thy mortal melodies
With broken stammer of the skies.

Next after these poems of spiritual love come certain odes and lyrical pieces: one, 'To the Dead Cardinal of Westminster,' modelled, as to form, on Marvell's great ode; 'A Judgment in Heaven,' in which we are permitted to see the angels "as they pelted each other with handfuls of stars"—the most clotted and inchoate poem in the volume; together with 'A Corymbus for Autumn' and 'The Hound of Heaven,' which are the finest things Mr. Thompson has done. Here, with all his extravagance, which passes from the sublime to the ridiculous with all the composure of a madman, Mr. Thompson has grappled with splendid subjects splendidly. He can, it is true, say:—

Against the red throb of the sunset-heart
I laid my own to beat;

but he can also say (with a solemn imagery which has its precise meaning as well as its large utterance):—

I dimly guess what Time in mists confounds;
Yet ever and anon a trumpet sounds
From the hid battlements of Eternity,
Those shaken mists a space unsettle, then
Round the half-glimpsed turrets slowly wash again;
But not ere him who summoneth
I first have seen, enwound
With glooming robes purpureal, cypress-crowned;
His name I know, and what his trumpet saith.

Here, as ever, Mr. Thompson indulges in his passion for polysyllables—"the splendent might of thy conflagrate fancies," for example; but forced words are less out of place in poems which, in the best sense of the word, are rhapsodies, than in poems such as those on children, which fill the last section of the book, and in which one may read of "a silvern segregation, globed complete," of "derelict trinkets of the darling young," and so forth. The last piece of all, 'To Monica thought Dying,' is written in downright imitation of Mr. Patmore; but how far is it, in its straining after fine effects of sound, its straining after fine effects of pathos, from the perfect justice of expression which Mr. Patmore has found, in such poems as 'The Toys' and 'Poor Child!' for an equally perfect sentiment of the pathetic! That a writer who at his best is so fiery and exuberant should ever take Mr. Patmore for a model, should really try to catch even his tricks of expression, is very curious, and shows, as much as any other single characteristic, the somewhat external quality of Mr. Thompson's inspiration. A poet with an individuality to express, seeking for an individual form of expression, could scarcely, one fancies, have

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been drawn by any natural affinity so far away from himself and his main habitudes. Crashaw and Mr. Patmore—we come back to the old antagonism—can a man serve two such masters? Imagine Mr. Patmore rewriting, according to his own standard of composition, 'The Flaming Heart,' or Crashaw treating in his own way the theme of 'Deliciæ Sapientiæ de Amore'! Here and there, too, in Mr. Thompson's work, are reminiscences of Rossetti; as here:—

> Yea, in that ultimate heart's occult abode
> To lie as in an oubliette of God.

And the influence of Shelley is felt from the first line to the last. Yet, in spite of all this, Mr. Thompson has something, unquestionably, of "fine frenzy," not always quite under his own control; he amazes by his audacity, and delights by the violence with which he would fain storm Parnassus. His verse has generally fervour, a certain lyric glow, a certain magnificence; it has abundant fancy, and its measure of swift imagination. But the feast he spreads for us is a very Trimalchio's feast—the heaped profusion, the vaunting prodigality, which brings a surfeit; and, unlike Trimalchio, it could not be said of him, "omnia domi nascuntur."

Letters to Marco. By George D. Leslie, R.A. (Macmillan & Co.)

These letters, as we are told in the preface, are genuine communications—written at the dates they bear—to a brother Academician, Mr. H. Stacy Marks. They relate chiefly to the common objects of the southern counties, and even the numerous illustrations are, for the most part, only corrected reproductions of the pen-and-ink "scribbles" occasionally inserted in those letters; but there are some charming exceptions, such as the finished frontispiece of the author's old-fashioned residence at Riverside, Wallingford, and the two full-page views of the boathouse, as well as the one of the landing-stage; while some of the plants and flowers have evidently been drawn with considerable care. The portrait of a toad "from life" is creditable alike to the artist and the sitter—or rather *squatter*; and the cut of the two young swallows in the nest (p. 69) shows a strong power for seizing the characteristic attitudes of birds. In this respect, however, we think that the best proof of Mr. Leslie's observant nature is in his rough sketch of "Swallow tails and wing-tips" (p. 130), for, as he correctly points out, "the representation of the forked tail, without regard to what the bird is intended to be doing, has become, through long custom, a conventionality" with artists. Even Bewick erred, seeing that his bird is perched, for "a swallow uses his tail to check his flight, expanding it entirely in stopping, and partially in order to slack or turn, but at full speed it is as straight as an arrow. The tail acts both as a rudder and a break; at rest it is never forked out." We are also impressed with the accuracy of the author's remarks about the flight of the kingfisher, which has been compared to a meteor, "but plenty of time is afforded to mark well both the shape and varied colour of the bird." In corroboration of this we may observe that we once saw a kingfisher flying for some distance parallel to a South-Eastern train which was proceeding at the highest speed attained on the Reading branch, and there is nothing meteoric about that.

Sometimes Mr. Leslie takes his reader to the Kennett valley, or higher up the Thames, even to the watershed by Fairford, famed for its stained glass; and he describes with a few happy touches the quaint old inn at Lechlade, and, at greater length, the Elizabethan manor-house at Kelmscott, in which Rossetti formerly lived, and now the country abode of Mr. W. Morris. Bits of quaint folk-lore abound, such as:—

> "An Oxford friend of mine tells me of a curious name for woodlice current in Oxfordshire, namely 'God Almighty's pigs.' T. Tims, the 'Varsity bargeman, informed my friend that his mother cured him of whooping cough by giving him fried woodlice ground to powder, and he called them by the above extraordinary name."

Mr. Leslie also tells us that most of the large walnut trees so abundant in the Berkshire villages were planted about the time of the battle of Waterloo, to supply the deficiencies caused by the previous demand for the wood for gunstocks; but we think he is mistaken in estimating that few walnut trees live much over a hundred years. One of the most estimable features of this book is the true love of nature and the kindliness of heart that pervade it. Mr. Leslie noticed that in his boathouse, during a return of cold weather, numbers of swallows and martins huddled together in a row on a long bar near the roof; but the bar was of iron, and every morning he used to pick up three or four birds which had perished during the night, so, judging that the cold metal might be conducive to this mortality, he put up a wooden bar, "and the swallows much prefer it." And alluding to the damage caused to buds by the bullfinches, and the fact that a "brother-brush" in Surrey used to have these birds shot, he makes the following pertinent remarks, with which we must conclude our notice of this brightly written volume:—

> "The fact is, the general balance of power is well kept if Nature is not interfered with; but if once you begin shooting bullfinches you scare away the robins and tits, thereby allowing the lackey- and ermine-moths an undue advantage. I confess I do not like to hear of a brother artist who prefers a pint or two more of gooseberries or plums in his inside, or the threepence the fruit would produce in his pocket, to the sweet companionship of the birds in his gardens."

To this let us add that the man who "sows" charges of small shot among the branches of his fruit trees does more harm to them at every discharge than a bullfinch would do in a week.

NEW NOVELS.

A Superfluous Woman. 3 vols. (Heinemann.)

A novelist whose most obvious purpose in writing a story is to proclaim to a corrupt generation his (or her) convictions about things in general is probably very young, and certainly very inexperienced, both with regard to society as it is and to novel-writing as it ought to be. Most people have at one time or other been possessed with a desire to preach a sermon. Many have found reason on reaching mature years to be grateful that no opportunity was afforded them of giving public utterance to a series of platitudes, or of generalizations which experience often proves to have been founded on rare instances. The author of 'A Superfluous Woman' has preached her sermon—it is too feminine a discourse to suggest the male pronoun. Her text is the law of heredity, which is in itself not a new one. Her theme is the wickedness of a girl selling herself in marriage to a vicious and effete aristocrat, the product of a race "outworn" physically and morally. The subject also is familiar; so is the conventional hero, who is, fortunately for our generation, more often met with in fiction or in melodrama than in real life. So depraved a creature as Lord Heriot is at any rate hardly to be taken as the type of an English aristocrat of to-day, and all the expressions used about him have a fine old-world flavour. Jessamine Halliday's restlessness and vague enthusiasm are far more usual in modern life than the exceptionally undesirable marriage which she finally elected to make. A turbulent and hysterical young woman who runs away from the hollowness of her surroundings to lead a higher life in a station to which neither God nor man called her, is not likely to profit very much by the experiment. Jessamine in fact did not, but had sufficient saving grace to stop short of tying an honest yeoman farmer to herself and her whimsies for life. The last volume is full of lurid lights and coal-black shadows in which realities have little to do. Jessamine faintly recalls Miss Schreiner's immortal Lyndall at times, but she has neither the strength nor the poetry of that extravagant little spirit. The author shows some aptitude for writing, and would probably do much better with less indulgence in theory and more observation of life. A word of hearty praise must be bestowed on the charming binding with which the publisher has clothed the book. Its exterior is, at any rate, thoroughly artistic if the contents are not.

Britomart. By Mrs. Herbert Martin. 3 vols. (Bentley & Son.)

It is pretty clear that Mrs. Herbert Martin is no believer in the doctrine of heredity, otherwise she would hardly have ventured to endow her heroine with so many admirable qualities of which no counterpart may be found in either of her parents. Penrose Trevenna, however, is in herself a consistently drawn and interesting figure, and the history of her relations with her cousin illustrates with considerable skill how, in Steele's phrase, love may be a liberal education. The materials of the story are unpromising, and the situation out of which it springs is difficult and even painful. But Mrs. Martin has shown taste as well as skill in handling the successive developments of the plot, though the incidents themselves are artificially and even clumsily contrived. 'Britomart' is essentially a book that improves on acquaintance. The opening chapters are dreary and tedious, but the reader may be encouraged to persevere.

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The Red-House Mystery. By Mrs. Hungerford. 2 vols. (Chatto & Windus.)

Mrs. Hungerford may be congratulated on one point in her new tale: it is not written throughout in the present tense. Like her former novels, 'The Red-House Mystery' has a good deal of "love's young dream" (new style), but the supply of criminal interest is also large. It is not certain that many readers care about crime for crime's sake, as it were, unless of a very convincing sort. And they will not find this picture of it very effective or exciting in spite of the piling up of horror on horror. The hearth and home shared by the sinister Dr. Darkham and his "detestable" wife and "terrible" idiot son is a gruesome spot, yet neither it nor the murders and hauntings are sufficiently well considered and presented to be appalling. To properly shock the feelings a certain degree of belief is essential in the reader, and so much "bold advertisement" of the ugliness of human nature leads him to question the advantage of the procedure. Yet here and there are grim and vivid touches. The light relief is, however, the best thing about the story, and some of the secondary people are, in their way, amusing and cleverly drawn. We know of old Mrs. Hungerford's high-spirited and flippant young people, with their eye for the comic as well as the sentimental side of life—and these specimens of the genus are not very unlike their predecessors. When the dark, but not altogether mysterious criminal has been disposed of by the hand of retributive justice (in the person of the powerful seventeen-year-old idiot), the rest of the company are, for the most part, made happy with the right person.

Theories. By A. N. T. A. P. "Independent Novel Series." (Fisher Unwin.)

This is a clever book about a fairly trite subject. A woman full of raw enthusiasms and undigested crazes is mated to a good ordinary gentleman of a practical turn of mind, who is most patient in humouring her varying moods as long as he can, but is finally obliged to speak out, with what proves in the end to be the happiest result. It is not quite clear that the author would suggest the same moral as we have ventured to hint at in this short account of the story, but we are inclined to think that the husband is treated rather unfairly throughout; sufficient allowance is not made for the extremely trying circumstances of his case in having to deal with such a firebrand as his wife. But though it is rarely possible to approve of her actions, the sweetness and limpidity of her character, to which the encomium bestowed on Nathanael might be applied, are dwelt on with loving skill. As a foil to the heroine, Miss Hawth, who acts as chorus, is terribly effective; in fact, her dreary narrowness is, if anything, overdone. It might be said that Herbert Gower's position requires a little more explanation; but the Colonel, of whom there is hardly enough, is a delightful relief to the seriousness of the book: his History of Food is really a most brilliant idea worked out with considerable humour.

A Naughty Girl. By J. Ashby Sterry. "The Modern Library." (Bliss, Sands & Foster.)

There is enough incident in this story to make it amusing in a mild way, and rather too much coincidence to make it probable. But it is very slight, and the end is dragged out too long by unnecessary and uninteresting misunderstandings. Still the book is worth reading to while away a vacant half hour. For this reason Mr. Ashby Sterry may be asked another time not to indulge so much in what looks almost like log-rolling; in more than one instance sentences like the following occur: "While waiting she took up.... by.... [a recent novel is named], and found it a story of extraordinary interest. She was so absorbed in it," &c. Unless the books named be classics or recent books of overwhelming and incontestable excellence, which these are not, such sentences are in distinctly bad taste.

THE LITERATURE OF THE NEW TESTAMENT.

Biblical Essays. By the late J. B. Lightfoot, D.D. (Macmillan & Co.)—The most valuable of these essays are those that have been already published. The essay on St. John's Gospel puts the internal evidence for its genuineness as fully and clearly as it can well be put. The essays on the Epistle to the Romans are also an exceedingly able contribution to New Testament literature, and the second one demolishes the arguments of Hort in a masterly way. The essays that appear in this volume for the first time all belong to an early period of Dr. Lightfoot's career, and are taken from lecture-notes written between 1862 and 1872. We doubt if Dr. Lightfoot himself would have allowed their publication in their present form. Some of them, such as the one on the external evidence for the genuineness of St. John's Gospel, have been superseded by the investigations published in his 'Essays on Supernatural Religion' and in his 'Apostolic Fathers.' Others are fragmentary. But all bear marks of the thorough scholar and patient inquirer. They, however, require to be read with caution. Thus the martyrdom of Polycarp is set down in one place at 155 A.D., in another at 165, and no reference is made to the quite recent examination of the subject in the *Rheinisches Museum.* Similar inconsistencies and deficiencies are to be met with not infrequently.

The New Testament and its Writers: being an Introduction to the Books of the New Testament. By the Rev. J. A. M'Clymont, B.D. (Black.)—Mr. M'Clymont states in regard to the canon of the New Testament that its "extent was formally settled by the collective wisdom of the Church expressed through her Councils, first at Laodicea in 364 (if the genuineness of the decree on the subject be admitted) and at the third Council of Carthage in 397, when the very same books as are contained in our New Testament were declared to be canonical and the only ones that should be read in church." Mr. M'Clymont accepts the decision of the Council of Carthage, and throughout his book expounds, as if they were irrefutable, the reasons which have induced men of past times to regard each book of the New Testament as written by an apostle or under the direction of one. The reader would scarcely know that a contrary opinion in regard to any one of the books could now be entertained. When the author mentions an argument against the genuineness of any of them, it is to dismiss it as if there were no force in it. The book is thus one-sided from beginning to end, and the writer does not exhibit capacity to see the position of his opponents or to carry on original research. On the other hand, Mr. M'Clymont's work shows that he has read most of the books in the original languages which could be of use to him, and he evidently has spent much labour on the compilation of his treatise. He exhibits competent scholarship, and presents his opinions with great clearness. The book will prove most serviceable for those who wish to know only one side of the subject, but it is essential for their comfort that they do not read books of a contrary kind.

The Greek Testament. Edited by the Rev. E. Miller.—*The Gospel according to St. Luke.* Edited by H. R. Heatley. (Rivington, Percival & Co.)—This is a handy text-book. The Greek is beautifully printed; the notes really elucidate the text, and have the merit of conciseness; and the vocabulary is accurate, the misprints being few. There are two editors, a particular and a general, and there is no attempt to distinguish the work of each. The introduction bears no indication that the writer knows anything of the higher criticism. The notes show a curious admixture of High Church and Broad Church opinions. Thus the differences between the Gospels are pointed out. An apocryphal narrative of a demoniac miracle is quoted to illustrate a demoniac miracle in St. Luke as if they were both on parallel lines. And Christ's words "Thy sins are forgiven thee" are illustrated by the "Jewish maxim that no sick man is healed of his disease until all his sins have been forgiven." But in the note on our Lord's brothers three opinions are mentioned, and the first is summarily dismissed as wrong by the remark, "The first opinion contradicts a decision of the sixth General Council."

Canonical and Uncanonical Gospels, with a Translation of the Recently Discovered Fragment of the Gospel of Peter. By W. E. Barnes. (Longmans & Co.)—The object of this book is twofold: first, "to disprove the notion that the Gospels first became authorities in the fourth century A.C." (*sic*); and second, to show that "the *narrative* cannot be shaken, even if the usual authorities for it be proved to be more recent than we believe." Mr. Barnes has made a thorough study of his subject; he is competent to deal with it, and his book is interesting as containing notices of the recent contributions that have been made to the history of the Gospels. But he has striven to be concise, and the result is that he is often inaccurate. Thus, in his account of the 'Apology of Aristides,' he does not mention that it is known to us in three different forms, and that none of these can be proved to be the original. He quotes it as if his text were the original and there was no dispute about it, and he is particularly unfortunate in the passage which he has selected; for the texts of the Greek, Armenian, and Syriac forms differ widely from each other as regards the most important of the expressions contained in it, and probably all are widely divergent from the original. In almost every chapter there is something similar to this. Mr. Barnes acknowledges that he is not a dispassionate inquirer, and in harmony with this confession we find that his omissions and inaccuracies are in favour of his own opinions. Thus, in his account of the uncanonical gospels, he does not show to what extent the Gospel according to the Hebrews was used as Scripture. His remark is, "It is easy to overrate its importance." Again, he lays considerable stress on the evidence of Justin Martyr, and to bring out its value he adds, "Justin Martyr not only wrote before the year 180 A.D., but, according to some authorities, may have even died before 150 A.D." Mr. Barnes should not have made such an assertion as to the date of Justin's death without mentioning his authorities—for in all probability they are not authorities at all. But it is also a defect of the book that the reader must believe in Mr. Barnes, if he is to accept his reasonings, for a large number of the

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most important statements bearing on his arguments are given on his own authority. The faults of the book arise to a large extent from the form in which Mr. Barnes has embodied his materials. It is evident that, if he liked, he could produce a book on the subject that would not be open to some of the objections which we have brought against his present production.

SHORT STORIES.

As we recently took occasion to observe, the past year was less remarkable for the production of good novels than for an extension of the licence accorded to the modern novelist in treating of subjects which it was the custom until recently to let alone. Mr. Hubert Crackanthorpe's 'Wreckage' was in this respect a sign of the times, and now we have a lady, who calls herself "George Egerton," following as closely as she dares in his footsteps with *Keynotes* (Mathews & Lane). It is in some measure the latest pose of literary affectation, this strange desire to make Mrs. Grundy's flesh creep with questionable stories written in dubious English; and there is nothing to cause even a temporary flutter in the dovecotes of the discreet, for, in fact, those young persons, whether it be in prose or verse that they go about to shock the "big middle class," take themselves much too seriously. 'Keynotes' has a certain violence which does duty for strength, and a kind of tawdriness which masquerades as style. At the same time, despite much uncalled-for bitterness, it contains, here and there, the promise of better things. There are passages in 'A Cross Line' and 'Under Northern Skies' which reveal the true lover of nature, who can describe vividly what she sees hanging around her on the walls of that fascinating picture-gallery we call the world. But, for the most part, the reader is repelled by the peculiar tone of the writer's mind, and this feeling of repulsion at times deepens into sheer disgust, as when she speaks of a man who has had "a varied experience of the female animal," or of a woman "who was one bump of philoprogenitiveness." If that sort of thing does not leave a bad taste in the mouth, we should be glad to know what does; and 'Keynotes' is full of it, from cover to cover. The *femme incomprise*, when she goes on the war-path, is apt, we fear, to leave her good manners behind; she listens at key-holes, she treads on the reader's corns, she asserts her claim to the full enjoyment of the literary franchise, in an altogether too aggressive and noisy fashion.

In his preface to *John Ingerfield, and other Stories* (McClure & Co.), Mr. J. K. Jerome relates his distress when, on a former occasion, a serious story that he had written was mistaken for a bad attempt at humour, and so, to avoid a similar error, this time he is good enough to point out to us which of these stories are serious and which are not. It is unfortunate that a man of Mr. Jerome's ability should thus think it necessary to act as signpost to his own works, especially as in two of the cases this confession of weakness is quite misplaced. 'John Ingerfield' is a charming little story of indifference turned into love from devotion to a common cause of mercy, and to judge from the slender material of fact which the author seems to have had to go upon, he has been very skilful in the turning of his incidents and in breathing life into his characters. 'The Woman of the Sater' is a rather gruesome study of the growth of madness exhibited in letters from the madman. It certainly does not seem probable that a newly married man should have been afflicted in this particular way; still, granting that he was, the story is cleverly told. As for the other "serious" story, its serious meaning is so profound that we have been unable to plumb it. 'Variety Patter' contains a very funny story about a well-known lady of the music-hall, but in the 'Lease of the Cross Keys' more, one would think, could have been made out of the humour of the situation, which in itself, however, is not great.

RECENT BIOGRAPHY.

Annie Besant, an Autobiography (Fisher Unwin), is a book which does not call for lengthy notice in these columns, though it has a certain importance as a "human document," and is likely to be regarded by some as a sort of new gospel. Mrs. Besant admits that there is "a savour of vanity" in the task she has undertaken, and the vanity is conspicuous on every page, from the first, in which she is careful to inform us that her "baby eyes opened to the light" at 5.39 P.M. on October 1st, 1847, down to the last, in which we are assured that, as one of "those on whose heads the touch of the Master has rested in blessing," she "can never again look upon the world save through eyes made luminous with the radiance of the Eternal Peace." To members of the Blavatsky Lodge of the Theosophical Society, the leadership of which has devolved on her since Madame Blavatsky's death, it is, of course, satisfactory to know that even in infancy Mrs. Besant was "mystical and imaginative, religious to the very finger-tips, and with a certain faculty for seeing visions and dreaming dreams," and that every step in her life, through the forty years and more which passed before she was herself aware of her reincarnation, was a predestined movement towards the happy day in which her eyes were to be made luminous and radiant, and by a "flash of illumination" she was to know "that the weary search was over and the very Truth was found." It was to Mr. W. T. Stead that she owed this flash. One day he handed her Madame Blavatsky's volumes on 'The Secret Doctrine.' "Can you review these?" he asked. "My young men all fight shy of them, but you are quite mad enough on these subjects to make something of them." It is true that a fortnight before, as she says, "I heard a Voice that was to become to me the holiest sound on earth." But the Voice was unintelligible until 'The Secret Doctrine' had been read. That done, Mrs. Besant straightway became a Theosophist, and, sitting for about two years at Madame Blavatsky's feet as a disciple, was able to succeed to her apostleship. She now sees that she was a Theosophist in spite of herself and her ignorance all through her dreamy childhood and girlish aspirations to become a nun, her marriage, her association with Mr. Bradlaugh in the preaching of Atheism, and her association with the Fabian Society in the preaching of Socialism; and in furnishing a minute account of so much of her life as she thinks the world needs to know she endeavours to make it plain that all her past experiences and occupations were preparatory to the final stage of mental and moral development which she has at length reached, and on which she stands as on a rock. But as she is still only forty-six years old, with the addition of a few months, days, and minutes, and may, therefore, hope to live for another quarter of a century or so, affording material for at least one other volume of autobiography, and time for several other religious changes, she is, perhaps, rather rash in speaking so positively of her latest enthusiasm.

In *Some Memories of Books, Authors, and Events* (Constable & Co.) Mr. James Bertram, who died two years ago, put together a good deal of interesting gossip about his early experiences and acquaintances in Edinburgh. He was only thirteen when, in 1837, he was apprenticed to the proprietor of *Tait's Magazine*, and he rose to be managing clerk and cashier before he was twenty-one. He unwisely abandoned that safe employment to become a strolling player. But he soon returned to Edinburgh, and there he found occupation, first as a bookseller, and afterwards as a journalist and writer of books, his best-known and most important work being 'The Harvest of the Sea,' which is still an authority on European fisheries. Part of the information given in the present volume is rather trivial, but it tells us a good deal about William Tait and the bookselling and publishing arrangements of Edinburgh half a century ago, and something about De Quincey and other contributors to *Tait*, as well as about Blackwood, the Chambersses, and other friendly rivals of the enterprising and large-hearted tradesman in Princes Street. To De Quincey Mr. Bertram was often sent on errands as a lad, and the kindly treatment he received was characteristic of the amiable and unbusiness-like "opium smoker." Scott was before our author's day, but Mr. Bertram knew shopmen and printers who had had to do with the great novelist, and such chit-chat as he heard is here detailed.

Mr. Edward Verrall Lucas begins his preface to *Bernard Barton and his Friends* (Hicks) by a reference to 'Selections from the Poems and Letters of Bernard Barton,' with the memoir by Edward FitzGerald. That memoir, he observes, "for delicacy of style, justice of appreciation, and rightness of proportion is a model of what such memoirs should be; and to tamper with it is almost sacrilege." We thoroughly agree with Mr. Lucas; nay, we more than agree with him, for we would omit his "almost." The memoir is not very scarce, for it was largely subscribed for, and is priced pretty cheaply still in second-hand booksellers' catalogues; anyhow, if it is scarce, it might have been easily reprinted. We have noticed here many omissions, *e.g.*, the second letter to Mrs. Shawe and the first one to Miss Charlesworth, the exquisite passage at the bottom of p. 32 of the memoir, and the foot-note on p. 34. There is an interesting letter by Mrs. FitzGerald (the Quaker poet's daughter, who was born in 1808, and is living still) describing a call made by her and her father on Charles Lamb; and a pleasant fragment of a letter from Bernard Barton to a schoolgirl at Bury St. Edmunds. Otherwise the additions are of little value. To write about Major Moor (1769–1848), and not mention his 'Hindoo Pantheon,' is ridiculous; George Borrow here becomes "that indescribable man—humanist, novelist, linguist, pugilist, patriot, traveller, philosopher, and gipsy: in short one of Nature's focuses"!

OUR LIBRARY TABLE.

Days spent on a Doge's Farm (Fisher Unwin) shows that Miss M. Symonds possesses much of her lamented father's ability as a writer. Like him she has a distinct turn for description, and if there be an occasional touch of exaggeration, it may fairly be said that Mr. Symonds's sketches had the same defect. The subject of the volume is the management of an estate in the Basso Padovano, which came into the possession of a branch of the Pisani family in the fifteenth century. In 1735 the then owner of the estate, Alvise Pisani, was elected Doge, and consequently Miss Symonds styles it the Doge's Farm; but the reader must not on that account expect anything of historical interest in the book, which deals entirely with life on an Italian estate which has only been drained and brought under cultivation in the present century, although, to be sure, space is found for lively descriptions of excursions to Arquà and Padua and other places in the neighbourhood. Miss Symonds has a quick eye for everything picturesque, and she shows a genuine sympathy with the Italian character, with its strong points and its weak points; indeed, her volume gives promise of her attaining a considerable position as a popular author. The pity of it is

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that she has been tempted by buoyant spirits into forgetting the reserve a guest should practise, and has described at length, and in a tone that to some may seem cynical, the inmates of the Doge's villa and the management of the estate by her hostess, who, as the widow of the last Pisani, has faced with success the task, difficult for a foreigner, of improving and ordering a large estate. A young lady, even when inexperienced, should be careful to avoid the personalities of the new journalism, and we are sure reflection will show Miss Symonds that she has gone too far in the direction of making private life public property.

We have seldom come across a book which reveals more simple-minded enthusiasm in its writer than does *The Little Sisters of the Poor*, by Mrs. Abel Ram, published by Messrs. Longman & Co. It forms a history of the well-known order, which may be commended as a study of the Christian life even to those fierce Protestants who will not believe that any good thing can come out of the Church of Rome. Although not so modern as its rival the Salvation Army, the community of the Little Sisters is only fifty years of age, its founder is still living, and the nominal foundress, the first Mother-General, died only late in September last. That two seamstresses in a decayed town, a shepherdess from an oyster-catching village, and a little priest, whose income was 16*l.* a year, should have started a work which was to grow in half a century, without endowment, into a community possessing nearly three hundred separate religious houses, with a training school in which six hundred young women, called together only by their wish to practise obedience and charity in fortitude and humility, are learning to be working nuns, is what many would call a miracle. Let us at least concede that the system devised by the Abbé Le Pailleur was one which was needed by the Roman Catholic, if not by the whole Christian world. Mrs. Ram believes in the theory of miracle, and thinks that, by a series of direct interpositions of Almighty God and His saints, the poor have been fed with scraps suddenly created for that purpose, and twenty-franc pieces placed in the begging bags by angels in the shape of lovely boys whose footmarks were not to be found on the soft snow. There are, too, a good many prepared miracles in her book. A cow is wanted; a notice to that effect is tied round the neck of the statue of St. Joseph, and presently the cow walks in. But it is a kind friend in the town who drives it in; and even Mrs. Ram will admit that he may have heard that a cow was needed. Childlike, also, is the account of the punishments inflicted on the image of the patron saint when prayers to him have remained too long without an answer. But here again a little of the wisdom of the serpent on the part of the mother of the house in question peeps out, for it seems that the local benefactors of the community were allowed to know that the saint was in trouble, and why, and thus to receive a hint of what was expected, either of the saint or of them. This kind of half-jocular, half-mystic treatment of sacred themes is characteristic of the women of religious orders; but it must not blind Protestant readers to the beauty of the life they lead, nor to the charm of a book like that before us, which lets the public into its inner secret. It is painful to read of the persecution endured by the sisterhood at Edinburgh, where bills on the walls described the sisters as Antichrist, and they were frequently pelted by the mob, so that one died of her injuries and another was badly hurt. Are we, after all, much better than the Chinese? The book, which ought to meet with a success, is in sad need of revision. There are many errors, such as "warmed" for *warned* in a religious service, and so forth. A story is told of Lord Aberdeen in Ireland, in which either the date or the name is wrong.

Extremely pretty reprints of *Paul and Virginia* and of *The Gold Bug* of Poe have reached us from Messrs. Routledge. We presume the illustrations are produced by M. Guillaume in Paris.—A pretty volume, containing a selection from Hazlitt's *Spirit of the Age*, has been added by Messrs. Putnam's Sons to their "Knickerbocker Nuggets." Mr. Brimley Johnson contributes a sensible introduction.

Messrs. Sampson Low & Co. have added to their reprint of Mr. Clark Russell's novels *Jack's Courtship*.—Messrs. Macmillan have reprinted in a convenient shape Major Gambier Parry's venture in fiction *The Story of Dick* and Mr. James's excellent volume of essays *Partial Portraits*.—Messrs. Jarrold & Sons have issued handy reprints of *Once!* by Curtis Yorke, and *Bonnie Kate*, by Mrs. Leith Adams.

The *English-German Conversation Dictionary*, compiled by Mr. Jäschke and published by Mr. Nutt, is a useful little volume for the tourist.

The following London booksellers have forwarded their catalogues: Mr. Auvache, Messrs. Cross & Co., Messrs. Dulau & Co. (geology), Mr. Edwards (fair), Mr. Ellington, Mr. Glaisher, Messrs. Gowans & Son, Mr. Higham (theology, two catalogues), Mr. Irvine, Mr. Jeffery, Messrs. Luzac & Co., Mr. Maggs (good), Mr. May (fair), Messrs. Myers & Co., Messrs. Nutt & Co. (theology, part ii.), Messrs. Pickering & Chatto (elaborate and valuable catalogue), Messrs. Suckling & Galloway, Mrs. Tregaskis (handsome illustrated quarto catalogue), and Messrs. Wesley & Son (valuable library relating to Paracelsus and alchemy). The following country booksellers have sent us their catalogues: Mr. Pickering of Bath; Mr. Baker (five catalogues: one of poetry, one theological, one topographical, and one relating to railroads), Mr. Downing, Mr. Lowe, and Mr. Thistlewood of Birmingham; Messrs. Matthews & Brooke of Bradford (two catalogues, one of Mr. Briggs's library); Mr. Smith of Brighton; Messrs. W. George's Sons (good) of Bristol; Mr. Johnson of Cambridge; Mr. Murray of Derby (two catalogues); Mr. Baxendine, Mr. Brown (good), Mr. Cameron (good), and Mr. Clay (two catalogues, one of them classical) of Edinburgh; Messrs. Kerr & Richardson (fair) of Glasgow; Mr. Howell (good), Mr. Jaggard, and Mr. Potter of Liverpool; and Miss Millard of Teddington.

We have on our table *A Narrative of Further Excavations at Zimbabye, Mashonaland*, by Major Sir John C. Willoughby (Philip),—*The Siege of Plataea from Thucydides, Books II. and III.*, edited by J. M. Sing (Rivingtons),—*Julius Cæsar*, with Introduction and Notes by W. Dent (Blackie),—*The Industries of Russia, Siberia, and the Great Siberian Railway, and Manufactures and Trades*, by J. M. Crawford, Vols. I., II., and V. (King & Son),—*A New Chapter in the History of Labour*, by J. Keith, C.E. (Unwin Brothers),—*A Few Words about Drawing for Beginners*, by J. B. (Edinburgh, Douglas),—*Round the Works of our Great Railways*, by Various Authors (Arnold),—*Leif's House in Vineland*, by E. N. Horsford, and *Graves of the Northmen*, by C. Horsford (Boston, U.S., Damrell & Upham),—*Cartoons, Social and Political*, by Cynicus (59, Drury Lane),—*Short Studies in Character*, by S. Bryant (Sonnenschein),—*Antique Lamps*, by W. Cudworth (C. J. Clark),—*The Sunny Days of Youth*, by the Author of 'How to be Happy though Married' (Fisher Unwin),—*The Notions of a Nobody*, by T. T. Dahle (The Leadenhall Press),—*Clear the Track!* by E. Werner, translated by M. S. Smith (The International News Company),—*The Lifting of the Shadow*, by K. M. Eady (S.S.U.),—*Up among the Ice-Floes*, by J. M. Oxley (Nelson),—*The Browning Boys*, by Pansy (S.S.U.),—*Lucia's Trust*, by C. Shaw (Shaw),—*The Girls of Cliff School*, by G. Toplis (S.S.U.),—*Scarlet Town*, by H. M. Poynter (S.P.C.K.),—*As We Sweep through the Deep*, by Dr. Gordon Stables, R.N. (Nelson),—*Vulcan's Revenge*, by the Author of 'Choosing her Way' (S.S.U.),—*Paul and his Troubles*, by F. S. Potter (S.P.C.K.),—*The Child's Own Magazine*, Volume for 1893 (S.S.U.),—*A Storm and a Teapot*, by F. H. Wood (S.P.C.K.),—*The Church Monthly*, Volume for 1893 ('Church Monthly' Office),—*Dick's Water-Lilies*, by C. Temple (S.P.C.K.),—*The Silver Link*, Vol. II. (S.S.U.),—*All about a Five-Pound Note*, by H. Carlyon (S.P.C.K.),—*Various Verses*, by W. F. Harvey and Others (Hayman & Co.),—*Gold, the God, and other Poems*, by E. L. T. Harris-Bickford (Camborne, Harris-Bickford),—*Switzerland, Poetical and Pictorial*, compiled by H. Eberli (Zurich, Fussli),—*Recitations and Dialogues*, edited by M. T. Yates, LL.D.: Book I., *Junior*; Book II., *Senior* (Arnold),—*The World's Parliament of Religions*, edited by the Rev. J. H. Barrows, D.D., 2 vols. ('Review of Reviews' Office),—*The Truth of the Christian Religion*, by J. Kaftan, D.D., translated by G. Ferries, 2 vols. (T. & T. Clark),—*Symbolism; or, Exposition of the Doctrinal Differences between Catholics and Protestants*, by J. A. Moehler, D.D., translated by J. B. Robertson (Gibbings & Co.),—*The Christian Ethic*, by W. Knight, LL.D. (Murray),—*The Greatest Thing in the World, and other Addresses*, by H. Drummond (Hodder & Stoughton),—*The Gospel and its Earliest Interpretations*, by O. Cone, D.D. (Putnam),—*Fragments in Baskets*, by Mrs. W. Boyd Carpenter (Isbister),—*Die Medicin der Naturvölker*, by Dr. Max Bartels (Leipzig, Fernau),—*Versuch einer Reconstellation des Deboraliedes*, by C. Niebuhr (Berlin, Rühe),—and *Reproductions of the Woodcuts in the 'Dream of Poliphilus'* ('*Hypnerotomachia Poliphili*'), *printed at Venice by Aldus in 1499* (W. Griggs). Among New Editions we have *Hours with the Mystics*, by R. A. Vaughan (Gibbings & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Blake's (Rev. B.) How to Read the Prophets: Part 4, Ezekiel, cr. 8vo. 4/ cl.
Bonwick's (J.) Irish Druids and Old Irish Religions, 6/ cl.
Brooks's (P.) Addresses, with Introduction by Rev. J. H. Ward, cr. 8vo. 2/6 cl.
Denny's (E.) Anglican Orders and Jurisdiction, 12mo. 3/ cl.
Geikie's (C.) The Gospels, a Companion to the Life of our Lord, cr. 8vo. 6/ cl.
Knox-Little's (Rev. W. J.) The Mystery of the Passion of our Most Holy Redeemer, cr. 8vo. 2/6 cl.
Molinari's (G. De) Religion, trans. by W. K. Firminger, 2/6
Moss's (R. W.) From Malachi to Matthew, 12mo. 3/6 cl. (Books for Bible Students.)
Moule's (H. C. G.) Epistle of St. Paul to the Romans, 8vo. 7/6 cl. (Expositor's Bible.)
Shedd's (W. G. T.) Orthodoxy and Heterodoxy, a Miscellany, 8vo. 6/ cl.
Weizsacker's (Carl von) Apostolic Age of the Christian Church, trans. by Millar, Vol. 1, 8vo. 10/6 cl.

Fine Art and Archæology.

Ashdown's (C. H.) St. Albans, Historical and Picturesque, illustrated, 42/
Layard's (G. S.) Tennyson and his Pre-Raphaelite Illustrators, 8vo. 7/6 cl.
Men and Women of the Day, ed. by C. Eglington, Vol. 6, 42/
Modern Wall Decorations, 4 parts, 21/ net.

Poetry.

Argyll's (Duke of) The Burdens of Belief, and other Poems, cr. 8vo. 6/ cl.
Gosse's (E.) The Jacobean Poets, cr. 8vo. 3/6 cl. (University Extension Manuals.)

Bibliography.

Heron-Allen's (E.) De Fidiculis Bibliographia, being an Attempt at a Bibliography of the Violin, 3 vols. 42/ net.

Philosophy.

Hume's Enquiry concerning the Human Understanding, from Edition of 1777, edited by Bigge, cr. 8vo. 7/6 cl.
Marshall's (H. R.) Pain, Pleasure, and Æsthetics, an Essay, 8vo. 8/6 net.

History and Biography.

Creighton's (M.) History of the Papacy, Vol. 3, 8vo. 15/ cl.
Footman's (J.) History of the Parish Church of St. Michael and All Angels, Chipping Lambourn, 8vo. 7/6 cl.
Hazlitt's (W.) Conversations of James Northcote, edited by E. Gosse, cr. 8vo. 6/ cl.
Jekyll's (Mr. Joseph) Correspondence with Lady G. S. Stanley, 1818-38, edited by Bourke, 8vo. 16/ cl.
Lucas's (E. V.) Bernard Barton and his Friends, a Record of Quiet Lives, 8vo. 5/ net.
Murray's (D.) Japan, cr. 8vo. 5/ cl. (The Story of the Nations.)

Geography and Travel.

Lucas's (C. P.) Historical Geography of the British Colonies, Vol. 3, cr. 8vo. 7/6 cl.

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Philology.

Beame's (J.) Grammar of the Bengali Language, cr. 8vo. 6/
Marian's (A. C.) English-Swahili Dictionary, 12mo. 7/6 net.
Virgil's Æneid, Books 1-3, interlinearly trans. into English by J. Gibson, cr. 8vo. 2/6 swd.

Science.

Fries (B.) and others' History of Scandinavian Fishes, with Coloured Plates by W. von Wright, 2 parts, fo. 352/ swd.
Hall (H. S.) and Stevens's (F. H.) Text-Book of Euclid's Elements, Books 2 and 3, 12mo. 2/ cl.
Jeaffreson's (C. S.) Notes on Nursing in Eye Diseases, 2/6 cl.
Kempe's (H. R.) Engineer's Year-Book of Formulæ, Rules, Tables, &c., cr. 8vo. 6/ leather.
Morris (W. F.) and Oliver's (C. A.) Text-Book of Ophthalmology, 8vo. 25/ cl.
Rider's Technical Series: Modern Shafting and Gearing, by M. P. Bale, cr. 8vo. 2/6 cl.; Tree Pruning, by A. Des Cars, trans. by C. S. Sargent, cr. 8vo. 2/6 cl.; Practical Forestry, by A. D. Webster, cr. 8vo. 3/6 cl.
Tarr's (R. S.) Economic Geology of United States, 14/ net.
Vines's (S. H.) A Student's Text-Book of Botany (first half), 8vo. 7/6 swd.

General Literature.

Allen's (G.) The Scallywag, cr. 8vo. 3/6 cl.
Arbib's (E.) Maria, Countess of Saletto, trans. from the Italian by S. King, cr. 8vo. 6/ cl.
Black's (W.) Donald Ross of Heimra, 12mo. 2/6 cl.
Bourgeaud's (C.) The Rise of Modern Democracy in Old and New England, trans. by Mrs. B. Hill, cr. 8vo. 3/6 cl.
Penn's (G. M.) The Tiger Lily, 2 vols. cr. 8vo. 21/ cl.
Ingelow's (Jean) Very Young and Quite Another Story, 2/6
Morris's (W. R.) Misadventure, cr. 8vo. 2/ bds.
Price's (Rev. A. C.) Nature Teachings for the Young, Flowers and Bible Trees, 16mo. 2/6 cl.
Savage's (R. H.) For Life and Love, a Story of the Rio Grande, cr. 8vo. 2/ bds.
Vincent's (V.) The White Algrette, 3 vols. cr. 8vo. 31/6 cl.
West Irish Folk-Tales and Romances, collected and translated by W. Larminie, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Bouix's (C.): Acta Capitulorum Provincialium Ordinis Fratrum Prædicatorum, 15fr.
Renan (E.): Histoire du Peuple d'Israël, Vol. 5, 7fr. 50.

Law.

Makower (F.): Die Verfassung der Kirche v. England, 20m.

History and Biography.

Baumgarten (H.): Historische u. politische Aufsätze u. Reden, 10m.
Bouglon (E. de): Les Reclus de Toulouse sous la Terreur, 3fr.
Daniel (A.): L'Année politique, 1893, 3fr. 50.
Heinemann (L. v.): Geschichte der Normannen in Unter-Italien u. Sicilien, Vol. 1, 6m. 50.

Geography and Travel.

Foncart (G.): Madagascar, 3fr. 50.
Schrader (F.): Atlas de Géographie historique, Part 4, 1fr. 50.
Yung (E.): Sous le Ciel breton, 3fr.

Bibliography.

Dziatzko (C.): Beiträge zur Theorie u. Praxis des Bibliothekwesens, Part 1, 5m.
Hildebrandt (A. M.): Heraldische Bücherzeichen, Part 2, 4m.
Otto (G.): 20 Bücherzeichen, 4m.

Science.

Baumgarten (P.): Jahresbericht üb. die Fortschritte in der Lehre v. den pathogenen Mikroorganismen für 1892, Part 1, 8m.
Callou (L.): Electricité pratique, 5fr.
Camus (G.): Monographie des Orchidées de France, 40fr.
Joubin (L.): Les Céphalopodes, 15fr.
Villon (A. M.): Dictionnaire de Chimie industrielle, Part 8, 3fr.

General Literature.

Badia (E.): Les Italiens d'aujourd'hui, 3fr. 50.
Gjertz (M.): L'Enthousiasme, 3fr.
Laporte (A.): Emile Zola, 3fr. 50.
L'Heureux (M.): Les Malfaisants, 3fr. 50.
Rion (F. de): L'Obex, 3fr. 50.
Routier (L.): Guillaume II. à Londres et l'Union franco-russe, 3fr. 50.
Silvestre (A.): Veillées joviales, 3fr. 50.

DICKENS IN YORKSHIRE.

Your correspondent on the above subject proves pretty conclusively that Dickens only spent a day or two at Barnard Castle when in search of local colour for 'Nicholas Nickleby.' But he seems to accept the statement that Dickens owed his introduction to the Bowes school to Humphrey, the local clockmaker. This, however, was not the case. Dickens called at several local schools (there were at least three in the village of Bowes alone) and asked to look through them. Such institutions would hardly welcome the inquiries of a stranger, and in only one case was he admitted. This was the school which he afterwards made famous as "Dotheboys Hall." Although it left much to be desired, it was far above the class of schools which Dickens did so much to abolish.

The description of the buildings in 'Nicholas Nickleby' pointed too plainly to this particular school, and the appearance of the proprietor was painfully suggested in the personality of Mr. Squeers. This schoolmaster was deservedly respected by his neighbours, and to gather the fearful stories which were too true of other schools and locate them in this place was cruel in the extreme. I know that Dickens received a good Yorkshire welcome and was not allowed to leave the house without having some refreshment, and in return for this he wrote his story in such a way as to at once ruin and break the heart of a worthy, but too confiding Yorkshireman.

C. B.

South Shields, Jan. 26, 1894.

With reference to the letter 'Dickens in Yorkshire' in the *Athenæum* of the 20th inst. (p. 83) I think a few facts may interest your readers. It is, I think, stated in the preface to 'Nicholas Nickleby' that Dickens first became aware of the existence of the Yorkshire schools during his walks with a boy who had been at one of the schools, whose name he had forgotten, but who had a very sore nose which he got when at the school. I may say that this boy, now a man of more than eighty years of age, is living at the present time in Newcastle. He is a native of either Chatham or Rochester, and when a lad was sent by his parents to one of the Bowes schools. After being there for some time he returned to Chatham, where he used to meet Dickens, and "chummed" with him. In the course of their frequent walks my friend gave a full description of his life and all the hardships the boys had to undergo at the school. Whenever anything particularly struck Dickens he used to slap his thigh. The friend in question—Mr. J. C. Brooks—had at the time of his companionship with Dickens a sore nose, but the novelist was mistaken in ascribing it to his treatment at the Bowes school.

A few years ago Mr. Brooks contributed two interesting articles to the columns of the *Newcastle Weekly Courant* on the proceedings at the Bowes school in his young days.

Robt. Blair.

A letter appearing in the *Athenæum* over the initials M. H., in reference to the late Charles Dickens, has been brought to my notice; and if accuracy is one of the objects aimed at, perhaps you will allow me to supply further particulars, if only for the information of your correspondent. When Charles Dickens first visited Barnard Castle it is quite true he stayed only two days, but he returned later, and stayed six weeks at the King's Head Hotel; and the waitress who attended upon him during the whole of the time, and was rewarded by Dickens for finding a gold pencil-case which he had lost, died only two years ago. Many trustworthy persons now living can testify that this person frequently referred to this fact, and her statement that Charles Dickens stayed six weeks. Nothing can be more insulting to the descendants of the ladies who jointly had the King's Head Hotel at that time than the statement that, when asked the length of Mr. Dickens's stay, they gave an equivocal reply, or that they lied when they said Dickens wrote part of 'Nicholas Nickleby' in their house; neither of them would have condescended to such conduct. It is thirty-one years since one of the two ladies died, and twenty-eight years since the survivor resigned the hotel to the daughter of one—the present landlady. Possibly your correspondent's memory is a little rusty with age. In conclusion, I should like to know how your correspondent reconciles the statement that Dickens observed a shop on the opposite side of the market-place, which seemed a favourite resort of men for idle gossip, with the subsequent assertion that the same shop could not be seen for the market cross. In point of fact, Charles Dickens met Humphrey in the smoking-room in the hotel.

A. S.

BACON AND BARTHOLOMEW ANGLICUS.

January 28, 1894.

If my notes (December 30th, 1893) do not go far in an identification, they ought to dispose of several. It could not be said of Thomas Aquinas that he did not know Greek, or that his writings were characterized by "vanitas puerilis"; he had received a certain training before he entered the order; he did not write on philosophy at large, as Bacon's unknown had written (I have read his *expositio* on Aristotle's 'De Cœlo,' &c.); he was not the first "magister de philosophia" in his order; and lastly, Bacon was not a fool, and would not make patent insinuations to the Pope against his favourite, and one of the most powerful men in Europe.

I would venture to remind Prof. Poole that "philosophia" was not identical with "theologia" in any mediæval university, and to assure him that I had made myself acquainted with the more obvious writers on the time before I wrote to the *Athenæum*.

Prof. Brewer was certainly aware of the existence of Thomas Aquinas, yet he does not suggest him, probably because he knew his author; and if Prof. Poole will excuse my altering his words, "it shows a certain want of familiarity with mediæval" ways of thought to suggest that a book bought by the University of Paris to lend to poor students—a mere compilation—would not be quoted as equal to Aristotle or Avicenna. Prof. Poole will find in another part of Bacon a complaint that a different compilation was treated in the same way.

My reason for writing was that the dating of Bartholomew Anglicus took place long after Brewer's edition was published, and seems to be overlooked. Even a book just published on the University of Paris omits his name, I believe entirely, from the list of Franciscan teachers. But if Prof. Poole will turn to the 'Fioretti' or the 'Speculum,' he will find that Bartholomew's book fulfils St. Francis's ideal of science: "O brother Leo, dear sheep of the Lord, if the Friar Minor could speak the tongue of the angels; if he knew the course of the stars, and the virtues of plants; if all the treasures of the earth were revealed to him, and he knew the virtues of birds, fishes, and all animals, those of men, of trees, of stones, of roots, and of waters; write thou that perfect happiness is not there."

Robert Steele.

THE OVERSEERS OF WESTMINSTER POOR IN 1561.

It is not generally realized that the office of overseer of the poor dates so far back as the beginning of Elizabeth's reign, or that any of the books have been preserved.* But among the archives of Westminster is still treasured

The Overseers Booke, Parish St. Margarets.
Jesus be our speede.

Here followeth the accompte of John Wheler, William Stanton, and Roger Roseleye, collectors for the use of the poor, within the parrish of St. Margarets of Westminster, begynning at the feast of the Birthe of our Savlour Jesus Christ, 1561, and ending at the feast of the Annunciation of our Lady St. Mary, for one quarter.....

Of Cope Ellmer vi^d
Paul Neale vi^d
Robert Arden als Barber vi^d &c.

The collectors appear to have been past churchwardens, and the collections to have been made from street to street, including "The Palace," "The Outer Palace," "The Sanctuary," "The Almonry." The subscriptions do not seem to have been of the nature of rates and taxes, however, and the donations were as voluntary as the love of approbation and praise ever allows such to be. Very few names are entered from the outlying districts of Hyde Park, Kensington, and Knightsbridge, then of the parish, pointing to a sparse population there.

The queen's courtiers and visitors seem to have been invited to give. Sometimes we come

* The statute 43 Eliz. c. 2 is cited by law books as the first institution of the office.

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on interesting names, sometimes on interesting proportions between the gifts of well-known men. For instance, in 1565 there is entered

Benevolence, The Earle Sussex, x^s iiij^d
Earl Northumberland, v^s
The Lord Straunge, ij^s
The Lord Dudleye, xii^d
The Lorde Graye, xii^d
The Bishop of Carlile, ij^s
The Bishop of Chichester, ij^s
The Bishop of Duresme, ij^s
The Bishop of Coventry, iij^s iiij^d
The Bishop of Chester, ij^s
The Lorde of Loughborowe, v^s
The Lorde of Hunsden, v^s
Mr Comptroller of the Queen's House, vj^s
Mr Cofferer of the Queen's House, xviij^s

Next quarter is entered "The Bishop of Ely, x^s." The word "benevolence" seems here used as our "donation," a voluntary and unnecessary gift. The other sums seem to be collected from year to year, though upon what basis they are entered is not clear.

In 1567–8 again appears :—

The Lord Graye, xij^d
The Comptroller of the Queen's House, x^s
In the Pallas, William Stanton, xij^s viij^d
In the Great Sanctuary, John Bendebow, ij^s
Petty France, John Steppe, ij^d
Benevolence, Mr. Anthony Newdigate, Esquire, for the poor people of Westminster, xxxiij^s iiij^d

As in other years, in September, 1570, the "Amery Receipts" mention several as giving "nichel" (*nihil*); among others, Mr. Fulham, Mr. Hunys, and "Mr. White, Master of ye children"; while "Mr. Braye, ye Queenes porter," gives twopence, and "Mr. Bendebowe of the great Sanctuary twopence." The use to which the money is put is also thereafter recorded. Hence one may glean interesting particulars of the expenses and habits of the time.

Charlotte Carmichael Stopes.

DR. WALLER.

Dr. John Francis Waller, of the stock of the great English song-writer, died on the 19th of January. He was a well-known figure in Dublin literary and musical society a generation back. His verse was so graceful and melodious and his thought was so clear that his lyrics lent themselves readily to music, and indeed have been linked to many a charming melody by the leading Dublin composers. His pseudonym as a brilliant author of political and social pasquinades and *jeux d'esprit* was "Jonathan Freke Slingsby." He wrote a decidedly ingenious "telescope ode" on the occasion of the installation of the Earl of Rosse—the father of the present peer—as Chancellor of the University of Dublin; and, indeed, was generally extremely happy in dealing with such occasional subjects of verse. One at least of his lyrics, 'Kitty Neil,' will live. It contains the delightful conceit :—

Dance light; for my heart it lies under your feet, love!

Dr. Waller was at one time closely connected with the *Dublin University Magazine*, succeeding Lever as editor. In recent years he resided in London, and undertook not a little literary work for Cassell & Co., with which firm his son-in-law, Dr. Teignmouth Shore, has been much identified.

His lines on St. Patrick Day are sung from year to year at St. James's Hall to the Irish national air by Madame Antoinette Sterling, who never fails to bring down the house with the closing lines :—

I ask not your creed,
If you'll stand in her need
To the land of your birth in the hour of her dolours,
The foe of her foes, let them be who they may;
Then "Fusion of hearts, and confusion of colours:"
Be the Irishman's toast on St. Patrick's Day.

Dr. Waller was a native of Limerick, where he was born in 1809. Among his works are 'Poems,' 1854, second ed. 1863; 'The Slingsby Papers,' 1852; 'The Revelations of Peter Brown, Poet and Peripatetic,' 1872; 'Occasional Odes,' 1864, &c. He was also the editor of several works, notably the massive 'Imperial Dictionary of Universal Biography,' 3 vols., 1857–63. A lengthy article on Dr. Waller and his writings, which appeared in the *Dublin University Magazine*, 1874, and was written by Dr. T. E. Webb, was afterwards republished as a pamphlet.

Literary Gossip.

Mr. McCullagh Torrens, the biographer of Sheil and of Lord Melbourne, has been for several years past engaged in researches, among original documents not hitherto given to the public, into the story of the growth and development of government by Cabinet. Two volumes, containing some of the results of his labours, may be expected during the present season. Mr. Torrens has dwelt more especially, we believe, on the personal side of the history of Cabinets. Messrs. Allen are his publishers.

A gamekeeper is said to be one of the most carefully drawn characters in Mrs. Humphry Ward's new novel, and there is a realistic account of a poaching affray, and much is urged in favour of a revision of the Game Laws.

There are, we believe, a very large number of candidates for the professorships now vacant at Auckland University College, viz., those of Classics and English Literature (which were held conjointly by the late Prof. Ponds) and that of Mathematics, from which Prof. W. S. Aldis was ousted by a party in the Council, whose proceedings have been made public by Dr. Abbott, and are generally condemned among men of science here—so strongly, indeed, that the filling of the vacancies has been retarded by more than one refusal to assist in the election to this chair. We are sorry to hear that Prof. Aldis will remain in New Zealand, his wife being an invalid, and will probably make farming his occupation.

Almost five hundred years after Chaucer ceased to write we are promised the first complete edition of his works in prose and verse. Prof. Skeat has devoted to it the labour of several years, and his first volume, containing a life of Chaucer, a list of his works, the 'Romaunt of the Rose,' and the "Minor Poems," with full introductions and notes, will appear before long. The work will be completed in six volumes. The "Oxford Chaucer" will be published by the Clarendon Press, and will match the standard edition of 'Piers the Plowman,' by the same editor.

Mr. William Heinemann is going to bring out two volumes of short stories, one by the author of 'The Heavenly Twins,' the other by Mr. Zangwill. The former is to bear the title 'Our Manifold Lives,' the latter 'The King of Schnorrers: Grotesques and Fantasies.'

The full title of Mr. Thomas Hardy's new collection of Wessex tales is 'Life's Little Ironies: a Set of Tales, with some Colloquial Sketches entitled "A Few Crusted Characters."' It will be issued by Messrs. Osgood, McIlvaine & Co. on the 16th inst.

It may probably be regarded as unique for a publisher to have a representative for nearly fifty years uninterruptedly, yet an instance of this kind occurs in the case of Mr. G. D. Young, who had represented in the north of England, for the period named, Messrs. Thomas Nelson & Sons. Mr. Young has just retired, and is on his way to Cyprus, where he proposes to spend the remainder of his life. He takes farewell of his old trade friends in a few graceful lines addressed to them.

The annual meeting of the Newsvendors' Benevolent and Provident Institution will be held at Anderton's Hotel on Tuesday next, the 6th inst. Mr. Horace Brooks Marshall, jun., will take the chair, and three pensioners will be elected to the Royal Victoria Pension Fund.

The Jokai celebration has led Mrs. Hegan Kennard to reissue, through Messrs Blackwood, in one volume, her translation of 'Timar's Two Worlds.' The edition in three volumes appeared a few years ago.

Mr. Simms expects to issue in April his 'Bibliotheca Staffordiensis,' which is intended to contain a bibliographical account of books and other printed matter relating to—printed or published in—or written by a native, resident, or person deriving a title from any portion of—the county of Stafford, and to give collation and biographical notices of authors and printers, and also a list of prints, engravings, etchings, &c., of any part thereof; and portraits of any person connected with the shire.

Miss Betham-Edwards writes :—

"It is a pity that Mr. Du Maurier has named his new novel after a French classic; I allude, of course, to the charming fairy tale of Charles Nodier. Unfamiliar, perhaps, to the English public generally, Nodier's place in French literature is, of course, known to readers of the *Athenæum*. 'Ciseleur de la phrase,' he is not only a stylist, but a creator, 'Trilby' heading the list of his weird and graceful stories."

The annual meeting of the Harleian Society was held on Friday, the 26th ult. Mr. Granville Leveson-Gower presided. The annual report and balance-sheet were adopted. A discussion took place on the subject of the future custody and preservation of parish registers, and it was unanimously resolved: "That in the opinion of the Harleian Society it is most desirable that transcripts be made of all the parish registers in the country, and that the District or Parish Councils be required to make the same under rules and regulations to be approved by the Government."

Among the new volumes of verse which Mr. Elliot Stock will shortly publish may be mentioned 'Sonnets of the Wingless Hours,' by Mr. Eugene Lee Hamilton, author of 'The New Medusa'; and 'Lyra Sacra,' by Mary E. Kendrew.

Prof. Seeley writes :—

"I am much astonished by your announcement that in the list of subscribers to the Mommsen Fund Cambridge is represented by me alone. Still more astonishing is your suggestion that 'Cambridge was so intent on internal matters that it was wholly ignorant of the movement.' And yet I am told that several men who would gladly have subscribed were, in fact, wholly ignorant of the movement. As a matter of fact copies of the *Aufruf* were sent to me, and by me were laid on the table of the Historical Board, so that at least my colleagues in that department might not remain ignorant of it. If I had supposed that the *Aufruf* had been sent to me alone, and that the responsibility of making the movement known in the university lay with me exclusively, I should probably have taken pains to make it widely known; but

I assumed, naturally as I think, that at least Profs. Mayor and Jebb would receive the *Aufruf* as well as myself. The oversight that has been made is indeed regrettable; but for it, I think it probable that Cambridge would have made at least as good a figure in the list of subscribers as Oxford."

The deaths are announced of Madame Blaze de Bury, the widow of M. A. H. Blaze, and herself a contributor to the *Revue de Paris* and the *Revue des Deux Mondes*, and the writer of a volume of travels in Germany and Austria during the revolutionary troubles of 1848–9; and of Miss C. Fenimore Woolson, an American lady well known as a writer in the United States.

M. Lognon, of the Institut, discovered the other day in the manuscripts of the Bibliothèque Nationale, rebound and classed under the erroneous title 'Roman de Camel et de Hermondine,' the lengthy romance of 'Meliador,' probably the last romance of the Round Table, written by Froissart in 1383, and containing, besides some thirty thousand lines of Froissart's muse, all the lyrics of Wenceslas de Brabant:—

> Dedans ce roman sont encloses
> Toutes les chançons que jadis
> (Dont l'âme soit en paradys)
> Que fist le bon Duc de Braibant,
> Wincelaus, dont on parla tant.
> Froissart, 'Le Dit dou Florin.'

M. Lognon most generously communicated the manuscript to Madame James Darmesteter, who is about to introduce this once famous romance to the French public. The complete text of 'Meliador' will be printed by the Société des anciens Textes Français, some two years hence, under the supervision of M. Lognon.

A variedly busy and useful life has passed away in the person of Herr Max Moltke, who was active as a writer in prose and poetry, philologist, translator, compiler, editor, and bookseller. His translations were from English (including Shakspeare's dramas), French, Italian, Spanish, Hebrew, and Hungarian. He was born at Cüstrin in 1819, and died at Leipzig on the 19th ult.

The "Deutsche Neuphilologen-Tag" is to be held this year at Carlsruhe about Whitsuntide; and a congress of Polish *littérateurs* and journalists will meet in the course of this year at Lemberg during the Polish exhibition at that place.

Mr. Passmore Edwards's handsome offer to the Caxton Convalescent Home is another of his good works, and one especially deserving of the gratitude of printers.

SCIENCE

RECENT BIOGRAPHY.

Some Lectures by the late Sir George E. Paget, K.C.B. Edited from MSS., with a Memoir, by Charles E. Paget. (Cambridge, Macmillan & Bowes.)—Sir George Edward Paget was for many years a prominent figure at Cambridge, where his upright character, high position in his profession, and long residence caused all that he said to be received with respect. In the world of medicine outside the University he was considered one of the best physicians of his time, while he was felt to be a personal friend by every one who took the degree of Doctor of Physic during his professorship. He was the sixteenth holder of the Regius Professorship of Physic since its foundation in the reign of Henry VIII. Of these sixteen professors, Dr. Gostlin, of Caius, Dr. Collins, Sir Isaac Pennington, and Dr. Haviland, of St. John's, were remarkable for their munificence; Dr. Brady, of Caius, for his historical learning; Dr. Winterton, of King's, for his classical attainments; Dr. Bond, of Corpus, for his universal kindness; Dr. Plumtre for his long tenure of the office; while Dr. Francis Glisson, of Caius, professor from 1636 to 1677, and the most illustrious of the series, alone outshines Paget as a physician. This volume, edited by Sir George's son, is the more welcome because his arduous labours as professor prevented him from publishing many medical papers. The two lectures on 'Alcohol as a Cause of Disease' are models of the way in which great experience may be used to make clear all the parts of an intricate subject of the highest practical importance. The lectures on 'The Ætiology of Typhoid Fever' and on 'Mental Causes of Bodily Disease,' while somewhat less profound, are excellent examples of how medical subjects should be thought out. It is to be regretted that his interesting 'Notice of an Unpublished Manuscript of Harvey,' published in 1850, and his edition of Harvey's letter to Ward, of Sidney Sussex College, both long out of print, were not added to the collection. The editor's memoir is a simple statement of the facts of his life, moderate in what it claims for him and accurate in detail. He was born at Great Yarmouth, in Norfolk, in 1809, and was sent to the Charterhouse in 1824. In 1827 he entered at Caius, in 1831 graduated as eighth wrangler, and in 1832 was elected a Fellow of his college. He had begun his education on one side of Smithfield, and now continued it on another at St. Bartholomew's Hospital, till he graduated M.B. in 1833. In 1838 he took his M.D. degree and became a Fellow of the College of Physicians. The remainder of his life was spent in active medical work at Cambridge, in practice and in teaching. He introduced clinical examinations for medical degrees at Cambridge in 1842, an example which has since been followed by all medical examining bodies. When this was mentioned he used to point out that Cambridge had always taken the first place in the organization of examinations, and was the originator in her mathematical tripos of the written examinations for degrees. No one could be more opposed to hasty preparation for examination than he, nor any one less inclined to estimate men solely by their places in an honours list; but when at dinner a somewhat aggressive speaker denounced university examinations, the Professor of Physic said that in the abolition of all personal favour examinations had been of use, and had given a healthier tone to university life than existed before them, and related how in his own college the son of a college servant and a very popular gentleman were candidates for a fellowship. Every one knew and liked the gentleman, no one cared for the other competitor, but the son of the servant had done best in the tripos, and when the election came he was unanimously elected. "Examinations," said Paget, "deserve some respect for having established such a feeling of justice, and so brought home to every man that the advantages of the university are absolutely open to him." In university affairs his sound common sense and great knowledge of the history of academical proceedings often solved a complicated problem and concluded a long discussion. He was universally trusted, and the improvement of the medical faculty at Cambridge in recent times was largely due to his enlightened action and forcible speech. In 1872 he became Regius Professor of Physic, and it is not too much to say that five times as much improvement took place in the condition of medical study at Cambridge in the twenty years during which he held the office as in the fifty-two years of Prof. Plumtre, or in the forty-one years each of Glisson and Greene. He was physician to Addenbrooke's Hospital for forty-five years, taught throughout that long period at the bedside, and thus was able constantly to improve in his profession. It is a melancholy circumstance that since his death a separation has taken place between the hospital and the professorship, so that the Regius Professor of Physic is now in the position of a chemist without a laboratory, an astronomer without a telescope, or a botanist without plants. For the credit of a great university, it is to be hoped that no local difficulties will long be allowed to keep up a condition so injurious to the advancement of medicine. Sir George Paget died on January 16th, 1892, of cold caught on the journey to London to assist in the inauguration of the present Duke of Devonshire as Chancellor of the University. An excellent portrait of him is prefixed to this volume. His brother, Sir James Paget, at a public dinner once proposed his health in eulogistic terms. When Sir George Paget replied, he said that that day he had been to the Royal Academy, and that while looking at the portraits he had wondered whether they were like the originals, and had decided that at any rate most of the originals would wish to be as good-looking as their pictures. "That," he said, "is my feeling about my brother's account of me." Such, also, would have been his feeling about his son's memoir. The speech and the memoir have, however, done him nothing more than justice when they represent him as one of the most upright, kindest, and most learned of the many illustrious physicians who have passed through the Caius gates of Humility, Wisdom and Virtue, and Honour.

The Narrative of a Busy Life: an Autobiography. By Arthur Hill Hassall, M.D. Lond. (Longmans & Co.)—Dr. Hassall is best known to the public as an analyst of food, and in that department of investigation his particular merit was that he made careful microscopic examinations of all kinds of food, and thus demonstrated the fact of adulteration in many cases where a chemical analysis alone would have failed. His work from 1854 to 1857, the chief results of which were published in the *Lancet*, did much to check the practice of many methods of adulteration. He was born in 1817, and has in this autobiography given an account of his life and work, in which he does not claim for himself more credit than he deserves, but which will probably be more interesting to his own family than to the general public. His father was a surgeon who served in that capacity with the Durham Fencibles in the Irish rebellion of 1798, and was wounded at the battle of Arklow. Dr. Hassall, after preliminary education at several imperfect schools, studied medicine in Dublin under Stokes, Graves, Crampton, and Marsh, all distinguished men of whose methods of giving instruction he unhappily tells nothing. In 1839, after an examination in which Sir Astley Cooper treated him with some severity, he became a member of the College of Surgeons of England, and afterwards in the midst of hard daily work found time to obtain two medical degrees in the University of London. After the narration of these events, the book goes on to tell of his work as a chemist and his connexion with various hospitals, and concludes with an interesting essay on the processes by which green leaves attain brilliant autumnal colour. Dr. Hassall seems to have had some serious illnesses, and after describing one of these he relates a story illustrating a gloomy form of medical mirth:—

> "Soon after my recovery, I attended a Conversazione at the Royal College of Physicians. Sir George Burrows, who it will be remembered attended me throughout my illness, was President of the college and he and the Censors were receiving the guests as they arrived. On my presenting myself, Sir George exclaimed: 'Why, Hassall, what business have you here? you know you ought to have been buried long ago; why were you not?'"

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It is doubtful whether the autobiography will give any reader nearly as much pleasure as it has obviously given to the writer, but as a record of much work achieved in spite of defective training and of prolonged and useful occupation it deserves some consideration.

Personal Recollections of Werner von Siemens. Translated by W. C. Coupland. (Asher & Co.)—A distinguished man of science like Dr. Werner von Siemens, who has led a life full of varied experiences, might be expected to produce an interesting volume of personal recollections, and this he no doubt would have done had he possessed a little literary skill. To him, as to most of his countrymen, the art of presenting facts in a readable manner has been denied; yet from his adventures during the Sleswick-Holstein war of 1848–9, and the obstacles he overcame when constructing lines of telegraph in Russia, a most interesting book might have been constructed—not to speak of his experience in laying submarine cables, in which he displayed, as usual, singular energy and inventiveness. The translation is too literal to be agreeable to the reader, and the publishers have put the volume before the public without an index, or even a table of contents!

SOCIETIES.

Royal.—*Jan.* 25.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'On Intra-cranial Pressure, Preliminary Note,' by Dr. L. Hill,—'Experimental Researches into the Functions of the Cerebellum,' by Dr. R. Russell,—'The Effect produced upon Respiration by Faradic Excitation of the Cerebrum in the Monkey, Dog, Cat, and Rabbit,' by Dr. W. G. Spencer,—and 'The Pathology of the Œdema which accompanies Passive Congestion,' by Dr. W. S. Lazarus-Barlow.

Geographical.—*Jan.* 29.—Capt. W. J. L. Wharton, V.P., in the chair.—The following gentlemen were elected Fellows: Col. Lord Belhaven, Capt. A. Burgess, Capt. J. FitzGerald Ruthven, Lieut. A. Havergal, Lieut. C. P. Powney, Right Rev. W. P. Swaby, Rev. T. Pearson, Dr. S. J. Scott, Messrs. W. Davis, H. N. Dickson, A. C. W. Harmsworth, H. Van Joel, W. Nelson, E. F. Riddell, E. B. Savile, J. O. Tyrrell, W. Wickham, and H. W. Wickins.—The paper read was 'A Journey through Iceland,' by Dr. K. Grossmann.

Geological.—*Jan.* 24.—Mr. W. H. Hudleston, President, in the chair.—Messrs. H. Kynaston, J. F. Markes, H. Preston, and G. T. Prior were elected Fellows.—The following communications were read: 'The Ossiferous Fissures in the Valley of the Shode, near Ightham, Kent,' by Mr. W. J. L. Abbott,—and 'The Vertebrate Fauna collected by Mr. L. Abbott from the Fissure near Ightham, Kent,' by Mr. E. T. Newton.

Asiatic.—*Jan.* 16.—Lord Reay, President, in the chair.—Miss C. A. Foley, M.A., read a paper 'On the Psychological Basis of Buddhist Ethics in the Sixth Century B.C., as illustrated by the Cûla-Vedalla Sutta.' This, the "Little Miscellaneous Discourse," is contained in the 'Majjhima Nikâya,' one of the books in the second Pitaka of the Buddhist canon, and consists of a dialogue between Visâkha, treasurer to King Bimbisâra, and Dhammadinnâ, his wife, from whom he had separated himself when converted by Gotama, although he remained a lay disciple. She, emulating her husband's example, but going further, had joined the Buddhist order, and attained Arahatship. Visâkha, anxious to learn the state of her mind on her return (for missionary purposes) to his neighbourhood, interviews her by putting a number of questions on more or less knotty points of Buddhist psychology, ethics, and metaphysics. She, answering with ready discernment, finally refers him to Gotama, who sanctions all she has said as equivalent to his own teaching, and proclaimed her first among the teachers in his train. Such is the version given in the 'Apadâna,' in Dhammapâla's commentary on the 'Therigâthâ,' and in Buddhaghosha's commentaries on the 'Anguttara Nikâya' and on the 'Majjhima Nikâya.' The thirty-three questions put to Dhammadinnâ may be grouped thus: seven on individuality or personality in its relation to desire, together with current theories on the location of the principle of individuality or soule; four on the "eightfold path" of virtuous conduct; three on the sankhâras; five on the psychology of religious hypnotics; seven on the modes of feeling, their interrelations and connexion with immoral bias; seven on mental dispositions as correlated, and Nirvâna as unrelated. The psychological groundwork of character was by the Buddhist conceived as an aggregate of five factors: visible form, feeling, sense-perception, the sankhâras, and conception or thought. *Will* does not appear as a prime factor, but as desire or craving is by Dhammadinnâ viewed as a resultant of those five factors or skandhas, tending to the persistence of the organic aggregate or individuality and thus to rebirth. The theories of soul "in" body, body in soul, and the like, characterising Western thought, are all anticipated in the views combated by Gotama, who while opposing, in his first sermon, the localization of soul or ego in any one of the five skandhas on grounds which seem to identify the ego with will, does not there or elsewhere admit the existence of a noumenal principle at all. Still less is the question of free will admitted in Buddhist ethics, or that of a distinct moral faculty or conscience. Nor are the springs of action viewed from the modern standpoint. The psychology of motive is treated of under analysis of feeling into pleasurable, painful, and neutral ("feeling which is neither pleasurable nor painful"). The complex presentation of these and the intellectual import of the last, as discussed by Visâkha and Dhammadinnâ show some parallelism with modern analysis of the same subject by such experts as Profs. Bain, Sully, Höffding, and James.

Society of Antiquaries.—*Jan.* 18.—Viscount Dillon, V.P., in the chair.—Mr. B. Fox-Rogers, through the Secretary, exhibited a rudely designed bronze steelyard weight, in form of a bust, of late Roman date, found at Horton, Northants.—Mr. G. Leveson-Gower exhibited and described a quantity of British, Roman, and other pottery found near Limpsfield. Some of the later vessels, urns of large size, seem to have been baked round a kind of core of clay, which was afterwards broken to pieces and removed.—Mr. Laver exhibited and described some unusual forms of Roman lamps lately found at Colchester. Mr. Laver also communicated a report upon the important Joslin collection of local Roman antiquities lately acquired by purchase by the Colchester Museum.

Jan. 25.—Sir J. Evans, V.P., in the chair.—Mr. Baildon exhibited an original general pardon, with its leather case, granted to Sir John Moore, Knt., in 1688.—Mr. W. H. St. John Hope, by permission of the Mayor and Corporation of Hull, exhibited three impressions of a hitherto unknown Statute Merchant seal for Kingston-upon-Hull. This seal forms one of a remarkable series, made in accordance with the provisions of the statute De Mercatoribus of Acton Burnell of 1283 and the Statutum Mercatorum of 1283, for sealing recognizances of debts. The usual type is that of the king's bust between two castles, with a lion of England in base. Some of the later examples show variations of this, and the Hull seal, obtained in accordance with Edward III.'s charter of 1331, has a half-effigy of the king between two ships. Mr. Hope also communicated some remarks on the probable dates of the several Statute Merchant seals.—The Rev. E. S. Dewick read an analytical description of a magnificent fourteenth century Pontifical belonging to Mr. Thomas Brooks. This splendid MS., which was also exhibited, Mr. Dewick showed to have belonged to Reinald von Bar, Bishop of Metz from 1302 to 1316. Besides being most beautifully written, it is enriched with numerous pictures and initial letters, as well as various grotesques in the borders. The pictures practically form a series of pictorial rubrics, so minutely do they illustrate the different scenes in the consecration of a church, the blessing of abbots and abbesses, the consecration of a bishop, and other episcopal offices contained in the book. The MS. is apparently of North French work, of the beginning of the fourteenth century, and is one of the most beautiful books known of that date.

Linnean.—*Jan.* 18.—Mr. W. Carruthers, V.P., in the chair.—Messrs. T. B. Cato, W. Elborne, and R. E. Leach were admitted, and the following were elected Fellows: Sir H. Low, Messrs. G. B. Rothera and T. Sim.—The Chairman, before proceeding to the business of the evening, referred to the loss which the Society had sustained by the recent death of Mr. R. Spruce, who had travelled and collected much in South America, and who was the recognized authority on Hepaticæ. It was much to be regretted that having but lately presented to the Society a valuable paper on this subject, containing descriptions of a great number of new species, and illustrated with careful and beautiful drawings, he had not lived to see the published result of his labours. The Chairman also feelingly referred to the death of Mr. A. Peckover, of Wisbeach, who had been a Fellow since 1827, and who by his will had bequeathed to the Society a legacy of 100*l.*—Mr. E. M. Holmes exhibited a flowering specimen of a new species of Cascarilla (*C. thomsoni*) and the bark of the tree from New Granada; also two new foreign seaweeds, *Gelidium beckeri* from South Africa, and *Leptocladia binghamiæ* from California; and three new British marine algæ, viz., *Entophysalis granulosa* and *Symploca atlantica* from Swanage, collected by himself, and *Vaucheria coronata* from Arbroath, collected by Mr. J. Jack.—Mr. T. Christy exhibited and made observations upon some remarkably long tendrils of *Landolphia kirkii*, which served as an illustration to a paper subsequently read by Mr. Henslow.—Mr. J. E. Harting exhibited and made some remarks upon the plant *débris* ejected in the form of "pellets" or "castings" by rooks, and stated that a number of these pellets which had been examined were composed of the cuticles of the succulent roots of the couch grass, *Triticum repens*, commonly called "scutch," "squitch," and "twitch" grass, a most troublesome weed to the farmer. Mr. Harting also exhibited a rare Australasian duck, *Stictonetta naevosa*, Gould, which had been obtained at Gippsland Lakes, Victoria, and of which very few examples were to be found in collections.—A paper was then read by the Rev. G. Henslow, M.A., on the origin of the structural peculiarities of climbing stems by self-adaptation in response to external mechanical forces. The purport of this paper was to prove, by an appeal to facts and experiments, the existence of the power in living protoplasm of responding to external and purely mechanical forces by enveloping supportive tissues, by means of which the plant is enabled to resist the effects of gravity, tensions, pressures, &c. In the case of climbers not only is this principle illustrated wherever a force is felt; but whenever a stem is relieved of a force, atrophy or arrest of mechanical tissues takes place, supplemented, however, by an increase in the number and size of vessels. The conclusion arrived at was that while on the one hand the peculiar structures of climbers are all the outcome of a response to the external mechanical forces acting directly upon the stems, such structures are precisely those which are most admirably suited to the requirements of the stems themselves. The variations of structure characteristic of species, genera, and orders of climbing plants have been thus acquired in a definite direction, viz., of direct adaptability, this being effected, according to Mr. Darwin's statement, "without the aid of natural selection."—The paper was criticised by Dr. D. H. Scott, Prof. R. Green, and Mr. G. Murray, who, while testifying to the number of interesting facts brought forward by Mr. Henslow to support his views, were yet unable to agree with him in some of his conclusions.—The paper was illustrated by a great variety of specimens and drawings, and was listened to with considerable interest by a very full meeting.

Microscopical.—*Jan.* 17.—*Annual Meeting.*—Mr. A. D. Michael, President, in the chair.—After the Report of the Council for the past year and the Treasurer's accounts had been read and adopted, the President announced that the following were elected as officers and Council for the ensuing year: *President*, A. D. Michael; *Vice-Presidents*, Prof. L. S. Beale, Dr. R. Braithwaite, F. Crisp, and T. H. Powell; *Treasurer*, W. T. Suffolk; *Secretaries*, Prof. F. Jeffrey Bell and Rev. Dr. W. H. Dallinger; *Ordinary Members of Council*, A. W. Bennett, Rev. E. Carr, E. Dadswell, C. H. Gill, Dr. R. G. Hebb, G. C. Karop, E. M. Nelson, Prof. U. Pritchard, C. F. Rousselet, Prof. C. Stewart, J. J. Vezey, and T. C. White.—The President then delivered the annual address, taking for his subject the growth and present state of our knowledge of the Acari. The name "Acarus" was probably first used by Aristotle; it means uncuttable, but Aristotle did not anticipate Cambridge rocking microtomes, and the President exhibited a set of over 120 serial sections cut from a far smaller Acarus than Aristotle could ever have seen. The President then described what an Acarus really is, and in what respects it differs from other Arachnida, a distinction which is erroneously stated in almost all text-books of zoology. The classification of the group practically began with Linnæus; it was shown how difficult it is to identify a Linnean species; and the progress of classification was shortly traced from the single Linnean genus to the 212 genera admitted by Trouessart, one of the latest writers on the subject. The President then referred to the fact that many of the predatory Acari had not any special organs of vision, and yet that they were most active creatures, and would catch such agile insects as Thysanuridæ (spring-tails) without constructing any web or trap, and did not seem to suffer in the least from their eyeless condition; he had seen small and weak Acari quietly waiting until larger ones had finished feeding before they ventured to attack the leavings, although both were blind. The various forms of acarine parasitism and commensalism were then described including one where a parasite lives in

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the fur of the rabbit, feeding not on the host, but on other parasites which really do so, and the number of these which it will destroy is amazing. The President then illustrated the principal families of Acari by selecting one or two instances of each, which were specially interesting from their habits, their anatomy, or otherwise. The Sarcoptidæ, or bird-parasites, were represented by a parasite of the cormorant, discovered by the President, in which the male has one leg much larger than the other, and the skeleton of the body is greatly modified to support it; but the enlarged leg and modified skeleton are on the right side of the body in some specimens and on the left in others. The so-called cheese-mites were referred to in order to describe the hypopus-stage in the life-history of many of them, when the creature, which is originally soft and easily killed by heat or exposure, suddenly becomes hard and able to endure almost all vicissitudes and also to live for a long period without eating; it is then provided with special organs for adhering to insects, and thus the species are widely distributed, under circumstances where they would otherwise perish. The President then spoke of his recent researches into the associations between many Acari (gamasids) and certain ants in whose nests they live, and of a still stranger and hitherto unrecorded case even more lately observed by him, in which a species of Acarus (Bdella) lives habitually in a spider's web in harmony with the otherwise most ferocious occupant. The speaker then shortly described his recent discovery of the extraordinary way in which female gamasids are fertilised, a spermatic capsule being conveyed to its destination by the mandible of the male. Finally, the descent of the Acari was discussed.—The discourse was illustrated by the lantern.

Aristotelian.—*Jan.* 22.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. Boutwood read a paper 'On the Ethical Interpretation of Life and Nature.' The aim of the writer was to show that it is impossible for philosophy to give such an interpretation of life and nature as shall satisfy the facts of the moral consciousness and justify the effort after the moral ideal, unless it passes beyond the domain of pure ethics, and becomes distinctly religious. This does not imply that philosophy is to be controlled by theological dogmas, arbitrarily introduced from a source of which philosophy cannot take cognizance, but that the appeal to experience, which all philosophy is bound to make, ought to be widened so as to make it include that particular form of experience which is the ground of religion. The main outlines of such a philosophy were sketched in some detail, and the paper concluded with a reference to St. Thomas Aquinas, as the philosopher who had most nearly realised the ideal. —A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'Art about Us,' Mr. L. F. Day.
— Royal Institution, 5.—General Monthly.
— Aristotelian, 8.—'Green and his Critics,' Mr. W. H. Fairbrother.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Surveyors' Institution, 8.—'London Streets and Buildings Bill, 1893,' Mr. H. Blackbourn.
— Society of Arts, 8.—'The Detection and Measurement of Inflammable Gas and Vapour in the Air,' Lecture III., Prof. F. Clowes. (Cantor Lecture.)
— Victoria Institute, 8.—Lecture by Rev. H. N. Hutchinson.
Tues. Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Biblical Archæology, 8.—'Ancient Metals from Tell-el-Hesy, &c.,' Dr. J. H. Gladstone; 'An Important Point of Egyptian Theology,' Mr. P. le P. Renouf.
— Civil Engineers, 8.—Ballot for Members. 'The Transport of Petroleum in Bulk,' Mr. B. Redwood.
— Zoological, 8½.—'Synostosis and Curvature of the Spine in Fishes,' Prof. Howes; 'Points in the Development of the Tadpole of Xenopus,' Mr. F. E. Beddard; 'Remains of Æpyornis in the British Museum,' Mr. C. W. Andrews.
Wed. Archæological Institute, 4.—'Stamped Leather Box of the Fifteenth Century,' Mr. H. W. Taylor; 'Monumental Brass from Aberdeen,' Mr. C. T. Davis; 'Monumental Brasses from Surrey,' Mr. M. Stephenson.
— Entomological, 8.—'The Phylogeny of the Pierinæ, as illustrated by their Wing-markings and Geographical Distribution,' Dr. F. A. Dixey; 'The Life-History of *Enerophaia* ... and Observations on Limacodes,' Dr. T. A. Chapman; 'Description of a Variety of *Ornithoptera* (*Priamoptera*) ...,' Mr. R. H. F. Rippon; 'Description of the Female of *Hypochrysops* ...,' Mr. H. H. Druce.
— Geological, 8.—'Some Cases of the Conversion of Compact Greenstones into Schists,' Prof. T. G. Bonney; 'The Waldensian Gneisses, and their Place in the Cottian Sequence,' Mr. J. W. Gregory.
— Society of Arts, 8.—'Automatic Balance of Reciprocating Machinery, and the Prevention of Vibration,' Mr. W. W. Beaumont.
— British Archæological Association, 8.—'An Antiquarian Ramble in Suffolk,' Mr. T. Cann Hughes; 'Ecclesiastical Antiquities, with Illustrations,' Mr. A. Oliver; 'A Belfry Foundry,' Dr. A. C. Fryer.
Thurs. Royal Institution, 3.—'The Past and Future of Mountain Exploration,' Mr. W. M. Conway.
— Society of Arts, 4½.—'Telegraphic Communication between England and India,' Mr. R. G. Walker.
— London Institution, 6.—'The Life-History of a Mountain Range,' Mr. J. J. H. Teall.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Mathematical, 8.—'Exhibition and Description of Lord Kelvin's Models of his "Tetrakaidekahedron,"' Mr. L. J. Walker.
— Electrical Engineers, 8.—'Notice on the Electric Lighting of the City of London,' Major-General C. E. Webber.
— Antiquaries, 8½.—'Flint Implements found at Lee-on-the-Solent,' Mr. J. C. Robinson; 'Inscribed Greek Bell from Thebes,' Mr. A. S. Murray; 'Discovery of the Roman Walls of Rochester,' Mr. G. Payne.
Fri. Astronomical, 3.—Anniversary Meeting.
— United Service Institution, 3.
Fri. Physical, 5.—Annual Meeting. 'The Viscosity of Liquids,' Mr. G. G. Jones.
— Royal Institution, 9.—'Fortuitous Variation in Animals,' Prof. W. F. R. Weldon.
Sat. Royal Institution, 3.—'Light, with special reference to the Optical Discoveries of Newton,' Lord Rayleigh.
— Botanic, 3¾.—Election of Fellows.

Science Gossip.

Dr. D. H. Scott has just written, mainly for schools, an elementary guide to the study of the structure of plants, which will be published during the spring by Messrs. A. & C. Black, under the title of 'An Introduction to Structural Botany (Flowering Plants).' The book forms a crown octavo volume of about 300 pages, and is illustrated by 113 figures, many of them original. The method pursued is to take in succession a series of types, representing the most important groups of plants, to examine as fully as space permits both the structure and function of each, and to compare them together. The wallflower is taken as the chief type of dicotyledons, while the monocotyledons are represented by the white lily, and the gymnosperms by the spruce fir. When necessary these types are supplemented by details taken from other plants. The volume also contains a chapter on the general physiology of nutrition. It is hoped to complete the work later on by a monograph dealing in a similar manner with representatives of the chief cryptogamic divisions.

Mr. Bartholomew proposes to issue an English edition, brought up to date and containing some twenty new maps, of Berghaus's 'Physical Atlas.'

From Berlin comes the news of the decease of Prof. Hirsch, the distinguished pathologist.

FINE ARTS

ELEMENTARY MANUALS.

Cements, Pastes, Glues, and Gums. Compiled by H. C. Standage. (Crosby Lockwood & Son.)—The author's books on pigment and varnish making have already been warmly recommended to our readers, and we have pleasure in speaking favourably of his new compilation, which comprises about nine hundred recipes and formulæ. In his preface he points out amusingly the folly of those manufacturers of this country who, largely using certain substances, import them, although nothing could be easier than to make them at home. Some of the details appertaining to particular industries are "trade" (so-called) secrets, although all about them has been published over and over again. Mr. Standage adds that, as we all know, many of the recipes printed in trade journals are totally untrustworthy; this is often due, according to Mr. Standage, to "the editorial acumen exercised in 'lifting,' after his kind, a recipe from a rival journal" without inquiry as to its merits, or even understanding anything whatever about the matter. The author is a little severe upon impudence of this nature, upon typographers' ignorance and carelessness in spelling and printing names of substances used in making cements, and in quoting from books already printed. Mr. Standage instructs us in other matters than the above named; for instance, how to soften hard putty, to cast in plaster of Paris (but he does not tell how to make a piece-mould), to harden plasters of various kinds, to make casein, glue to entrap insects, and putty for cracks in floors. So far as we have had experience, which is not inconsiderable, this manual is trustworthy; a good index makes it accessible.

Elements of Handicraft and Design. By W. A. S. Benson. Illustrated. (Macmillan & Co.)—This is a clearly written handy book, with simple and exact diagrams. Mr. Benson is of the sound opinion that an intelligent education should not neglect the hand and eye. He in a measure disapproves of slöjd, because of its narrowness, and he would add to the curriculum of the schools what he calls "design," but we, for many reasons, should prefer to call construction, in the humbler sense of that term, which means the knack of putting things together in the best and handiest fashion. Though disdaining to be a treatise on mere carpentry, the book is largely based on the practice of wood cutting and its artistic relation to beauty. Protesting our conviction that from no book can a craft, any more than an art, be learnt, we may admit that, so far as a book can be so, this is a teaching book.

When Mr. J. A. Walker became what is quaintly called an "Art Master" it followed, as a matter of course, that he should write, or rather put together, the treatise before us entitled *Theory and Practice of Perspective*, Part I., which is all right so far as it goes, and that is a very great deal further than any one not an artist or architect, or a draughtsman, engineer, or surveyor, should be called upon to follow. If, as the innumerable text-books of "art masters" force us to infer is the case, the Science and Art Department supposes all its pupils require to be instructed according to the standard of one of these professions, it is wasting the time and energies of most of its pupils, and had much better relegate them to the bench, forge, and shop without further delay and greater cost. Messrs. Simpkin, Marshall & Co. publish this volume.

Studies from the Museums: Wood Carving. Folio V. Edited by E. Rowe.—A portfolio (apparently one of a series) has reached us from Messrs. R. Sutton & Co., and it comprises, besides a few notes signed by Miss Eleanor Rowe, a number of Messrs. Sutton's glass-prints, which are sufficiently clear and crisp for representing wood carvings from examples at South Kensington, and chosen by the lady named. We do not agree with her in admiring the highly florid and super-ornate taste which is illustrated by most of the specimens she has selected. A much purer, more reserved and refined style is desirable than that of the Flemish frame (for a mirror?) which is attributed to Van der Meulen, of Malines; in the elaborate, but rather uncouth and disproportioned, French console table, with griffin supports; in the panel with a bas-relief of the Cardinal Virtues, being French according to the types of the school of Fontainebleau—a bad composition, pseudo-pictorial in treatment, and most unfit for a "book of studies," unless, indeed, it is intended to show what ought to be avoided. So too, although it is effective and clever, the Italian standing mirror frame of the seventeenth century is fitter for a museum than to serve as a pattern of pure taste. A French statuette of a nude female holding a heart comes under the head of sculpture, not carving in the true sense, and is really a beautiful illustration in plastic art of the mood and manner of Maître Roux. Far better are the highly elegant Italian sixteenth century oblong picture frame in the best Renaissance style; the circular frame of the same country, time, and type; the French version of an Italian chair of state, except the back panel, which is unsuitable; and the Spanish crucifix, which Miss Rowe describes as "in the style of Alonzo Cano," although it is purer and severer. But this, like the female nudity, belongs to sculpture rather than to decorative carving.

THE ROYAL ACADEMY, WINTER EXHIBITION.

(Third Notice.—British School.)

Thomas Phillips is chiefly commendable because he painted some good and sincere, although conventional portraits of eminent persons; he was an excellent workaday artist, and to him we are indebted for a prosaic *Portrait of Thomas Campbell* (No. 29), out of whom a better and more sympathetic painter, gifted with even a modicum of insight, could surely have made

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something better than this portrait, or even than the somewhat superior *Portrait of the Rev. George Crabbe* (40). The author of 'Tales of the Hall' unquestionably had a great deal more in him than Phillips's picture of a bald old worthy indicates. Both Nos. 29 and 40 have been engraved.

The Early Career of Murillo (11) illustrates John Phillip's sympathy with Spanish art, although, as a picture, it is not nearly equal to the far more dramatic and animated 'La Gloria,' from which T. O. Barlow made one of his finest plates. Technically speaking, No. 11 is depressing, if not displeasing, owing to the excessive blackness of its shadows, while the design, usually a strong point with Phillip, is commonplace. By much the finest things in the work are the masterly heads of the priests and the comely mulatto woman who look at the boy-painter's pot-boilers made for selling in the market square. Nothing could be better than these heads, and they redeem a picture which is injured by the piles of rough pottery and rather garish vegetables and fruit with which Phillip overloaded his canvas, in order to be in keeping with the taste of the Spanish school after it had felt the influence of Rubens, as well as to show his own splendid brush-power. *The Plough* (8), which is the masterpiece among F. Walker's larger oil pictures, is nearly equally dependent upon the figures and the landscape, but we prefer to notice it with the former. Especially remarkable are the horses and their stalwart driver, who hasten to finish their task, while the widening shadow of twilight creeps up the ruddy cliff behind them, the sky grows redder, and the air of the valley becomes more chilly. At motives of this sort Walker often aimed in his later days, when he felt the hand of death upon him. Although he was not given to wearing his heart upon his sleeve, he chose as a motto for this picture "Man goeth forth to his work and to his labour until the evening," yet it does not suit the picture, which depicts the going home, and not the going forth, of the man who labours. He knew that, for him, "the time cometh when no man can work" was the true motto, and but for his natural reticence, he would have applied it to his picture. The quasi-classic air of the young man driving, and the grand figures of the horses straining ardently at their task, are signs how deeply he had studied antique sculpture. There is abundance of charm in the tone, deep and limpid in its darkness, and in the fiery glories of the sunset, as well as the attenuated line of saplings ranging along the topmost ridge of the quarry, nor is there any shortcoming in the colour of the foreground, a darkling meadow and swift brook fringed with ragged herbage and dashed with white and azure lights. Beside this grand piece may be placed—but only on technical considerations — Mason's *Young Anglers* (47). Nothing could be truer than the beautiful colour of the landscape—a sloping hillside, sumptuously verdant and glowing in clear light—and the sky. The "fine Italian hand" of Mason is distinct in the Stothard-like perfectly fresh and comely figures, who, graceful as they are, are really rustics, and not in the least artificial.

A painter so essentially modern as the late Mr. Pettie, to whom his fellow Academicians have awarded the honours of a separate room, is at a marked disadvantage in such a gathering as this, because his motives in art have become familiar within the memory of most of us, while the taste of the hour, which no painter of our time illustrated with more spirit, is apt to pall upon visitors to the Winter Exhibition in exact proportion to its success during the summer shows. Besides, it is not altogether a piece of good fortune for the deceased painter that his works are gathered where Leslie, Landseer, Flaxman, and, above all, Rossetti, have been similarly honoured. Between the works of genius which these men produced and the brilliant *chic* and *melodrame* of the late Academician there is a great gap, though we must not on that account forget the real merits and rare attractions of the works now in Gallery V., which has not been filled in the winter since the masterpieces of Rossetti adorned its walls.

The present selection may be deemed fortunate, because no other could put Pettie's powers in anything like so favourable a light. It is, too, just that we should remember how few artists of his stamp could furnish thirty-three specimens so uniformly good. There is really wonderfully little inequality in them. The date of No. 185, *The Gauger and the Smuggler*, where the humour which informs the design is as grim as it is rare, goes to show that Pettie was nearly at his best in 1868. It is displayed in the coolness and resolution of the gauger; his steady, somewhat stiff movements and hardly discomposed face contrasting with the wrath and wild contortions of the younger man. The painting proper is a trifle leathery, and there is little to be said for the colour of a picture which, besides, is markedly deficient in chiaroscuro, a quality Pettie, soon after 1868, developed by such rapid steps in 'The Disgrace of Cardinal Wolsey' (198), painted in 1869, and 'To the Death' (201) of 1877. The small three-quarters-length figure of a damsel in a light-blue dress, called *A Lady of the Seventeenth Century* (188), is very bright and pretty, although, as in Nos. 200, 204, 216, and other "dress-pieces" of Pettie, she is simply a modern maid in masquerade. *The Step* (190) possesses rare breadth and vigour of effect. This picture is remarkable for the extreme cleverness of its general treatment, its telling coloration and chiaroscuro, as well as for the appropriate attitude and expression of the child. If any one work be the best in Gallery V. it is this one. Otherwise it is, technically speaking, simply a large sketch possessed of extraordinary spirit, brilliance, and freshness, where it would be easy to be flashy and commonplace. Such qualities characterise all Pettie's better work, and they appear at their best in the head of the old man who, in *Jacobites* (193), reads the proclamation. More often than not Pettie descended to melodrama, of which there is none in No. 190 nor No. 185, while it is painfully conspicuous in *The Chieftain's Candlesticks* (194).

The humour which distinguishes his conception of the sturdy old gauger in No. 185 is distinctly and even tenderly marked in the young lover who walks neglected at the side of his mistress in *Two Strings to her Bow* (196). There are some admirable touches in this fair lad's nervous way worthy of Wilkie himself, who painted 'Duncan Gray' with such sardonic zest; the diffident, mortified air and the deprecating look, even the hesitating gait and attire of the rural beau, are spontaneous and genuine. This is, however, the only first-rate part of an otherwise commonplace work. Despite the spontaneity and compactness of the design, *The Disgrace of Cardinal Wolsey* (198) is stagey, and is derived, we fancy, from "the boards" themselves. As theatrical supers the nobles who watch or mock the fallen minister are first-rate, but they do not belong to any high range of art. The painting proper of these figures is among the best of Pettie's efforts. There is *mélodrame* of the most energetic sort in the famous 'Sword and Dagger Fight,' which is here renamed *To the Death* (201). The tale is told with such verve that no one wonders that the picture is the most popular of the painter's achievements. The treatment of the background is extremely clever, and although the sharpness of the contrasts between the intense blackness of the one fighter's dress and the equally intense whiteness of his rival's clothing is a piece of artistic claptrap of the tritest sort, there is no denying the *chic* of the thing. Apart from this, the figures are painted with unusual care and admirable dexterity. *Terms to the Besieged* (203), with all its defects, is, in the same line, almost equal to 'The Disgrace of Cardinal Wolsey,' while *The Sally* (207) is remarkable for the suitability of its design and the simultaneous movement of the figures. But nothing more successfully illustrates the exceeding cleverness of Pettie in putting appropriate incidents on canvas than the way in which the bearer of the cartel in *Challenged* (208) swaggers up the stage, the chape of his rapier protruding under his cloak and clashing against the jamb of the door as he does so. The thing could not be better done at the Adelphi. On the other leading works in this collection we need not dwell, because they contain nothing which the above remarks do not apply to with, perhaps, equal justice. The best of them are *The Flag of Truce* (211) and *The Drum-Head Court-Martial* (212), while Pettie seldom designed or painted anything better than the face of the older of the commanders sitting in judgment.

THE PORTRAIT OF MRS. THICKNESSE.

3, Edwardes Place, Kensington, W.

Referring to your issues of January 6th and 27th as to the portrait of Mrs. Thicknesse by Gainsborough, allow me to say that it is not a matter of speculation, but of fact, that the portrait is that of Miss Ann Ford, and not of Lady Elizabeth Touchet. This portrait remained in the possession of Ann Ford's son, Capt. Thicknesse, R.N., and her granddaughter Mrs. Richards, connexions of mine, till 1869, when it was sold at Christie's. That the portrait now in the exhibition is the same there are many living witnesses to prove.

Ann Ford was the daughter of Mr. Ford, Clerk of the Arraigns, and was born February 22nd, 1737, in a house near the Temple, afterwards occupied by Mr. Justice Willes. She was the friend of Lady Elizabeth (not the Hon. Mrs.) Thicknesse, who was the second wife of Capt. Philip Thicknesse, and after her death became his third wife. Lord Chesterfield wrote a poem on the grace of Mrs. Thicknesse's dancing. She wrote several books, and was, as you say, a musician, but not, I think, a professional one. She married Philip Thicknesse, September 7th, 1762, and there were more than 300 people of fashion at the wedding, as he is characteristically careful to record. He died in 1792, and she in 1824 in her eighty-eighth year (see *Gentleman's Magazine*, July of that year). I am not a descendant of hers, nor of her husband, but as I represent the elder branch of the family and can speak to the identity of the portrait, perhaps you may care to publish this letter.

Ralph Thicknesse.

*** We spoke of the Hon. Mary Touchet because Thicknesse, writing in 1790, when the earldom of Castlehaven was extinct, himself did so; this seems to have been one of his whims. The Lady Elizabeth (born Arundel of Wardour) was her mother, *ob.* 1743 (see Collins's 'Peerage,' 1812, vi. 556). The journals of the period constantly describe Miss Ann Ford as a professional musician. It is possible that Thicknesse, who was spiteful enough for anything, aimed at his wife's unhappy ancestor Mervin, Lord Audley and second Earl of Castlehaven, beheaded May 14th, 1641, by refusing to her the honours of her father's Irish earldom and falling back upon his English barony, which survived.

PROF. FLINDERS PETRIE AT COPTOS.

II.

Coptos as a city no longer exists; the present village of Koft is a small collection of mud-brick hovels lying immediately behind the raised bank of the Nile. The cultivated land scarcely extends back from the river more than three miles. On the north, at a distance of five miles, a range of mountains runs east towards the desert; on the south another range, at about twelve miles distance, lies in a similar direction.

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The strip of cultivated land, dotted with villages and containing the small town of Koos, has a rich, fat soil, growing corn and doura, beans and lentils in luxuriant crops. Behind the village of Koft a raised causeway at right angles to the river leads, at a distance of half a mile, to the ruins of Coptos, such of them as remain, for the ancient city was probably larger than the area contained within the present Roman walls, 20 ft. thick, of unbaked brick. Within these walls the suns of centuries have blazed on the remains of ancient mud-brick houses and heaps of the same material in a state of pulverization relieved only by a few fragments of stone edifices. Of late years the surface of the waste has been grubbed by the *sebbach* diggers, who have found occasional inscribed stones and small objects when sifting the dust that yields the fertilizing manure. As I remember the enclosure seven years ago, it was truly a scene of desolation; without were the emerald-green cornfields, and the air was full of the perfume of the bean blossoms, but within was the heat of a fiery furnace, with the blinding sunshine scintillating on the spurts of dust raised by the diggers. Beyond the ruins stands a fringe of palms; and on the west side of the Nile, at a distance of a couple of miles, the steep wall of cliffs of the Libyan mountains, rosy and golden in their lights, and pale sapphire in their shadows, stood like a line of Cyclopean fortification. The general aspect is the same to-day, but long lines of trenches are being driven across the surface, and deep holes are being dug down to the primæval soil, often reaching water. The dust is no longer in intermittent cloudlets, but sweeps along in great volumes, covering with a fine grey patina the brawny chocolate muscles, developed by steady exercise at the *shadoof*, of the diggers, naked but for the usual loin-cloth. And the diggers themselves are pleasant to see; far different from the stolid *sebbach* grubbers. They fall to with the cheery goodwill of men who take a delight in their work. Prof. Petrie is a born captain of labour. As he passes along the trenches, measuring rod in hand, carefully scanning the cutting and issuing his directions, or bestowing kindly words of commendation, one sees that master and men are completely in touch with each other. The bright-faced, lithe-limbed boys who carry to the surface in baskets the earth filled by the short-handled hoes of the diggers, feel the friendly hand on the shoulder or catch the quiet jest, and their white teeth sparkle in the sunshine. Needless to say the shirker is nowhere to be found in the professor's preserves. He might shriek for his "living wage" till his throat was as sun-dried clay, but not a half piastre would he extract from the just but inexorable paymaster. Gangs of labourers in Egypt, whether working for archæologists or contractors for public works, are generally overlooked by *reis*, men who have small inclination for honest work, but are cunning enough to wriggle in between the workmen and employers. Prof. Petrie dispenses with these middlemen, and, with his assistant Mr. Quibell, overlooks himself the excavations, and finds his account therein. All organizations, however, whether living or of labour, are liable to the attacks of parasites. The particular form which seeks to fatten on the Coptos excavations is the jackal of the Luxor antiquity dealer, who prowls about the diggings, tempting the men to sell any small objects they may find. At first he was troublesome and pertinacious, but now he is beginning to realize that English vigilance and its short and ready procedure are more than a match for Oriental cunning and patience; so that there is a fair prospect of the professor being left in perfect peace, not even disturbed by the "personally conducted," who are rushed through the more notorious of the already opened-up tombs and temples of Ancient Egypt. Prof. Petrie's friends will be glad to hear that the return to the land to which he has devoted his life's labour has had the best effect on his health, and that he appears to be his old self again. Work begins at sunrise and continues to midday, when the men rest for an hour, to finish at sundown. As the removal of the earth is paid for by the mètre, there is constant measuring up to be performed, besides plans to be taken, squeezes and photographs to be made, and notes of the architectural remains as they are uncovered to be recorded. The smaller objects are brought by the men to the mud-brick hut of Prof. Petrie every evening, when each is estimated and paid for. Then, after the evening meal, there is further writing up to be done before the repose of the hardest of mattresses can be sought.

The plan of operations is by trenches to discover the walls of the building, in the present case a temple, then to open a trench along the whole length of the wall down to the original pavement, and then below to former pavements. If statues, *stele*, or other objects are found they are hoisted out and the trench filled up with the earth of a parallel one dug in advance. Thus the whole surface is explored and covered over again to prevent the destruction of what is not removed. Prof. Petrie began operations on the 9th of December last, and soon discovered the site of the temple on the south-eastern portion of the enclosure. The temple and pylons appear to cover a large space of ground, and stand within a temenos of corresponding proportions. Among the statues already unearthed are a colossal red granite triad of Ramses II. between two goddesses, a black granite kneeling figure, and the legs of a colossal statue in white limestone. The last is probably very early work, and bears cut into the right thigh representations of animals, as an elephant, hyena, fishes, &c., similar to ancient rock carving. However, until the block is hoisted out of the trench it is impossible to speak with precision respecting the period or intention of the art. A red granite *stele* bears the date of the twenty-ninth year of Ramses III.; another is inscribed with the name of a daughter of Ramses VI. Before Prof. Petrie's hut stand, among other objects, a colossal head of Caracalla in red granite, Greek and Latin inscribed stones, a Latin dedication of a bridge, another bearing the name of the little-known Emperor Quietus, and a table of the tolls paid on goods and by individuals entering Coptos. I must not omit to mention among small objects a portion of a figure on an inlaid tile similar to those found at Tel-el-Yahoudi, and now in the British Museum. An entire figure of a prisoner of the same style in the Ghizeh Museum was found, half at Coptos by M. Bouriant, and the other half purchased of a dealer. There is, of course, a reasonable expectation that the latter part of an excavation will yield more than the preliminary researches of the first month, and that Prof. Petrie will enrich science with treasures equalling in historic value those of his previous campaigns.

On the edge of the desert behind Coptos lies the Mussulman cemetery, with its few trees shading a sheikh's tomb and some subordinate domes. There, standing on the crisp desert soil and in the sharp, pure desert air, the eye wanders over the expanse of pale gold sand and the faintly flushed ranges of mountains stretching eastwards on either hand, and seeks to penetrate the mysteries of that now untrodden route. To call up pictures of the stalwart drivers, guards, and attendants attached to the caravan, of the Pharaonic, Ptolemaic, or Roman periods is a facile task for the imagination; for have we not the fashion of their dresses, their arms and utensils, and their living portraits on the carved and painted sculpture of the monuments? And to verify the correct observation of the artists, do we not see men of the same physique, broad-shouldered, narrow-hipped, and having the same facial types, in the tillers of the fields or the merchants of the bazaar of the Egypt of to-day? But of that first pioneer swarm from the East the picture is, indeed, blurred and misty. Whether the adventurers came naked and empty-handed, or with tools and weapons of curious workmanship, who shall decide? And their gods, were they then united in triads or triplets of triads? were the image of the grotesque and joyous Bes and the rigid lines of the energetic Chem amongst them? To elaborate the details of this picture, to give it life and movement and reality, we must wait the indefatigable delving of Prof. Petrie's trusty spade.

H. W.

Fine-Art Gossip.

The Winter Exhibition of the Society of Painters in Water Colours will be closed to-day (Saturday).

In a few days F. Madox Brown's picture 'Christ washing Peter's Feet' will be hung in a place specially selected for it in the National Gallery. We have already said that it was purchased for the nation by a committee of subscribers. Among the personal friends of Brown who sat to him for the picture were D. G. and W. M. Rossetti, another P.R.B., and Mr. W. Bell Scott. It now appears that, contrary to our first impression, Miss Christina Rossetti did not sit for the head of St. John, who is placed on our extreme right of the row of disciples. Christ wears a pale grayish blue robe, St. Peter's is a very deep-toned rich purple; the vessel in which his feet are being washed is of bright copper, and forms a very telling element in the chromatic scheme of the whole, which is so powerful that the picture would be quite capable of holding its own in any gallery of Venetian masterpieces. The face and figure of Christ cannot be praised too highly as regards their design, solidity, vigour, colour and drawing. The figures are nearly life size, and the picture is almost square. Having been lined and glazed by the authorities in Trafalgar Square, it now looks stronger, more brilliant, and fuller of tone than ever. Painted in 1851–2, it was at the Academy in the latter year; it was subsequently worked over, and, in certain respects, altered in 1856, in which year the 50*l.* prize of the Liverpool Academy was awarded to it, in preference to the same painter's 'Last of England,' which is now in the public gallery at Birmingham, as his semi-political 'Work' is in the gallery at Manchester. In 1857 'Christ and Peter' was one of the Manchester Art Treasures. In 1865 Mr. J. Wyllie, from whom it was lately purchased, lent it to Madox Brown's exhibition of his own works which was held in Piccadilly.

Shortly will be hung in the National Gallery an interesting addition to the Dutch pictures by a painter who has not yet been identified, although it has been supposed that Jan Luiken (1649–1712), better known as an engraver than as a painter, has the best claim to the authorship. It represents, at about half life-size, an old woman seated in a simply furnished room, with her feet on a stool; in her lap lies a pillow, and pinned to the pillow is a piece of linen, the edge of which she is diligently hemming. She wears a white coif and pinner, a black gown, and a blue apron; a basket stands at her side; on a table before her lie a pair of scissors, a knife, a half-peeled lemon, and a silver cup. The coloration of the picture is rather sober, and is composed of brownish and grey tints; the illumination is soft and broad, the touch somewhat heavy, and the pigments incline to opacity, yet, on the whole, it is a specimen of good and accomplished art. This welcome example is the gift of Mr. Pfungst.

At the instance of the authorities of the Manchester Art Gallery Mr. W. Wallis, of the Birmingham Gallery, will this year deliver at the former place a series of lectures on 'Sicily

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and its Art Remains,' which will be illustrated by limelight views from photographs specially taken by the lecturer.

Among the papers to be read before the Society of Architects during the next month or so may be mentioned Canon G. F. Browne's on 'Early Christian Art in England,' and those on 'Freemasonry in Architecture' by Dr. Fearon Ranking, and 'Iron-Work: Mediæval and Modern,' by Mr. Starkie Gardner.

The Royal Scottish Water-Colour Society has decided on admitting women to the same privileges as are afforded to men, and henceforth lady members will be deemed qualified to hold office and be members of the Council.

The death is announced of Mr. Gourlay Steell, R.S.A., at the age of seventy-four. He was chiefly known as an animal painter.

The exhibition of the Champ de Mars will this year be opened earlier than hitherto, that is on April 25th next. The Salon will, as usual, be opened to the public on May 1st. Some time in March, says the *Journal des Arts*, there will be opened in Paris a special exhibition of objects associated with Marie Antoinette and her times. The promoters of this gathering are doubtless aware that a considerable proportion of the relics of the unfortunate queen are in England. A bust of Delacroix has, says the last-named authority, been commissioned by the French Direction des Beaux-Arts from M. Desruelles to be placed at Versailles.

M. Cavelier, the veteran sculptor, died last week in his native Paris in his ninetieth year. He was the son of a designer for jewellers, and his teachers were David d'Angers and Paul Delaroche. At twenty-two he gained the second prize in the competition for the Prix de Rome, and the first six years afterwards. His first notable success was his 'Pénélope endormie,' which the Duc de Luynes bought for 400*l*. He gained a Third Class Medal in 1842, a First Class Medal and a Medal of Honour in 1849, and a Third Class Medal at the Exhibition of 1855. His 'Vérité,' shown at the Salon of 1853, is in the Luxembourg. In 1851 he obtained the Legion of Honour, in 1861 he was made an officer; and in 1865 he was elected at the Institut. His later years were mainly devoted to teaching at the École des Beaux-Arts.

The inscription of Gortyna, found in 1884, is exposed not only to the stress of weather and to the destructive action of the water of a canal which passes over it, but even to the more serious danger of being destroyed by an ignorant or malicious hand. To save this inscription by transporting it to a safe place, the Greek Syllogos of Candia invites the aid of scholars. To buy and transport it will cost about 10,000 fr. The Syllogos will invite to Crete a capable workman to make a cast of the inscription, and to each museum which contributes 25*l*. a cast of the entire wall which contains the inscription will be delivered, free of expense, at Brindisi, Trieste, Genoa, or Marseilles.

At Benevento, according to a recent communication made to the Royal Academy of the Lincei, the fragment of an Egyptian statue in granite with hieroglyphics, and a piece of granite obelisk also inscribed with hieroglyphics, have been disinterred. The statue, according to the examination made by Prof. E. Schiaparelli, of Florence, must be referred to the end of the reign of Rameses II., about 1340 B.C., and may have been brought from Egypt to adorn the temple of Isis at Beneventum—a temple which is mentioned in the inscriptions of the obelisks, and which, like the temple of Isis in the Campus Martius at Rome, was adorned with Egyptian statues of various dates. The fragment of obelisk fortunately fills up a gap in one of the known obelisks of Benevento, and enables us plausibly to supply other gaps on the same obelisk. From these inscriptions it would appear that both these obelisks were transported from Egypt; but they are of late workmanship, having been made for the temple of Isis at Beneventum, which was built by Lucilius Rufus by order of Domitian.

We have received a letter from Mr. Statham complaining that we did not do justice to the merits of the late M. Daly in our brief notice a fortnight ago. By an accident the notice was left incomplete, and hence gave an imperfect idea of M. Daly's labours.

MUSIC

Musical Gossip.

We understand that it is not the intention of Sir Augustus Harris to give any performances of opera in German this year, and the admirers of Wagner will not greatly grieve at this decision after the dismal experiences of last season. Unless arrangements can be made for the visit of an entire well-trained company from Germany, it is well to leave this branch of the lyric drama alone.

The orchestra at the Wagner concert to be conducted by Herr Felix Mottl in the Queen's Hall on April 17th will consist of about one hundred performers, selected, as far as possible, from the ranks of the best London professional players. But there will be a few exceptions, the part for bass trumpet, for example, which is here usually assigned to a trombone, being now to be heard as Wagner intended it, though it will necessitate the engagement of an executant from Brussels. The support forthcoming is so plentiful that the expenses of the enterprise are already covered.

The Wagner Society (London branch) has issued its annual report, from which it appears that there are now two hundred and two subscribing members. The meetings for the present session will include several lectures, and one or more conversaziones as the funds will permit. The issue of the *Meister* and of Mr. Ashton Ellis's translation of Wagner's prose works continues to be supplied gratuitously to members, who are reminded that application for free tickets for the next series of performances at Bayreuth in July and August must be made to Mr. W. H. Edwards, 160, New Bond Street, before March 1st.

The concerts within the past few days have been few and unimportant. At the Popular Concert last Saturday afternoon, Brahms's Second Sextet in G for strings, Op. 36 (a much finer work than the more popular Sextet in B flat, Op. 18), the two movements from Mendelssohn's 'Unfinished' Quartet, and Beethoven's Sonata in E flat, Op. 81, were in the programme, the last-named work being rendered by Mr. Leonard Borwick with noteworthy intelligence and brilliant though not absolutely faultless execution. Miss Kate Cove made a very favourable impression as the vocalist, displaying a light but pleasing and well-cultivated voice in Handel's air "Lusinghe più care," and Mr. Henschel's charming 'Spinning-Wheel Song.'

On Monday the first item was Brahms's concise but masterly Quintet in G for strings, Op. 111, the only other concerted work being Beethoven's somewhat rarely heard Sonata in A for piano and violin, Op. 12, No. 2. Dr. A. C. Mackenzie has arranged his 'Highland Ballad' (originally scored for small orchestra, including harp) for violin and pianoforte only, and in this form it was presented on Monday, Lady Halle interpreting the solo part with exquisite expression. The Scottish composer was further represented by three settings of Shakspeare's sonnets, Nos. 18, 29, and 99. They are written with much freedom of style—that is to say, not in ordinary song form—and they were artistically rendered by Mr. Arthur Oswald. Mr. Leonard Borwick again proved himself an unsurpassable exponent of Schumann's pianoforte music in the composer's Fantasiestücke, Op. 12, of which he gave the whole with perfect technique and refined expression.

Mr. Richard Gompertz gave the first of two concerts of chamber music on Tuesday evening at the Princes' Hall, and succeeded in securing excellent performances of Schubert's splendid, but too rarely played Quartet in G, Op. 161, and Beethoven's in F, Op. 135, with the assistance of Messrs. Inwards, Kreuz, and Charles Ould. An Adagio for violin solo, with either orchestral or pianoforte accompaniment, by Mr. Emanuel Moór, not yet published, proved to be a remarkably expressive, and even original piece, and should forthwith be placed at the disposal of violinists. Miss Fillunger rendered full justice to two songs with German words, 'Morgenstunde' and 'An die Lerche,' by Mr. Algernon Ashton, musicianly, but rather laboured.

The first of Mr. Arnold Dolmetsch's new series of concerts of antiquarian music at his residence, Dowland, West Dulwich, was given on Tuesday evening. The programme consisted entirely of music by English writers of the sixteenth century, and included pieces for the virginals by Byrd and Morley, cleverly played by Mr. J. A. Fuller Maitland, and various items by King Henry VIII., Sheryngham, and anonymous composers. The concert-giver, Miss Hélène Dolmetsch, Miss Adelaide Milne, Mr. J. A. Milne, and Mr. W. A. Boxall played the viols, and Miss Ethel Davis the organ, the vocal selections being supplied by Miss Davis, Mr. Laurence Fryer, Mr. Walter Shiner, and Mr. Albert Fairbairn.

At a meeting last week at Chester of the Festival Committee, it was decided that the Triennial Musical Festival should be held this year on July 25th, 26th, and 27th.

It was a happy thought of Sir Charles Halle to perform Schumann's beautiful cantata 'Paradise and the Peri,' and precede the work by Sterndale Bennett's overture with the same title, at his Manchester concert on Thursday last week. The principal vocalists in the cantata were Mesdames Esther Palliser, Medora Henson, Conway, Marian McKenzie, and Bertenshaw, and Messrs. Iver McKay and Andrew Black.

According to a French paper Sir Augustus Harris intends to produce for the first time in London during his next opera season at Covent Garden Verdi's 'Falstaff,' Bruneau's 'L'Attaque du Moulin,' Berlioz's 'Faust,' Smetana's 'Die Verkaufte Braut,' Puccini's 'Manon,' Massenet's 'Werther' and 'La Navarraise,' Gounod's 'Sapho,' Cowen's 'Signa,' and five other operas by Mascagni, Leoncavallo, and Isidore de Lara. How fourteen novelties could possibly be rehearsed and presented during a season lasting between two and three months our contemporary does not explain.

The deficit at the Vienna Imperial Opera amounted last year to the sum of 40,000*l*., that is to say including the subvention of 300,000 florins. Evidently lyric drama is not flourishing in the Austrian capital.

Disquieting rumours have been heard from time to time recently with reference to Kroll's Theatre in the Thiergarten at Berlin, and now it is said authoritatively that the place will no longer be known as an opera-house, owing to lack of support.

The American tour of Madame Adelina Patti is, according to general report, an astonishing success. She is said to be in wonderful voice, and although the last concert was to have been given at Chicago on the 24th ult., the tour has been prolonged until March 22nd.

In May Beethoven's nine symphonies are to be performed at Bonn, under the direction of Herr Wüllner, the Principal of the Cologne

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Conservatorium, the proceeds to be devoted to the museum now being formed in the master's birthplace.

Last December we announced that a great festival was to be held next November at Nuremberg, in commemoration of the four hundredth anniversary of the birth of Hans Sachs, but German newspapers say that the town council of that place has refused the grant of 12,000 marks required for the purpose.

At the approaching tercentenary commemoration of the death of Palestrina at Rome his 'Stabat Mater' for two choirs, dedicated to Pope Gregory XIV., is to be revived. It is a fine but little-known example of the master's genius.

PERFORMANCES NEXT WEEK.

Mon. Popular Concert, 8, St. James's Hall.
— Highbury Philharmonic Society, Dvořák's 'Spectre's Bride,' &c., 8, Highbury Athenæum.
Wed. London Sacred Ballad Concert, 8, Queen's Hall.
— Royal Choral Society: 'The Redemption,' 8, Albert Hall.
Thurs. Royal College of Music Concert, 7 30, Alexandra House.
— London Symphony Concert (Wagner Commemoration), 8, St. James's Hall.
— Concert in Aid of the Metropolitan and City Police Orphanage, 8, Queen's Hall.
Fri. Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
Sat. Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

Court.—'The Transgressor,' a Play in Four Acts. By A. W. Gattie.

'The Transgressor' of Mr. Gattie is less a play than a controversial treatise. As such even it is illogical and inconclusive. So complete acceptance has in late years been won by the theory that a play is the proper vehicle for the ventilation of any view, ethical, social, ethnological, or political, that it is useless to reopen the question of the fitness of the means to the end. It may, however, be pointed out to Mr. Gattie that such triumph as he obtains is won in despite of his theories, and not by their aid. In fact,

> All *his* magic structures reared so high
> *Are* crumbled into heaps.

The arguments are without value, the polemic is without interest. The informing soul is, so to speak, independent of the shapeless and rudimentary body. It is known to folk-lorists that the soul may, in the opinion of the savage, quit the body for a while without causing death. It is seen at times slipping out of the mouth, in the shape, probably, of a weasel, and disporting by itself until it finds occasion to return. Some such soul, in the shape of a short throb of genuine passion, animates 'The Transgressor.'

In none of Mr. Gattie's abstract propositions, treated as these are, is it possible to feel the slightest interest. His hero has married a woman who through an accident has become incurably insane. His position, tied to a creature who is practically dead, is pitiable, and his growl against the injustice of the law that dooms him to "perpetual widowhood" is pardonable. Should he, for the sake of the domesticity for which he pines, make other and unconventional arrangements, "runaways' eyes may wink," and the most precise will all but make an allowance. One thing only he may not do. He may not break the law he condemns, and in so doing deceive, betray, and defile the innocent woman who trusts him. This, to the shame of manhood, Eric Langley does, contracting a sham marriage with a young girl whose heart he has won as a reputed widower. Quite contemptible are the sophistries by which he palliates what cannot be defended, and not less dishonouring as a piece of stupidity is the manner in which he betrays the secret of his life, confiding it to a friend under conditions which allow of its being overheard by the person of all others from whom it should be kept. So completely does he divest himself of sympathy by these proceedings that the play runs a risk of being *manqué*.

Fortunately, the soul comes into the body at the close of the third act. Sylvia learns from a second lover—whom Mr. Gattie, perhaps with some vague notion of dramatic balance, makes more repellent than the first—that she has been betrayed and ruined. Declining to accept such charges at second hand, she extorts the avowal from the bigamist's trembling lips. Overmastered at first by the social penalties she has incurred, she casts about for a refuge. Her love is, however, sincere, and overcomes her dismay. Refusing the rehabilitation of marriage offered her by an old lover—a clergyman, an eavesdropper, and a sneak—and deaf to the menaces of her uncle and guardian, she throws herself into the arms of her lover. Not very convincing is his argument that she is his wife in the sight of Heaven. In cases of this class, Heaven preserves a discreet and judicial silence. He is, none the less, her man of all in the world, the one she has chosen for her own. Had he given her the option, she would not have committed the crime in which he has involved her, nor incurred consciously the social ostracism he has thrust upon her. "Things must be as they may," however, and now, as the thing is done, she would not have it otherwise. She loves him the more—as what woman, she asks, would not?—because for her sake, and for her possession, he has broken with everything around him, peace, honour, respect, and now goes gladly to pay the penalty which the injured law exacts. This choice of hers, so wholly opposite to that which conventional moralists counsel and approve, rends the audience and establishes the fortunes of a crude play. Wrong it may be, but it is at least human. The effect would have been less but for the beauty, almost magical, of Miss Nethersole's performance. Every aspect of the character is shown with admirable skill; the whole is charged in an equal degree with imagination, beauty, and passion, and stamps Miss Nethersole as an actress of high, perhaps highest mark. Miss Bessie Hatton plays agreeably a small part. The other characters receive a fairly competent interpretation, but are intrinsically uninteresting.

Dramatic Gossip.

No printed version of 'The School for Scandal' was prepared for publication by Sheridan. He always alleged that he could not supply one with which he was perfectly satisfied. Yet he made the attempt, and Mr. Fraser Rae has discovered the copy containing his final corrections of passages in many scenes, which Moore must have overlooked, the documents at his disposal having recently been put into Mr. Fraser Rae's hands by Sheridan's descendants for the purpose of writing a complete biography of the great dramatist and orator. The manuscript is imperfect, yet enough is extant to show how effectively Sheridan could add a fresh charm to his polished phrases.

Messrs. Dent & Co. are going to publish an edition of Shakspeare's works in which each play will be issued by itself for a shilling. Mr. Crane is designing for each title-page a vignette that will indicate the play, and each volume will have a frontispiece. The text will be that of the "Globe" edition. M. Gollancz will contribute a preface to each play, short notes, and a glossary.

The Vaudeville is now to be assigned to comic opera, and will shortly witness the production, under the direction of Mr. Richard Temple, of 'Wapping Old Stairs,' a novelty by two gentlemen combining many historic names, Stuart Robertson and Howard Talbot.

'Under the Clock,' the whimsicality of Mr. Brookfield and Mr. Seymour Hicks, retains its position in the bill at the Court. Both the authors, Mr. Nainby, and Miss Lottie Venne take part in the representation. New jokes and allusions are introduced, and the piece is generally "revised up to date."

Terry's Theatre will reopen shortly, under the management of Mr. Weedon Grossmith, with a farcical comedy by Mr. Arthur Law. The company at present engaged includes Miss Gladys Homfrey, Miss Esmé Beringer, Mr. J. D. Beveridge, and Mr. John Beauchamp. Mr. Terry's reappearance at his own theatre can scarcely take place before Easter.

In consequence of the illness of Mr. Toole, Toole's Theatre closed on Saturday last. It will not reopen until the new comedy of Mr. Ralph Lumley is ready for presentation. The rehearsals of this are necessarily suspended.

Undismayed by failure, Miss Annie Rose promises another novelty at the Royalty Theatre. The name and nature of this are as yet unrevealed.

It is stated that this year's Shakspearean performance at the Memorial Theatre, Stratford-on-Avon, will be the 'Second Part of King Henry IV.,' Mr. F. R. Benson and his company being the actors.

On Saturday last Miss Rosina Vokes (Mrs. Cecil Clay) died at Babbicombe, Torquay. She was the youngest and sprightliest of the once well-known Vokes family, during many successive years a mainstay of pantomime at Drury Lane. An excellent singer and dancer, and endowed with an infectious vitality, Miss Vokes was the life of most of the pieces in which she appeared. After her marriage with Mr. Clay, a son of the well-known member for Hull, and a brother of Frederick Clay, the composer, she retired temporarily from the stage. During recent years she has been playing in America with a burlesque company, of which she was the manager and chief support. Mrs. Clay is stated to have been in her thirty-seventh year. She had been seen in many London and country theatres, and had played at the Châtelet in Paris.

For the 27th inst. is promised a performance in London, at one or other of the unoccupied theatres, of 'As You Like It,' played entirely by women. Experiments of this kind date back to early in last century. They are, however, among the things one would "willingly let die."

An account in the *New Review* of the Théâtre Libre in Paris supplies curious and interesting particulars concerning M. Antoine, by whom the Théâtre Libre was founded, with the opinions of some leading French critics and writers as to the value and significance of the experiment.

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LITERATURE

Correspondence of Mr. Joseph Jekyll. Edited, with a Brief Memoir, by the Hon. Algernon Bourke. (Murray.)

At the beginning of the century Joseph Jekyll occupied a position in society rather like that filled later on by Abraham Hayward. He was an eminent diner-out, and, when he could be induced to leave town, a privileged guest at country houses. He was of better birth than Hayward, and, thanks to distinguished patronage, he became member for Calne, Solicitor-General to the Prince of Wales, afterwards George IV., and a Master in Chancery. Yet it may fairly be said that he owed his successes in life, not to his professional abilities, but to his conversational powers. Such a reputation is of necessity evanescent, and even when he was alive Sir Walter Scott recorded that his jokes "were fired like minute guns, and with an effect hardly less melancholy." Two, which Jekyll himself complacently records, seem to show that Sir Walter's criticism may, on occasions, have held good. He proposed that the first president of the Travellers' Club should be Mr. Sturges Bourne—"a bourne from which no traveller returns." Again, when Sir Martin Shee was quizzed about his ancestry, Jekyll remarked that any man might be proud of his family when the first *She* was Mrs. Eve.

The first part of this correspondence consists of letters written by young Jekyll to his father in 1775, when he had been sent to France to pick up the language. They show considerable powers of observation, and give an interesting picture of the provinces—Jekyll finally settled at Blois—before the Revolution:—

"Next to the language, the million etiquettes are the most difficult for a stranger to acquire. They are precise to a degree. For example, I will allow that the single circumstance of *taking French leave* (which gains ground even among us at present) is easy and natural. But, on the contrary, I will maintain that there is more formality of compliment in *entering* one assembly here than in taking the round of routs for a whole winter at London."

At first he was not favourably impressed by French womankind:—

"The ladies are never behindhand. Their head dresses are more extravagant than ever. The cap is a frame of wire erected on the back of the head, and covered with flowers in the form of an espalier. The hair is cut short on the forehead and temples for two inches before the *tempée* commences, and a curl, called the *sentiment en bas*, descends to the collar bone. Add to this rouge and patches, and the *tout ensemble* is not human. But such is the force of custom that I begin to regard it even without horror."

However, his views underwent conversion after he had contrived to make acquaintance with various kindly aristocrats. Unfortunately his description of the routine at a French château—the Marquis de Saumery's—is disappointingly brief:—

"Suffice to it say that *Monsieur* had a suite of five apartments allotted him, and was always preceded to table by an officer of the household. The house was full of company. The morning is usually passed separately in the respective apartments. At one o'clock the young men assist at the toilette of Madame la Marquise; at two dinner is served; at five cards commence; at nine we supped; and after supper we had usually the *Comédie Bourgeoise*, or *Allemande*, till midnight."

We also obtain occasional glimpses of humbler folk:—

"The Curate of Soin, who is a perfect Vicar of Wakefield, received us with the greatest hospitality, and we spent the next day in reconnoitring the Roman camps, &c., in his parish. We fished in the evening on the great lake, and were forced into shelter by one of the most terrible storms of thunder, rain, and lightning I had ever seen. On these occasions the peasants fly to the church and ring the bells—a principle so totally unphilosophic, that I expected we should have had the steeple about our ears in an instant. At midnight the old curate went out, in spite of the inclemency of the weather, and recited the Passion of our Saviour before the image of St. Fiacre, amid his trembling parishioners, the result of which was, as you will believe, an immediate calm."

A long interval separates these boyish effusions from the letters that form the bulk of the volume. They begin with 1818, and end in 1838, the year of Jekyll's death. His official life had practically closed, and he was spending the hours in leisurely skimming current literature, and in collecting and retailing gossip. Some of the anecdotes which he conveys to his sister-in-law, Lady Gertrude Sloane Stanley, belong emphatically to a less reticent age than ours; and as for his ethics, they correspond with tolerable accuracy to those of Major Pendennis. Take the following homily on public schools, for instance, which has besides its historic value:—

"In my opinion all the public schools are equal as to the means of instruction, and the proficiency in learning must always depend upon the disposition and industry of the individual boy. With the exception of Winchester, I think the habits and manners of the world may also be equally attained at all of them. There is a vulgar rusticity about the *élèves* of Winchester which continues to be their characteristic at the University, and the mass is chiefly composed of boys in the middling classes of society. It never happened to me to weigh the respective merits of schools. My predilection for Westminster naturally arose from the recollection of my own successful education there, and the same predilection from the same recollection extended itself to Christ Church. I had trodden the path myself, and knew all its turnings and windings. I was of course anxious that my boys should make a similar pilgrimage, and I hoped with similar benefits."

At the same time Jekyll was clearly a man of some independence of character, and his honest pride in his sons—about whom, by the way, the editor might have given us a little more information—constitutes a most creditable feature in his character. His news is certainly comprehensive enough, including as it does both royalty and the Siamese Twins. One of his best stories is told by way of reminiscence:—

"Old parson Cholmondeley, then in the Guards, ran away at the battle of Dettingen, and was found snug and safe in a ditch with a cold fowl in his pocket. He then went into holy orders, which were less troublesome than those of the War Office, and the militancy of the Church preferable to that of a German campaign. John Wilkes told me it was beautiful to hear with what emphasis and fervour the old parson read that part of the Litany which deprecates 'battle and murder, and sudden death.'"

Jekyll, though never a toady, was remarkably loyal to his patron George IV.; but the royal caprice for gorgeous uniforms sorely tried his patience, for one of his sons was in the Guards. Here is a comparatively innocuous specimen of the humours of the Regency:—

"On Sunday I dined with Lord Hertford, where we had only the Regent attended by Nagle. The Regent whispered me that the luminous equerry, who had been forced by 'Chic' Chester to drink five glasses of brandy last summer at Cadlands, mistook the said Chic for me the whole time. To support this delusion I continued all Sunday to personate Chic, to remind Nagle of the brandy we tippled so freely; and finally persuaded him that nothing but a violent cold prohibited my renewal of the libation."

The Duke of York, too, had a capacity for keeping his friends, and the tones in which Jekyll laments his death are evidently sincere:—

"He had a heart of feeling, sincerity, and attachment, and for a long series of years manifested towards me the most disinterested kindness. Yet miscreants were to be found whose malignity could asperse him while scarcely cold in his coffin. Hard is the lot of princes. The errors or follies of other men are smiled at, but theirs are magnified into crimes. The world, however, has done justice to his memory by an unfeigned and universal sorrow."

The political allusions in Jekyll's letters are comparatively few, but some of them are worth noticing. Thus, in 1823, he relates some rumours about Canning which show that, as students of the period are probably aware, that statesman was regarded, whether rightly or wrongly, as defective on the score of straightforwardness:—

"Our Opposition friends are busy in slanders of Canning already, and the *Edinburgh Review* leads the attack rather coarsely. They add that the Duke of Wellington insisted on Canning's writing a letter of censure to Lord Strangford for his diplomatic errors at Constantinople, which Canning did, but accompanied it with a private note to say the letter was to go for nothing, but in compliance with the Duke's absurdity he was forced to send it. But duplicity is not the only ground of attack. They swear that out of hatred to Londonderry's memory he meditates the subversion of many of the dead Secretary's late measures, among

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the rest that he means to extinguish the Embassy to Switzerland, for which Londonderry fought so strenuously as to declare he would resign if it was not carried."

Jekyll had voted with the Whigs, but the intemperate advocacy of Queen Caroline's cause by Holland House made him no admirer of its lady:—

"People from Paris amuse me much with Lady Holland's manœuvres there. In one of the five carriages which formed her ladyship's *cortège* was exported a certain poor Mrs. Somebody skilled in the art of shampooing. This operation is daily performed at her *lever* on her ladyship's feet, divested of shoes and stockings, and which are so whitened and beautifully formed as to *extasier* every French or English dandy present. Mirabeau once said to me *Le monde est un charge de théâtre*. Things are done every day which would be hissed as *outré* in a farce."

"What will they do," Canning once asked, "with Lady Holland in the Cabinet?" and Jekyll held a very similar opinion:—

"Lady Holland is the only dissatisfied minister out of office. She counted upon sailing down daily with her long-tailed blacks and ancient crane-necked chariot to sit with Holland at the Secretary's office, to administer the affairs of Europe, and make Sidney [*sic*] Smith a bishop. As for him, he never cared twopence about the whole job, and the delightful fellow was very wise in so treating it. To say the truth, I never augured well of the permanency of the whole concern, even if Canning's death and Goderich's impotency had not blown it up."

The following is a scarcely flattering portrait of Lord Wellesley:—

"The Lord-Lieutenant, though by no means in despair at this Catholic emancipation from wedlock, shuts himself up in total seclusion. Whenever he does deign to appear in public he presents a singular spectacle—a hoary head with eyebrows artificially blackened, cheeks highly rouged, and a forehead painted white. Grimaldi in a pantomime is a less picturesque Vicoroy. It is said Lady Glengall some time ago forced her way to his toilette, and caught him in the very fact of repairing himself."

We confess that the specimens of Lord Alvanley's wit to be discovered in these pages are very inferior to those given by Charles Greville; nor does Rogers shine, as rendered by Mr. Jekyll. *Per contra*, we have a very characteristic quip from Hook:

"Theodore Hook, a clever fellow who writes in *John Bull*, got drunk with others last week at a Countess'. Somebody alluded to a secret, and said, 'Hook knows.' Hook, with the decanter in his hand, replied, 'Bottle nose.'"

Jekyll was on familiar terms with the stage, notably with George Colman and Mrs. Siddons, but it is on the authority of his son Edward that he describes one of the too common incidents in Edmund Kean's decline:—

"He saw Kean play Richard so drunk that he fell in the Battle of Bosworth Field before Richmond had condescended to kill him, and while lying on the ground blew his nose. He arose at last and stammered the following apology—'Ladies and gentlemen, you see—you see—*argumentum ad hominem*.' He then reeled off nobody knew whither, or comprehended the *argumentum*."

Altogether Jekyll's letters make the most excellent reading, and Mr. Algernon Bourke's editing seems, on the whole, passable. More copious foot-notes, however, might have assisted readers, who do not know their Greville as they should; and several literary allusions appear to have escaped him. Thus,

Lord Rector of the U-
-Niversity of Glasgow

is an adaptation from a famous poem in the *Anti-Jacobin*, and that queer creature Blanco White wrote the 'Letters from Spain' by "Don Leucadio Doblado." The index, too, might have been fuller with advantage.

The Lover's Lexicon. By Frederick Greenwood. (Macmillan & Co.)

In these days, when it is the growing habit of writers to insist on the "femininity" of women, meaning thereby their passions, and to reduce to its purely physical aspects the love of men, it is to be feared that Mr. Greenwood's most excellent and ingeniously devised "handbook for novelists, playwrights, philosophers, and minor poets; but especially for the enamoured," will prove strangely unfashionable. To our rising generation of novelists, and especially to our brilliant young writers of "the short story," Mr. Greenwood's catalogue of the symptoms of love, or his recipes for its prosperous and successful issue, will appear cast in too antiquated a mould, and too redolent of the ages of formal gallantry and semi-sincere chivalry, to be worthy of the subject with which they affect to deal. M. Bourget's 'Physiologie de l'Amour' is a text-book which for them will not be superseded by Mr. Greenwood's 'Lexicon,' that recalls the days and the touch of Mrs. Gaskell or of Jane Austen.

The fact is that Mr. Greenwood has an altogether out-of-date conception of love; for he says that "love is not one of the original passions; it came late into the human breast; till it began there was neither faithfulness nor chastity"; and "even the egotism of love, its exaction of the loved one's every thought and fancy, has its silver side," for it "has had something to do in the establishment of both those virtues"; and of course to-day it is growing more and more the custom to identify love solely with the primary physical instinct, which Mr. Greenwood in another passage carefully distinguishes from his conception of love. And yet, though Mr. Greenwood in this book is thoroughly out of sympathy with the "young bloods" of the age, he is not without the support of some of our graver and greater writers. With Mr. Coventry Patmore, for example, whom he happily names "Love's Laureate and Prime Philosopher," he is in touch, and it is worth while to recall the following noble passage from Mr. George Meredith in amplification of Mr. Greenwood's views and as an apology for his book:—

"Is it any waste of time to write of love? The trials of life are in it, but in a narrow ring and a fierier. You may learn to know yourself through it, as you do after years of life, whether you are fit to lift those that are about you, or whether you are but a chest and a load on the backs of your fellows. The impure perishes, the inefficient languishes, the moderate comes to its autumn of decay—these are of the kind which aim at satisfaction, to die of it soon or late. The love that survives has strangled craving: it lives because it lives to nourish and succour like the heavens."

Mr. Greenwood never goes so deep under the surface of love as this, but the love of which he treats is in its essence the same; he also regards true love as a test of character, and as a spur to knightly deeds. There is, however, another point in which he shows a less minute knowledge of the domain of love than the novelist, that is, his extreme diffidence in dealing with love on the maiden's side. He does, it is true, occasionally describe the symptoms of a woman in love and give her directions; but he often confesses a certain ignorance of the matter, and confines himself chiefly to his own sex. After all, this may be only his cunning, and it is by no means certain that it would be desirable to unfold all the mysteries of a maiden's love-craft, for does not half its charm lie in its apparent wilfulness?

Not one of the least of this book's delights consists in its joyfulness. The rejected lover and the old maid find sympathetic words bestowed on them, but above all it deals with the lover happy in reciprocated love. Nor is the language unworthy of the subject: the book is written in a rich, full-flavoured, and somewhat old-fashioned style; indeed, a passage quoted from Jeremy Taylor appears strangely in harmony with the sentences that surround it.

Enough has, perhaps, been said to make all true lovers wish to read the book for themselves, but it would be unfair to let it go without quoting a passage from it. The only difficulty is that in the wealth of material it is difficult to make a selection; but let these stand. "Prudery?" the author says, speaking of undue familiarity;

"there is no prudery in the matter. It is all a question of civility, of common courtesies. Every wise man knows that there is a familiarity in the companionship of men and women, happily wed, which goes far beyond every other for intimacy, while it is sweeter in the sense of wholesomeness than any. But no such companionship can flourish where another kind of familiarity—careless of little decencies, prying where it should not see, speaking where there should be silence, coarsely unveiling thoughts and feelings that when naked should be ashamed—saps respect and tortures self-respect. The shock of discovering a familiarity of this sort has been fatal to all that is best in marriage for many a pair otherwise well matched; and young persons about to marry should look to it. It must not be supposed that the fault lies always with the man; not at all."

In his satirical moods also there are some happy touches, as when he says that "raking has no vogue at the present day, and is only practised for such violent delights as eating lobsters in low company at two o'clock in the morning," or in this energetic passage:—

"It is plain, then, that the once innocent word [passion] was already going to the dogs—had, indeed, been on the road years before; and since that time there have been such prose and verse celebrations of lurid dreams, purpling brows, quivering bosoms, swooning senses, languors hollow-eyed, kisses that sting, ditto with blood and foam, burnings, faintings, and similar delights, that passion has almost become a blush-word; for it is in passion's name that these violent joys are preached. Yet we live in very quiet times. It is not as if this were a full-blooded and robustious age. It certainly is not that, though its intellectual persons may be allowed the boast of being intense. Of the feigned Elizabethan lustihood there is none; but there is a vast deal of stretching and strain-

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ing of mental cordage in the meaning of intensity. By God's providence, however, it will presently relax, and then we shall be at peace from the passion-mongers; who, though they are entirely effeminate, are far from harmless. But alive or dead, their industry in depraving a noble and beautiful word is not to be forgiven."

Calendar of the Proceedings of the Committee for Compounding, 1643–1660. Preserved in the State Paper Department of Her Majesty's Public Record Office. Edited by Mary Anne Everett Green. Vols. IV. and V. (Eyre & Spottiswoode.)

Mrs. Everett Green is to be congratulated on having at length brought this laborious work to a conclusion. The amount of local and personal information contained in it can only be appreciated by those who have had occasion to work among what have long been known as "The Royalist Composition Papers"; but some idea of the wealth of knowledge therein contained may be arrived at by consulting the index to the series, which consists of 515 closely printed double-columned pages.

We are not in the secrets of those who have the custody of the priceless treasures which are housed and gradually being made available in the Public Record Office. We will, however, venture on the assertion that there is no class of documents in that great storehouse of our history that is more frequently consulted than the "Composition Papers." The great Civil War still charms the imagination. Many of us had, and far more imagine they had, ancestors who took notable parts in the contest; and so far as the Royalists are concerned, there is hardly one possessed of property whose name does not occur in these documents. Nor is the information they contain limited to Royalists only. The names of many persons occur therein who were concerned with the strife as unwilling spectators only.

The interest which must ever surround the great Civil War is, no doubt, the chief reason why these papers have so long been popular among the readers in the Record Office, but there is another which cannot be passed over unnoticed. In 1824 these documents, which had hitherto remained in the condition in which they were originally filed, were carefully bound, and soon after this an elaborate index to them was made. It does not in all cases satisfy the needs of the modern student, and has been now superseded by that compiled by Mrs. Everett Green, but, on the whole, it supplied a most useful key. When we bear in mind how very few of the other national records were furnished with helps of this kind, it is not surprising that these documents were much sought after. A third reason must count for something: they are all, or nearly all, of them easy to read, and are written in English. None but experts can make much of those of earlier times.

It has been the custom ever since the Restoration to denounce the sequestration and fining of the Royalists as a great wrong. This has been dwelt upon not only by partisan writers, but by others who have tried to hold the scales of justice with a steady hand. When compared with what took place in France a century ago, every one must admit that the victors behaved with singular leniency to the vanquished—a gentleness which is, indeed, surprising when we call to mind that nearly all the precedents the Parliamentarians had to go by taught them a widely different line of conduct; yet when the fullest weight is given to these things, we apprehend that no just person who knows the facts will say that the conduct of the Committee for Compounding can be exonerated from undue harshness. In considering matters of this kind it is sheer dishonesty to compare the way in which Elizabeth's ministers suppressed rebellion at home or the actions of William III. in Ireland with the matter before us. Every Englishman knew, and the members of the Committee had better means of knowing than almost any one else, that when the war first began the line that separated one faction from the other was almost invisible. Many a man, we may be quite sure, whose home was in the North or the West, joined the king's standard, who would, had he dwelt in the "associated counties," have shown equal zeal for the cause of the Parliament. Such persons—harmless country squires for the most part, with a sprinkling of clergy, lawyers, yeomen, and shopkeepers—were cruelly dealt with when the same punishment was awarded them as was meted out to the great nobles by whom Charles had been encouraged in those rash courses which led to the downfall of the monarchy.

The Committee seems to have been particularly severe on the Royalist clergy. This is not to be wondered at when we remember how much the political imbroglio had been increased and intensified by religious squabbles. Walker's 'Sufferings of the Clergy,' the work of a succeeding age (1714), which purports to do for the Royalist sufferers of the Civil War much the same thing as Foxe accomplished for the martyrs of the Marian time, proves to demonstration to those who can read it in the light of contemporary evidence that many of the Royalist clergy were as unmeasured in their language as the wildest of their Puritan adversaries. These volumes give several examples of the militant spirit of these ecclesiastics. For example, Ralph Poole of Bebbington is reported to have left his pulpit on a certain Sunday in November, 1643, and rushed down to the water side to hinder the landing of a body of Parliamentary forces, and afterwards to have deserted his post and followed the fortunes of Prince Rupert.

Mrs. Everett Green draws attention to several acts of mercy on the part of the authorities. We wish there were more of them. Her pages, however, seem to demonstrate a fact which has over and over again been denied with no end of fiery rhetoric. It does not appear that so far as "Papists" were concerned they were worse used than other people. The laws which the Commissioners had to execute in their cases were different from, and more unjust than, those that regarded Protestants, but there does not seem to have been any wish to make the Commissioners mere instruments of oppression. When we compare the position of the Catholics of the days which went before or followed after, with that of those of the Commonwealth time, it does not seem that they had any good reason for deploring the fall of the monarchy.

These calendars, like every other volume of the great class of which they form an important part, contain many facts of value which have come down to us, as it were, by accident. We know, for instance, that from the Reformation settlement under Elizabeth down to the Civil War, the ecclesiastical authorities endeavoured to force all persons to receive the Holy Eucharist according to the forms of the Established Church. How far they were successful in this has, from time to time, been a matter of some controversy. It is impossible that we shall ever learn the truth, for rigour existed in some places and laxity in others. Evidence is here given that at Birstall, in Yorkshire, there were 2,800 communicants. We have no means of ascertaining what was the population of Birstall at this time. It cannot have been very large. We imagine the whole population, except the sick and infants, must have presented themselves at the legal times, and the minister must, one surmises, have been one of those faithful pastors who showed little regard for the feelings of Puritans or Roman Catholics.

The Celtic Twilight. By W. B. Yeats. (Lawrence & Bullen.)

'The Celtic Twilight' is the work of an Irishman, a poet, a mystic—one who has had "his own glimpse of unaccountable things," who has realized that "everything exists, everything is true, and the earth is only a little dust under our feet." It is a book about "men and women, dhouls and faeries," and much of it has been taken down from the lips of the peasants. "I tell these things as accurately as I can," says Mr. Yeats,

"and with no theories to blur the record. Theories are poor things at the best, and the bulk of mine have perished long ago. I love better than any theory the sound of the Gate of Horn swinging upon its hinges, and hold that he alone who has passed the rose-strewn threshold can catch the far glimmer of the Ivory Gate."

So there are here many chapters of actual folk-lore, such as "Kidnappers," "The Man and his Boots," and "Village Ghosts." All these are told for their own sake, simply, straightforwardly, without comment, explanation, or allegory. Occasionally there are touches of grave humour, but generally they deal with matters of pure fantasy, and they have, in the telling, that essentially Irish quality of simplicity in the fantastic. So inconclusive are they, so matter-of-fact, so devoid of extravagance in their sheer wonder, that they compel your belief, taking it as they do for granted, by the easy way in which they recount the impossible. Some, again, of the chapters are an imaginative rendering of visions more or less actual, more or less under control, as in the very curious "Regina, Regina Pigmeorum, Veni," where the queen of the fairies appears to the young girl in a trance. Thus calmly, simply, as one might describe a transformation in a pantomime, does Mr. Yeats tell the story:—

"I then bade her call out to the queen of the little people to come and talk with us. There

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was, however, no answer to her command. I therefore repeated the words aloud myself, and in a moment a very beautiful tall woman came out of the cave. I too had by this time fallen into a kind of trance, in which what we call the unreal had begun to take upon itself a masterful reality, and was able to see the faint gleam of golden ornaments, the shadowy blossom of dim hair. I then bade the girl tell this tall queen to marshal her followers according to their natural divisions, that we might see them. I found as before that I had to repeat the command myself. The creatures then came up out of the cave, and drew themselves up, if I remember rightly, in four bands. One of these bands carried quicken boughs in their hands, and another had necklaces made apparently of serpents' scales, but their dress I cannot remember, for I was quite absorbed in that gleaming woman. I asked her to tell the seer whether these caves were the greatest faery haunts in the neighbourhood. Her lips moved, but the answer was inaudible. I bade the seer lay her hand upon the breast of the queen, and after that she heard every word quite distinctly..... I asked her other questions, as to her nature, and her purpose in the universe, but only seemed to puzzle her. At last she appeared to lose patience, for she wrote upon the sands—the sands of vision, not the grating sands under our feet—this message for me—'Be careful, and do not seek to know too much about us.' Seeing that I had offended her, I thanked her for what she had shown and told, and let her depart again into her cave. In a little while the young girl awoke out of her trance, and felt again the cold wind of the world, and began to shiver."

So obedient are visions to the true mystic. There are two pages here "concerning the nearness together of heaven, earth, and purgatory"; and the whole book, with its "glimpses of unaccountable things," is an affirmation of that unsuspected or half-forgotten nearness, unforgotten only by the dreamers who are themselves a part of "that great Celtic phantasmagoria whose meaning no man has discovered, nor any angel revealed." Here and there, in this book of old sayings, dreams, traditions, memories, there are visions which are in the deepest sense inventions, and there is one, "The Eaters of Precious Stones," which has absolutely the note of Blake, and is worthy of Blake himself. Here it is in its entirety:—

"Sometimes when I have been shut off from common interests, and have for a little forgotten to be restless, I get waking dreams, now faint and shadow-like, now vivid and solid-looking, like the material world under my feet. Whether they be faint or vivid, they are ever beyond the power of my will to alter in any way. They have their own will, and sweep hither and thither, and change according to its commands. One day I faintly saw an immense pit of blackness, round which went a circular parapet, and on the parapet sat innumerable apes eating precious stones out of the palms of their hands. The stones glittered green and crimson, and the apes devoured them with an insatiable hunger. I knew that I saw the Celtic Hell, and my own Hell, the Hell of the artist, and that all who sought after beautiful and wonderful things with too avid a thirst, lost peace and form and became shapeless and common. I have seen into other people's Hells also, and saw in one an infernal Peter, who had a black face and white lips, and who weighed on a curious double scales not only the evil deeds committed, but the good deeds left undone, of certain invisible shades. I could see the scales go up and down, but I could not see the shades who were, I knew, crowding about him. I saw on another occasion a quantity of demons of all kinds of shapes—fish-like, serpent-like, ape-like, and dog-like—sitting about a black pit such as that in my own Hell, and looking at a moon-like reflection of the Heavens which shone up from the depths of the pit."

Such, then, is Mr. Yeats's art of making "familiar things seem strange, and strange things familiar," an art which is essentially the art of poetry; and this book, which begins and ends with a strain of exquisite music in verse, is written, for the most part, in prose which is lyrical in feeling, though restrained always within the most modest limits of prose rhythms. It is such stuff as dreams are made of, admitting us for a moment to see "how man mounts to the infinite by the ladder of the impossible." And so it has a charm and value beyond its actual merit as a piece of writing; it opens up new horizons, too often obscured for us by the smoke and chimney-pots of cities; it reasserts the eternal reality of romance.

A Literary History of Early Christianity: including the Fathers and the Chief Heretical Writers of the Ante-Nicene Period. By C. T. Cruttwell, M.A. 2 vols. (Griffin & Co.)

The title which Mr. Cruttwell has given to his book may mislead. It is not, in the ordinary sense of the term, a literary history. Mr. Cruttwell has made no original investigations into the lives of the Christian writers. He has made no attempt to settle the genuineness of the books ascribed to them. He has not discussed in a scholarly way the dates of the books, the place of their composition, and their relations to other compositions of the age. He narrates briefly the principal facts known about each writer; he supplies short notices of discussions that may have taken place in regard to any book; and he sets down a few dates. But in doing this he has relied mainly on some accredited writer, as Bishop Lightfoot, or some accredited book, as Smith's 'Dictionary of Christian Biography,' not slavishly borrowing from such sources, but looking into the original authorities from which the statements were obtained. This he has done with a considerable amount of care, and he has been on the outlook for light from recent publications. But he is not always abreast of the times. Thus there is no author to whom he owes greater obligations than Bishop Lightfoot, and yet at the same time he does not seem to have noticed that that learned divine abandoned his identification of Caius with Hippolytus. Indeed, we doubt whether Mr. Cruttwell has much sympathy with minute investigations into authorship. The following rather singular remarks occur in one of his chapters:—

"It may be objected by a critical reader that this assignment of authorship is inconclusive and uncertain. This is admitted; but we are nevertheless of opinion that it is desirable to give, whenever possible, a human interest to every writing of antiquity by connecting it with some writer's name. How much more satisfaction we derive from a treatise when we can form some idea of its author! How much more stimulated we are to grapple with its difficulties! Unfortunately this cannot always be done; but even where the author is unknown, plausible conjectures as to who he was may greatly help towards a sympathetic study of his work."

When such a sentiment exists in the present critical age, it is easy to see how early Christians and early transcribers delighted to attach to anonymous works the name of a famous apostle, martyr, or bishop.

Mr. Cruttwell states in his preface the aim of his work:—

"The purpose I have had in view is mainly literary—that is, I have endeavoured to point out the leading intellectual conceptions which animate the various writers, to indicate the degree of success attained by each, and to estimate the permanent value of each one's contribution to the growing edifice of human thought and knowledge."

He adds in a subsequent part of the preface:—

"It is my belief that both in the English Church and outside it there is a large and increasing number of earnest persons who fully recognise the connection between the writings of the Fathers and their own religious position, but who desire to approach the study of them from a somewhat less technical point of view than that usual in theological works."

Mr. Cruttwell has accomplished his purpose with remarkable success. His history is eminently readable, and conveys in forcible language the impressions which the earnest and careful study of the writings of the Ante-Nicene Fathers would produce upon a thoughtful man. It abounds in eloquent passages on subjects which interested the early Christians and have a deep interest for men of all times. Its expositions are clear, and its reflections are often suggestive and to the point.

Mr. Cruttwell writes as a liberal-minded clergyman of the English Church. His sympathies are with the free and catholic development of thought in the Alexandrian school of Christian writers, and not with the narrow dogmatism and assumption of power of the Roman Church. He says, in speaking of Origen:—

"Origen reared a vast fabric of dogmatic theology, though in a philosophic, not in a dogmatic spirit. It was because the root-principles of Christianity seemed to him to be self-evident, not because they were given on authority, that he based his structure of belief upon them. In this respect he differs completely from Irenæus and Tertullian. These great writers start from authority, and bring all opinions, their own included, to its supreme test. And their authority is virtually, though not admittedly, that of the Roman Church. To Origen the ultimate ground of authority is the self-revealing Word expressing Himself in humanity, in the individual conscience, in Scripture, and in the Church."

His view of another Ante-Nicene aspect of theology is concisely expressed in his notice of Arnobius:—

"The third class of apologists, of whom Arnobius is the representative, proceed upon a totally different fundamental assumption. They regard man exclusively from the physical point of view, and deny to him any claim to kinship with God. Biassed by Gnostic prejudice, they even refuse to allow him to be the direct work of God, referring his creation to some intermediate power. The redemptive mission of God the Son becomes an isolated supernatural fact, caused indeed by the Divine Love, but incomprehensible to us, and demanding only our humble adoring acknowledgment. It appears as if it might have been effected in some other way than by the Incarnation, so far as our reasonable apprehension of it is concerned. The system of thought here inaugurated is not only different from but incompatible with that of the Greek Fathers; it seeks to magnify God by

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degrading man, and, like Calvinism, of which it may be considered the precursor, it shows distinct affinities for non-Christian modes of thought."

Mr. Cruttwell thinks that "the highest spiritual minds are now returning to a similar point of view" to that presented by Origen, and he contrasts Origen with Augustine:—

"But it is not in the dogmatics of the Church that we are to look for Origen's best memorial. Though his subjects are technical, he is a profoundly human writer. His greatest influence has been outside the doctrinal sphere, in the free current of unfettered religious thought. Among theologians Augustine alone stands above him in this respect, and probably even Augustine's influence will be found to be less pervasive and lasting. Origen indeed wrote no book that can be compared for psychological interest with the wonderful 'Confessions,' nor does his eloquence ever rise to the soaring heights of the closing chapters of the 'City of God.' But the foundation of his doctrine is deeper laid, and the ambition of system does not lead him to contradict the instincts of human nature."

He adds a note to this passage:—

"*Naturam expellas furca, tamen usque recurret.* We are witnessing a gradual revolution in the attitude of the human mind towards the Augustinian dogmas of sin, predestination, and grace, which have so long been identified with the revelation of Jesus Christ."

These extracts may give some idea of the nature and character of Mr. Cruttwell's work. There are many opinions in it from which we differ, some of them being based on insufficient study. Yet the book will repay perusal, and it should be in the possession of every one who wishes to form an idea of the currents of thought that prevailed among the Christians of the first three centuries.

The Poems and Masque of Thomas Carew. Edited by Joseph Woodfall Ebsworth. (Reeves & Turner.)

It is pleasant to see a complete and well-edited reprint of Carew take its place in the "Library of Old Authors." Resting side by side with Chapman, Crashaw, Lovelace, Drayton, and Wither, it will be in congenial company. No edition at once complete, trustworthy, and portable is within reach. The first edition, 1640, is too goodly and costly a book to be carried about in the pocket, into which the latest edition naturally slips; and until the appearance of the cumbrous quarto of Mr. Carew Hazlitt, no edition pretending to completeness had been seen. Carew now appears in a shape that will commend him to lovers of handy books, and under editorial supervision the most zealous, sympathetic, and competent that can easily be conceived. Preliminary and continuous training in ballad literature has prepared Mr. Ebsworth for the task he undertakes; and the erudition he displays in his notes and the zeal he manifests in his defence of Carew are alike characteristic and edifying.

With the exception of one or two satirists, and indeed scarcely of them, the defence of the Stuart poets rests on a different ground from that of the Restoration dramatists. It is difficult to acquit the latter of a purpose to corrupt. In the struggle between good and evil they took of deliberate choice the side of evil. Where Molière, whom they copied, depicted the greedy guardian or father vanquished by the devices of youthful affection, Wycherley and his successors showed wives betraying for a handsome and unprincipled lover a churlish hunks of a husband. No similar lesson in debauchery is preached by the lyrists. Excess of amatory warmth, and, it may be added, a certain want of delicacy in the revelation of what should be sanctities, constitute all with which Carew, at least, can be charged, and in his case even the subject of his passionate addresses and indiscreet expositions cannot be guessed. What Mr. Ebsworth says concerning Spenser's 'Epithalamion' and Carew's 'Rapture' is true, that neither was written for vicious minds, and it is true also that "no one need feel injury or disgust when reading the present text of Carew." None the less 'A Rapture' is, perhaps, the most amatory poem since the days of Everaerts or Bonnefons. In the 'Second Rapture' the editor has ventured on the one important alteration of text which is to be traced. For the line as it generally stands,

> Give me a wench about thirteen,

he substitutes "above thirteen," and he justifies the change on the ground that "about" was a misprint. This matter may be left to Mr. Ebsworth and his readers. The substitution is at least plausible, and it involves a distinct gain to propriety.

Quitting these two pieces, there is nothing whatever concerning which any hesitation need be felt; and several of the poems, those especially which were set to music by Henry Lawes, are genuine and happy utterances of affection and passion. Of these, "He that loves a rosy cheek" is, thanks to its quotation by Leigh Hunt, the most generally known. A much higher and more characteristic utterance of Carew is, however, found in the poem beginning—

> Give me more Love or more Disdain,
> The torrid or the frozen zone.

"Ask me no more where Jove bestows" is full of delightful conceits and is very happy. Evidence is wanting that "Come, my Celia, let us prove," is Carew's; and other poems inserted in the first (1640) edition were subsequently attributed to Herrick and included in his works. The opinion of Mr. Ebsworth as to the authorship of the poems is valuable, and we are interested accordingly to find him regarding as probably by Carew 'The Primrose' and other poems concerning which doubt has been expressed.

The notes are at the close of the volume, where also appear a bibliography of Carew, his letters, a table of first lines, and an index, things frequently omitted from works of the class. A few dedicatory lyrics are also, after Mr. Ebsworth's wont, scattered through the volume; and his notes and prefatory matter are such as no other editor could have supplied. The added poems, the genuineness of some of which seems unquestionable, contribute to the value of an unusually excellent edition.

Mr. Ebsworth takes singular pains to distinguish between Carew and Thomas Cary, another Court poet of the same epoch. So great has been the confusion between the two that the portrait hitherto accepted as Carew's proves to be that of Cary. An authentic portrait, engraved by permission from a picture by Van Dyck in Windsor Castle, is now for the first time supplied. It is a lovely work, carrying about it, as Barry Cornwall says, "all the fine air and fantastic gentility of a Van Dyck."

NEW NOVELS.

Lady William. By Mrs. Oliphant. 3 vols. (Macmillan & Co.)

Whatever may be the exact position Mrs. Oliphant holds in the world of novelists at present—and it is not far from the first—it seems safe to predict that she will survive, and that her best books will gain by a certain lapse of time; for she has the power of vividly presenting social types, and especially of animating for us quiet circles of modest gentility and shades of character which in her hands emerge into distinctness in spite of conventional surroundings. Her present work is full of this special faculty, though as a romance it is naught, and though so big a word as "psychology" would be misplaced in connexion with its very minute delineation of numerous kinds of more or less ordinary humanity. In one respect the author's perception never fails her. She can bring out with the subtlest touches the contrast between a lady, properly so called, and the good second-rate bodies who in outward circumstances are on the same social level. In the present case it is Lady William who thus stands out from her surroundings. Her brother the Rector has married a wife who supplies an admirable counterfoil. Good Mrs. Plowden, who in mental emergencies "lies down a little on the sofa, and closes her eyes" (a process that never does Lady William any good), and who makes such cumbrous preparations for each honoured guest whose approach is scanned from the Rectory windows, is incisively, but not ill-naturedly drawn. She is watching for the arrival of the dilatory and slightly dissipated Jim, her hope and anxiety:—

"'Did Jim come back with you from the river, Flo?' 'He thought he would like a little stroll before he came back—for half an hour. He promised me faithfully he would come back in half an hour.' 'It is more than half an hour now,' said the Rector, with his watch in his hand; and then he sighed and went away. 'Oh, children,' said Mrs. Plowden, when his steps had died out in the distance of the rambling house, 'how often must I tell you not to be so pointed with your half-hours? How can a young man tell, if he strolls out in the evening, exactly to a moment when he's to get back? He may meet a friend, or some little accident may happen, and he is kept, without any doing of his. And there is your father with his watch in his hand as if he had never been a young man himself. I don't want you, I am sure, to be anything but truthful—but if you could throw a little veil over such things! Now, however soon he may come, and however right he may be, your father will never forget having looked at his watch. He will say you can never trust in his word because of that half-hour.' 'I only said what he told me, mamma,' said Florence, half offended. 'As if there was any use in saying what he told you!' cried Mrs. Plowden, 'when you know that's Jim's weakness never to be sure when he is coming in; and to say in half an hour is just as easy as in—— Jim! why, here he is, as

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exact as clockwork. Run and tell your father, Florry: he can put his watch in his pocket.'"

The entire scene of the morning call, when Mrs. Plowden and Lady William welcome the half-foreign Mrs. Swinford on her arrival after many years to reside in the great house of Watcham, though too long to quote, is a subtle piece of writing. The reader scents a tragedy, as there was, in the past of the ladies who are exchanging armed civilities, but the excellent rectoress and her daughter are too self-conscious to perceive how close is their contact with a volcano. The best male character is Leo Swinford, the half-French lord of the manor, who remembers that of old he loved Lady William, when she was Emmy Plowden, as boys of twelve will love girls of eighteen. The *redintegratio amoris* on his side is admirably hinted, as is the gradually growing consciousness of the lady. "One's own child," she says (and it is the leading motive of her unselfish life),

"'is more to one than all the world beside.' 'Do you know,' he said, 'there is one thing that I think is almost better, that clears away the clouds and brings out the sun, and makes one see him:—and that is you.' He put his hand upon hers softly, with a momentary touch. 'That is a friend,' said Lady William hastily. A little uneasy flush came over her face. She was very conscious, more conscious than was pleasant, of little Mab sewing on sedately, never lifting her eyes."

This little Mab, but for whom her mother might not have maintained such matronly indifference to the adorer of thirty, and whose existence, as she naïvely says at an important crisis, is proof enough that that mother was married, is one of the best portraits we remember of a fresh, honest, plainish English girl, nearly a tomboy, but by no means a hoiden. For variety of character and equability of tone this is one of Mrs. Oliphant's best novels.

The Greater Glory: a Story of High Life. By Maarten Maartens. 3 vols. (Bentley & Son.)

No Dutch novelist is thought of more favourably in English-speaking lands than Mr. Maartens. His new romance, 'The Greater Glory,' deepens our first impression of his characteristic mood and quality, which prove him to be of the brotherhood and discipleship of Thackeray. His Baron van Rexelaer, beggared and ousted from his estates and home, is an old hero with the humility, simplicity, and pathos of the best of the Newcomes. His young hero, Reinout, is what Arthur Pendennis might have been in the nineties, with the "passion for humanity" in place of the reflected cynicism of his literary creator; and Wendela is a heroine of the interior such as Laura Pendennis might well have shown herself if she had been Dutch, and a trifle more phlegmatic, sceptical, and adventurous of soul. The reticence of Mr. Maartens gives his narrative an occasional vagueness which contrasts vividly enough with the buttonholing familiarity of his English model; but there is no question as to whence he drew the tenderness and delicacy of the old baron's later days. Yet his originality and subtlety, where they display themselves, relieve him from the charge of being merely a more or less unconscious copyist.

Alice of the Inn. By John W. Sherer, C.S.I. 3 vols. (Allen & Co.)

Though somewhat disjointed in construction and artificial in plot, there is a refreshing quaintness about Mr. Sherer's story of the old coaching days which honourably distinguishes it from the average library novel. His characters possess a decided individuality, and the atmosphere of the whole story has a certain charm of unfamiliarity rarely encountered in novels dealing with a bygone age. Although there is no lack of incident in 'Alice of the Inn,' the tale proceeds in a leisurely fashion thoroughly appropriate to an epoch in which the "steam pot" had not ousted the "speed of the tantivy trot" from its proud supremacy. Curiously enough, Mr. Sherer's female characters are, on the whole, much more elaborately and successfully drawn than his men. The straightforward heroine and her vivacious and romantic friend Emily Loftus form an excellently contrasted pair, while there is real humour in the angular, but honest Miss Fosh, an elderly spinster who is responsible, amongst other good sayings, for the remark that while "it takes a year or two to be moderately intimate with plain people, a bond of eternal friendship is formed in an afternoon with mountebanks."

Margaret Drummond, Millionaire. By Sophie F. F. Veitch. 3 vols. (Black.)

Heroines suddenly promoted by a freak of fortune from frugal surroundings to the absolute control of a vast fortune are not unknown to the diligent student of romance; still, it may be admitted that Miss Veitch has lent interest and even freshness to a hackneyed situation by her lively pictures—obviously based on intimate personal experience—of the scenes and society in which Margaret Drummond's lot is cast. The difficulties and responsibilities of such a position are fully brought home to the reader, and the manner in which they are faced is quite in keeping with the high-spirited and chivalrous character ascribed to the heroine. In particular, her relations with the smuggler, Jock Lindsay, are treated with very considerable force, and even pathos. The scene of rescue is excellently done, and so too is the dramatic intervention of Margaret before the minister and elders. Although Miss Veitch's clever story does not belong to the category of the novel with a purpose, none the less it constitutes a serious indictment of the narrowness and hypocrisy of Scottish clericalism. And so, by an appropriate application of the doctrine of Nemesis, the unwilling protagonist of the Puritan spirit is led on to his ruin by the unconscious fascinations of the representative of latitudinarianism. The narrative portions of the story, especially in the opening chapter, are somewhat laboured in style, and in the main Miss Veitch is more successful in dialect than out of it. But her work is at least never slipshod. We may add, in conclusion, that an occasional touch of gaiety would have thrown the sombre colouring of the story into even stronger relief.

The Strange Adventures of Anelay Moreland. By R. Shelton Gresson. (Remington & Co.)

The most that can be said of Mr. Gresson's romance is that it amply justifies its title. The adventures of Anelay Moreland are indeed strange, passing strange; but unluckily, instead of exciting the sympathy or compassion of the reader, four times out of five they only prove an incentive to unintended merriment. The book teems with ineffectual appeals to the emotions. When Anelay in her childhood gives her nurse the slip, and dances for the benefit of a ragged old clarionet player, her father, Major Moreland, "the proudest man alive, nearly fainted with horror and amazement." And yet the same proud parent "kept a sort of private soup kitchen," with the result that his premises "were literally infested with tramps and beggars of all descriptions." Hence the visit of a gipsy, and a lurid prophecy duly fulfilled in the subsequent chapters of the story, which, whether dealing with mundane or supernatural matters, rarely fails to overstep the bounds which separate pathos from bathos. The style of the writer leaves a good deal to be desired on the score of simplicity, and "kissor" and "interlocutrice" cannot be pronounced very happy examples of word-coinage.

Molly and her Man of War: the more or less Veracious Version of an Adventure. By Arabella Kenealy. (Bentley & Son.)

Whether veracious or not, the pages of 'Molly and her Man of War' are certainly vivacious. The "fetching" Miss Molly O'Brien, her Man of War (an American), and Molly's pretty cousin, who tells the adventures—not making the least of them—are a cheerful trio of young people bent on having the best of good times. Not entirely through their own unaided efforts the girls get it. They are thoroughly "up to date," and with lots of "go," as well as something we may call the "Eternal Feminine." Adventures are not always to the adventurous, and the events of the cruise are by no means tremendous, but all is grist to them. We fancy that the influences of Mark Twain, Mr. Jerome, and the New Humour generally have something to say to this little book. A spirit of audacious flippancy and rather determined light-heartedness informs the thing, and keeps it moving. In a longer effort one would probably weary of the attempt to keep it up. The speech and demeanour of the fair cousins are a thought too reckless and consciously devil-may-care to please every reader; but youth and sea air must be held responsible. An affair of the "true love" type sets in, and, for a space, Miss Molly's impertinent vagaries are swamped. She marries her Man of War, and the cousin is supposed to do something in a similar way.

Mr. Bailey-Martin. By Percy White. (Heinemann.)

In presenting such a character as Mr. Percival Bailey-Martin the author has set himself a sufficiently difficult task. He may be congratulated on coming out of it as triumphantly as he has. Unless it deal

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with the adventurous and external incidents of life more than with the "history of the soul," the snares and pitfalls of the autobiographical form are obvious and numberless. When, as in this case, the record is of a character universally deemed despicable, who is supposed to ignore and yet reveal the true bent of his nature (only occasionally striving to mask it in high-sounding phrases), the difficulties are a foregone conclusion. Mr. White, with the aid of the necessary qualities—dry humour and delicate irony—succeeds nearly all the time. That the whole stock of artistic subtleties are not entirely at his command is not surprising; no hand but a master's can hold all. The picture is one exceedingly difficult to portray, and Mr. White treats it gallantly, serving up his Mr. Bailey-Martin, the perfected up-to-date snob, in most piquant fashion. The story of his early career is as good as possible; his childish education in the book of the snob and his marvellous aptitude for the part must be read to be appreciated. It is a cunning touch that suggests the scientific truth underlying the fact that his aristocracy-hunting progenitors have helped the young man's natural bent. The family of Bailey-Martin, originally of the smaller shopocracy, are of the parasitic order—warranted to climb. Their ambitions are most expansive. First they contrive to be on friendly terms with Stock Exchange magnates residing in Surbiton; then, by means of young Percival, the ideal snob, they manage to reach the real aristocracy, at length consolidating their hold by a carefully calculated marriage. The shades and gradations and the manners and tone of suburban and other society are delicately drawn; so is the contrast between the great Percival, his brother, and Lord Righton, men nearly of an age, but how different! Mr. White in thus cleverly conveying his material has resisted the temptation to force and exaggerate the note, and this is probably the secret of his success. Bailey-Martin is a careful study of the modern snob, a much more complex and highly organized being, it must be remembered, than the snob of Thackerayan days. This one has just enough of the elements of common man to make one accept him as a human being as well as a type.

BOOKS ON EDUCATION.

The New Academe. By Edward Hartington. (Chapman & Hall.)—This "educational romance," as the author calls it, is an ingenious account of a new experiment in schools, whereby the boys are allowed to do exactly what they like, the motive power being not commands and punishment, but reasoning and persuasion. Another excellent feature in this scheme of education is the use made of the influence of women in humanizing and elevating the boys' minds. It is no doubt a great and unavoidable defect in our public-school system that during the greater part of a boy's education he has little chance of coming into close contact with women of any sort. "Liberty Hall," the school founded on Mr. Hartington's principles, proves a great success—in fact, either the pupils must have been especially easy subjects, or the inevitable difficulties of substituting persuasion for punishment are rather overlooked by the author. Most of the characters in the book are eccentric, but at the same time are well and convincingly drawn. The sketch of Florian's father, who unfortunately dies at an early stage, is particularly good, and the account of his courtship is original and amusing. Towards the end the story becomes feeble and commonplace: there is too much kissing by and of the beautiful governesses of the school; and the episode of the Major and Miss Georgie, "whose bodice was no prude," is distinctly vulgar. The style is rather remarkable: there is hardly a sentence more than half a line long; and the short, crisp utterances, which have rather the effect of a discharge of minute guns, though amusing at first, in the end become wearisome. We should imagine that the book was written by a young woman, and should like to hear from her again, if she will avoid falling into the vulgar love-making which disfigures the last part of the story.

Science Teaching in Schools: an Address. By Henry Dyer. (Blackie & Son.)—Mr. Dyer's interesting address, delivered originally to the Glasgow Branch of the Teachers' Guild and now published for the advantage of the general reader, exhibits two characteristics, each within reasonable limits commendable, namely, belief in himself and enthusiastic belief in the practicability of improving elementary and secondary education in this country. Mr. Dyer does not write as an opponent in any real sense of so-called literary and linguistic education. Unless we misunderstand the drift of his argument, he does not so much advocate the introduction of formal sciences into the existing curriculum of a school as the scientific treatment of the existing subjects of study, and the inculcation of the valuable intellectual and moral qualities which result from habits of accurate observation and experiment. A very strong protest is uttered—and no protest can be too strong—against the mischievous custom of "cutting up the different scientific subjects into self-contained departments suitable for examination purposes, and dignifying each with a special name." We quite agree with Mr. Dyer that most of the science that can be conveniently taught in elementary schools might be given "under arithmetic and geography and their simpler applications." The initial difficulty in introducing such teaching as would satisfy Mr. Dyer is in the teachers themselves; who, as the address points out, either by fault of nature or error of training, seem unable to look at education from any standpoint but that of examinations. Drawing should be liberally introduced into our schools, but "it should be largely supplemented by actual knowledge of things"—by manual training, in fact. This method must not be narrowed down to "a training in the use of tools." Bacon long ago, and with the utmost clearness, pointed out the limits of the domains of oral teaching and reading in practical education; and the ill results of excess of oral teaching are becoming apparent in the superficiality and inaccuracy of the information possessed by the youths who now leave our schools. Whether these young people gain "mere cramming from books" depends upon the books and the way in which teachers allow them to be used. On the whole, Mr. Dyer's opinions of existing education are decidedly sound, and we hope—but hardly expect—that it may be improved in accordance with his suggestions; and we recommend to candidates of all grades for the office of teacher his remarks on the place in education of experiments, examinations, and imagination.

RURAL LIFE.

By Moorland and Sea. By F. A. Knight. (Stock.)—Mr. Knight's writing is most charming when it is about country sights and sounds; 'Midsummer Fields,' for example, 'A Northern Moorland,' and 'An Idyll of Winter' contain truly delightful descriptions of the ways of birds and fishes, of squirrels and of beetles. Mr. Knight is evidently a keen and loving observer of animal life, and he has a pleasant way of humanizing his descriptions of it so that they appear anything but dull or dry, as a mere collection of observations would be: any one who wishes a good example of his method should read the delightful passage about the squirrels in winter, which is too long, unfortunately, to quote. Less interesting are the first four papers, which describe a yacht-sail among the Western Highlands. They are a little overweighted, perhaps, with long descriptions of boisterous seas and Highland scenery; but there is at least one admirable story about the Highlandman who angrily asked, "And wha 's going to walk five miles to scratch his match on *your* breeks?" Of the other papers the weakest is the 'Schoolmaster Abroad,' which contains some rather stale and not the best perverse answers given in class; but that on Sedgemoor has an interesting account of relics of King Alfred and of "King Monmouth's" troops still in existence, and a topographical account of the last battle fought on English ground. The author's chief fault is an insatiable desire to quote poetry in season and out of season; but altogether, for lovers of the country, and especially of Devon and Somerset, which Mr. Knight knows particularly well, this is eminently a book to read and to have.

Coming from any one but Mr. Phil Robinson, a title like *Some Country Sights and Sounds* (Fisher Unwin) might lead to the inference that this was another of the books on rural life of which we have lately had so many; but those acquainted with this amusing writer's discursive style need hardly be told that with him a title is merely a peg upon which to hang an indefinite number of articles. The escape from a menagerie of a tiger, which, "when last seen, was crossing Salisbury Plain and heading straight for Marlborough by way of Roundaway Hill," leads to a crisp sketch of Savernake Forest, "the pheasant ambushes of Martinsell, the hazel spinnies of Pewsey, or the Ogbourn osiers, where coot and moorhen haunt," coupled with the supposition that the runaway beast had a taste for fine scenery, enhanced by good mutton in the foreground; otherwise, with few exceptions, the topics which Mr. Robinson spreads with a light hand over six chapters have little to do with such sights and sounds as are familiar in this country. Even "Sheep and Goats," which we undoubtedly have with us, are not treated in a prosaic manner; and when the author asks, "How is it that the British Goat Society has done so little to popularize the kid as meat?" he does not pause for a reply, but goes off into a eulogy of kid as a cheap and delicious meat, preferable to lamb. In our opinion (and we speak from considerable experience) kid is only tolerable where mutton is bad or absent; while goats, which, he says, are so cheap to feed, are the most destructive brutes in the world, so long as there is anything left for them to destroy. When they have ruined every sapling within reach, exterminated entire floras, and altered the physical conditions of a country, then, indeed, they undoubtedly possess the merit of being able to pick up the scanty herbage from ledges which nothing else without wings could reach. Mr. Robinson passes to Mr. Holman Hunt's celebrated picture of the scapegoat, worn out by the weight of sins and old age, tottering to the deceptive waters of the Dead Sea; and the author's view of the case, if somewhat flippantly expressed, is at least original. After quoting from Leviticus to prove that the goat selected was to be a kid—not a patriarchal beast like that in the picture—he continues:—

"Here, then, are the facts. The kid, vicariously iniquitous, was led away out of the camp, and 'let go.' Well, what then? I can easily picture to myself the 'fit person' hauling the complaining goatling along by its ears, and even fancy that I hear its piteous outcries in response to the sympathetic bleatings of its playmates. I can also imagine the 'fit person,' having got well out of sight of Aaron, letting the beast 'go,' and shouting at it, and stoning it to make it go further. But who that has ever tried to make

a kid 'go' can suppose for a moment that he succeeded? Of course the little beast would make off at first; but only out of range of the chunks of rock flung after it by the 'fit person.' As soon as it was secured from missiles by a moderate interval, it would stop and watch its persecutor; and the moment that he turned to go home it would turn and go after him. It is no good saying it would not. Let any person, fit or not, take a kid out of a herd, where its mother and aunts and cousins—above all, its playfellows—are, and try the experiment of 'letting it go in the wilderness.' I am convinced that, unless a miracle intervened, the attempt would fail. And there is no reason for supposing from Leviticus that the departure of the scapegoat was in any way miraculous. So that my own opinion is, that the kid used to come skipping back home again to the congregation. For a kid is a very volatile thing. Its own obliquities weigh very lightly indeed upon it. And as for the burden of the transgressions of Israel, I doubt myself if it made much of them."

There is more in the same strain, but we close our quotation, being mindful of the remark of Mrs. "Parson" Adams about "scriptures out of church." Troublesome boys, wild beasts at the Zoo and in their native haunts, birds of all kinds, immoral scarecrows, oysters and their first eaters, are only a few of the topics over which Mr. Robinson flutters, and on the whole this pleasant little book is well worthy of the author of 'My Indian Garden.'

OUR LIBRARY TABLE.

The *Tales of a Nomad; or, Sport and Strife*, by Charles Montague (Longmans & Co.), consist of ten short stories, three of which (and these the best by far) describe South African warfare, the remainder being devoted to sporting adventure in South Africa and in Borneo. Respecting strife there is an excellent description of a prolonged reconnaissance by two troopers, the author being one, which ended in a ride for life and in their having to run the gauntlet of the enemy's fire. Both men and one of the horses were wounded, but managed to reach camp, where the author's companion and the horse soon succumbed to their wounds. Next there is a lively description of storming Secocoeni's town or fort, accompanied by appreciative estimates of the value of native contingents, wild and tame, of Amaswazi allies, and of Lord Wolseley as a general, who, Mr. Montague says, "was not above taking the advice of the colonial leaders. In his despatches he did justice to all men who served under him. Where he ruled, there were no aggravating orders and countermanding of orders when the book came round. We felt that he knew what he was about himself, and accordingly we too felt confident that all would go well, or that, at the very least, our energies would not be misdirected." That, it will be conceded, is high praise; and as the author writes with such correct soldierly feeling in respect to the sympathy which is due to the general, on whose shoulders the whole burden of responsibility rests, one is disposed to believe the commendation to be more than mere compliment. Then comes a chapter which is by no means entirely pleasant reading for Englishmen, for it deals with an episode in our unfortunate conflict with the Boers. We are glad to say ample justice is done to them and to Paul Kruger, who is termed a born ruler of men, and also to our brave soldiers, whose feelings on the termination of hostilities are easier to imagine than to describe without offence. The tales of sport are pleasantly told, and there is plenty of exciting and interesting adventure. They refer to a time and quantity of game now past and gone, and point clearly to the need for some effectual restriction on slaughter and provision of game laws, unless many beautiful and useful animals are speedily to become extinct.

Deephaven, by Sarah Orne Jewett, seems to be a reprint of a book published some years ago in America—a reprint for which the gratitude of English readers is due to Messrs. Osgood, McIlvaine & Co. The author informs us in the preface that her object was to create a sympathy between city people and the inhabitants of out-of-the-way country villages, by making them understand one another's points of view; and certainly, so far at least as arousing interest in the old-world inhabitants of decaying villages is concerned, Miss Jewett has been most successful. Deephaven is supposed to be a seacoast town, which was once busy and thriving, but has now, through embargoes and the like, fallen into irretrievable decay; naturally it is peopled to a great extent by old salts full of weather-lore and of interminable yarns about their voyages. The talk of these men is quite the best part of the book: their discursive, half-deprecating, half-assured manner is admirably rendered, but perhaps nowhere quite so well as in the chapter where Capt. Sands gives his views on second-sight. The old women of Deephaven are hardly less delightful with their trite maxims and pious ejaculations; indeed, it is wonderful that with very similar ways of talking they should all be so well discriminated: if a preference is to be assigned to any it must be to Mrs. Patton, the charwoman, whose character is thus pithily summed up by her neighbour Miss Dockum: "Good consistent Church-member; always been respected; useful among the sick." The two Boston-bred young ladies who are the heroines of the book are the least well done; they are sometimes rather tiresomely childish and "high-schooly" (if the phrase may be allowed) in their behaviour, or in their asseverations that they do not mind their frocks being spoiled; but one gets reconciled to them in the end, as they manage so excellently to draw out all the other quaint characters. Most of the illustrations really illustrate the letterpress, and in themselves are good.

Messrs. Longman & Co. publish an accurate and useful little volume under the title of *The History of Australia and New Zealand from 1606 to 1890*, in which the important facts with regard to the discovery and growth of the South Sea colonies are set forth in an interesting fashion by critics who are thoroughly competent for their task. The book is pleasantly illustrated.

Noah Porter, a Memorial by Friends, edited by G. S. Merriam (Sampson Low & Co.), is hardly to be called a biography. It contains the contributions of various relatives and friends of the late President of Yale College, who write of him from various points of view. The general impression to be gathered from it is that Dr. Porter was an amiable, conscientious, hard-working man, well read in philosophical literature, and possessed of much sound sense and manly feeling. The most interesting portion of the volume is an extract from a sermon of his containing an account of a Connecticut village in 1836, before railways had penetrated into the state or emigration westwards and to the large towns had begun. It gives a pleasant picture of a hilly country where there was no person of great wealth and also no paupers. A moderated Calvinism braced the energies of a primitive community, who did not shrink from hard work and clung to old ways.

Messrs. Chatto & Windus send us those useful little volumes, *The Shilling Peerage*, *The Shilling Baronetage*, *The Shilling Knightage*, and *The Shilling House of Commons*, which Mr. Walford edits. We notice, however, occasional slips.—We have received also *The School Calendar* (Whittaker & Co.), the chief point of interest in which is Mr. Storr's preface. Mr. Storr has apparently been premature in supposing that Mr. Walker's vigorous opposition has put an end to the designs of the Charity Commission on St. Paul's School.—We have also on our table the *St. Andrews University Calendar* (Blackwood & Sons) and that of the University College of North Wales (Manchester, Cornish). The laboratories of the Welsh seminary seem, to judge by the plan, to be on an extensive scale.

We thought Mr. Lang's estimate of 'Quentin Durward' a trifle too high. On the other hand, we are of opinion that in his preface to Mr. Nimmo's Dryburgh edition he clearly rates *St. Ronan's Well* too low. He places it below 'Peveril' and 'The Monastery': as if either of those contained a character to be compared with Meg Dods. Nor does Mr. Lang quite realize how fine was the tragic interest of the novel according to Scott's original scheme. There are two or three excellent illustrations by Sir George Reid.

We have on our table *The Trustee Act, 1893*, by A. R. Rudall and J. W. Greig (Jordan & Sons),—*William Blake*, by A. T. Story (Sonnenschein),—*The Court of Louis XV.*, by I. de Saint-Amand, translated by E. G. Martin (Hutchinson),—*Elementary Trigonometry*, by H. S. Hall and S. R. Knight (Macmillan),—*The Junior Students' First Latin Translation Book*, by A. H. Thomas (Rivington, Percival & Co.),—*The Tutorial Latin Reader* (Clive),—*Key to Mr. J. B. Lock's Shilling Arithmetic* (Macmillan),—*Soames's Phonetic Method: Albany Phonetic Reader*, Nos. I. to III. (Sonnenschein),—*A Text-Book of Solid or Descriptive Geometry*, by Alex. B. Dobbie (Blackie),—*Fourier's Series and Spherical Harmonics*, by W. E. Byerly (Boston, U.S., Ginn),—*School Readings in Geography for Junior Forms*, by E. R. Wethey (Rivington, Percival & Co.),—*Addison's Papers on Sir Roger de Coverley from the Spectator*, edited by F. E. Wilcroft (Blackie),—*Nine Fancy Pictures of Events in Shakspere's Country, Town, and Court Life*, by S. Cooper (F. Norgate),—*Do You Know It?* by C. E. Clark (Saxon & Co.),—*Physical Drill of all Nations*, by A. Alexander (Philip),—*The Veil Lifted: Modern Developments of Spirit Photography*, by J. T. Taylor (Whittaker),—*Modern Mystics and Modern Magic*, by A. Lillie (Sonnenschein),—*Practical Ventriloquism and its Sister Arts*, by R. Ganthony (Gill),—*Headache and other Morbid Cephalic Sensations*, by Harry Campbell, M.D. (Lewis),—*A Theory of Development and Heredity*, by H. B. Orr (Macmillan),—*Cottage Lectures on Home Nursing*, by C. J. Wood (S.P.C.K.),—*Hardy Ornamental Flowering Trees and Shrubs*, by A. D. Webster ('Gardening World' Office),—*Forest Law*, by B. H. Baden-Powell, C.I.E. (Bradbury & Co.),—*Sights and Shadows*, collected by F. G. Lee, D.D. (W. H. Allen & Co.),—*Irish Ideas*, by W. O'Brien, M.P. (Longmans),—*Pagan Papers*, by K. Grahame (Mathews & Lane),—*The Maid of Brittany*, by Count Orsi, 2 vols. (Remington),—*Tales of the Children's Ward*, by H. Morten and H. F. Gethen (Low),—*The Story Album of Animals* (Wells Gardner),—*War Times, or the Lads of Craigrosa*, by S. Tytler (W. H. Allen & Co.),—*The Hampton Mystery*, by Mrs. H. Lewis (Henderson),—*Dr. Weedon's Waif*, by K. Somers (Digby & Long),—*Through Forest and Fire*, by E. S. Ellis (Nelson),—*East Mascalls*, by A. Avery (Stoneman),—*The Beauty of Boscastle*, by T. M. Ellis (Sonnenschein),—*Up the Chimney to Ninny Land*, by A. S. M. Chester (Nelson),—*Gunner Jingo's Jubilee*, by Major-General T. B. Strange (Remington),—*Across Texas*, by E. S. Ellis (Nelson),—*The Nursery Tea at Streatley Manor House*, by the Author of 'Gipsy Mike' (Wells Gardner),—*The Death Penalty*, by C. Mellor (Sonnenschein),—*The Rusty Sword*, by Mrs. J. H. Riddell (S.P.C.K.),—*The Boys' and Girls' Companion*, 1893 (C.E.S.S.I.),—*The Church Worker*, Vol. XII. (C.E.S.S.I.),—*Life's Shadows*, by the Rev. C. O. Blakelock (S.P.C.K.),—*The Book of Revelation, Sermons*, by the Rev. F. Shaw (Cambridge, Macmillan & Bowes),—*Foundations of Sacred Study*, by C. J. Ellicott, D.D. (S.P.C.K.),—*Theism as Grounded in Human Nature*, by W. L. Davidson, LL.D. (Longmans),

—*Christian Creeds and Confessions*, by G. A. Gumlich, D.D., translated by L. A. Wheatley (F. Norgate),—*Readings for Mothers' Union*, by the Hon. Mrs. Bulkeley-Owen (S.P.C.K.), —*Tales for Sunday: From Advent to Trinity*, by E. F. E. Yeatman (Masters),—*The Spirit of Liberty, Sermons*, by A. T. Wirgman, D.C.L. (Bemrose & Sons),—*Facing the Foe*, by Violet Brooke-Hunt (S.P.C.K.),—*The Church Catechism Explained*, by the Rev. A. W. Robinson (Cambridge, University Press),—*The Trial of Dr. Briggs before the General Assembly*, by a Stranger (New York, Randolph),—*Anglican Orders and Jurisdiction*, by E. Denny, M.A. (S.P.C.K.),—and *A Continuous Narrative of the Life of Christ*, arranged by the Rev. A. E. Hillard (Rivington, Percival & Co.). Among New Editions we have *Jedburgh Abbey*, by J. Watson (Edinburgh, Douglas), — *Wherstead: some Materials for its History*, by F. B. Zincke (Simpkin), — *Thus Shalt Thou Live*, by S. Kneipp (Grevel),—and *The Days of his Vanity*, by S. Grundy (Chatto & Windus).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Apollonius, The Apology and Acts of, edited with Preface, &c., by F. C. Conybeare, 8vo. 10/6 cl.
Guinness's (M. G.) The Story of the China Inland Mission, Vol. 2, cr. 8vo. 3/6 cl.
McCraig's (A.) The Grand Old Book, being Lectures on Inspiration and the Higher Criticism, cr. 8vo. 6/ cl.
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Gems from the Talmud, translated into English Verse by Rev. I. Myers, cr. 8vo. 5/ cl.
Maccallum's (M. W.) Tennyson's Idylls of the King and Arthurian Story, cr. 8vo. 7/6 cl.
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Cusack's (Prof.) Lectures on Music, cr. 8vo. 2/ net.
Hervey's (A.) Masters of French Music, cr. 8vo. 5/ cl.
Hope's (R. C.) Mediæval Music, an Historical Sketch, 5/ cl.

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History and Biography.

Adam (Villiers de L'Isle), his Life and Works, from French of Vicomte Heussey by Lady M. Loyd, cr. 8vo. 10/6 cl.
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Rees's (J. D.) The Muhammadans, 1001–1761, 12mo. 2/6 cl. (Epochs of Indian History.)
Saint-Amand's (I. de) Women of Versailles: Last Years of Louis XV., trans. by E. S. Martin, cr. 8vo. 5/ cl.

Geography and Travel.

Murray's Handbook for Travellers in Oxfordshire, cr. 8vo. 6/

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Mackinlay's (J. M.) Folk-lore of Scottish Lochs and Springs, 8vo. 5/ net.

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Allsop's (F. C.) Induction Coils and Coil Making, 3/6 cl.
Butschli's (O.) Investigations on Microscopic Foams and on Protoplasm, trans. by E. A. Minchin, 8vo. 18/ net.
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Kennelly's (A. E.) Theoretical Elements of Electro-Dynamic Machinery, Vol. 1, 8vo. 4/6 cl.
Preston's (T.) The Theory of Heat, 8vo. 17/ net.
Preyer's (W.) Mental Development in the Child, translated by H. W. Brown, cr. 8vo. 4/6 cl.
Walker's (J. E.) The Voices of the Stars, cr. 8vo. 5/ cl.
Wettstein's (Dr. H.) Elements of Natural Science, Part 3, 2/6
Zwick's (Dr. H.) Optical Experiments, roy. 8vo. 2/ cl.

General Literature.

Ashton's (J.) Varia, 8vo. 10/6 cl.
Boyesen's (H. H.) Commentary on the Works of Henrik Ibsen, cr. 8vo. 7/6 net.
Campbell's (Mrs. V.) The Shibboleth, cr. 8vo. 2/6 cl.
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TO WILLIAM MORRIS.

DEDICATION OF A FORTHCOMING VOLUME OF POEMS.

The sea of the years that endure not,
Whose tide shall endure till we die
And know what the seasons assure not,
If death be or life be a lie,
Sways hither the spirit and thither,
A waif in the swing of the sea
Whose wrecks are of memories that wither
As leaves of a tree.

We hear not and hail not with greeting
The sound of the wings of the years,
The storm of the sound of them beating,
That none till it pass from him hears:
But tempest nor calm can imperil
The treasures that fade not or fly;
Change bids them not change and be sterile,
Death bids them not die.

Hearts plighted in youth to the royal
High service of hope and of song,
Sealed fast for endurance as loyal,
And proved of the years as they throng,
Conceive not, believe not, and fear not
That age may be other than youth;
That faith and that friendship may hear not
And utter not truth.

Not yesterday's light nor to-morrow's
Gleams nearer or clearer than gleams,
Though joys be forgotten and sorrows
Forgotten as changes of dreams,
The dawn of the days unforgotten
That noon could eclipse not or slay,
Whose fruits were as children begotten
Of dawn upon day.

The years that were flowerful and fruitless,
The years that were fruitful and dark,
The hopes that were radiant and rootless,
The hopes that were winged for their mark,
Lie soft in the sepulchres fashioned
Of hours that arise and subside,
Absorbed and subdued and impassioned,
In pain or in pride.

But far in the night that entombs them
The starshine as sunshine is strong,
And clear through the cloud that resumes them
Remembrance, a light and a song,
Rings lustrous as music and hovers
As birds that impend on the sea,
And thoughts that their prison-house covers
Arise and are free.

Forgetfulness deep as a prison
Holds days that are dead for us fast
Till the sepulchre sees rearisen
The spirit whose reign is the past,
Disentrammelled of darkness, and kindled
With life that is mightier than death,
When the life that obscured it has dwindled
And passed as a breath.

But time nor oblivion may darken
Remembrance whose name will be joy
While memory forgets not to hearken,
While manhood forgets not the boy
Who heard and exulted in hearing
The songs of the sunrise of youth
Ring radiant above him, unfearing
And joyous as truth.

Truth, winged and enkindled with rapture
And sense of the radiance of yore,
Fulfilled you with power to recapture
What never might singer before—
The life, the delight, and the sorrow
Of troublous and chivalrous years
That knew not of night or of morrow,
Of hopes or of fears.

But wider the wing and the vision
That quicken the spirit have spread
Since memory beheld with derision
Man's hope to be more than his dead.
From the mists and the snows and the thunders
Your spirit has brought for us forth
Light, music, and joy in the wonders
And charms of the north.

The wars and the woes and the glories
That quicken and lighten and rain
From the clouds of its chronicled stories,
The passion, the pride, and the pain,
Whose echoes were mute and the token
Was lost of the spells that they spake,
Rise bright at your bidding, unbroken
Of ages that break.

For you, and for none of us other,
Time is not: the dead that must live
Hold commune with you as a brother
By grace of the life that you give.
The heart that was in them is in you,
Their soul in your spirit endures:
The strength of their song is the sinew
Of this that is yours.

Hence is it that life, everlasting
As light and as music, abides
In the sound of the surge of it, casting
Sound back to the surge of the tides,
Till sons of the sons of the Norsemen
Watch, hurtling to windward and lee,
Round England, unbacked of her horsemen,
The steeds of the sea.

ALGERNON CHARLES SWINBURNE.

MR. G. W. CHILDS.

George William Childs, who died last Saturday, was the most notable citizen of Philadelphia since Benjamin Franklin made that city his home. Franklin was seventeen when he left Boston for Philadelphia, while Childs was but fourteen when he took a corresponding journey from Baltimore, where he was born on the 12th of May, 1829. His earliest liking was for a seafaring life, this being one of Franklin's boyish tastes also. Franklin was never disenchanted by experience, whereas young Childs entered the navy when a lad. Fifteen months afterwards he resolved to exchange a life at sea for one on land, and, as has been said above, he went to Philadelphia at the age of fourteen. He had then two dollars in his pocket, and he obtained employment as

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clerk in a book-store at a weekly salary of two dollars and a half.

Childs lived as frugally as Franklin when his remuneration was small, and, like him, he saved money out of his scanty earnings. At the end of four years he had amassed a few hundred dollars, and, at the early age of eighteen, he started as a publisher on his own account. He was a shrewd rather than a scholarly man, and as he had a keen sense of the market value of literature, he prospered in business. Soon after beginning he took Mr. Peterson as his partner, and the firm of Childs & Peterson attained a conspicuous place in the publishing craft. The books which it issued were of a high class. Many were very popular, such as Dr. Kane's 'Arctic Explorations.' Childs obtained a reputation for treating authors with commendable liberality, which made them anxious to secure him as their publisher. Dr. Kane received from him 75,000 dollars. He was the publisher of Dr. Allibone's 'Dictionary of English Literature,' a work which is both useful and unique. The compiler dedicated the first volume to him as one "who has greatly furthered my labours by his enterprise and zealous and intelligent interest."

With the capital acquired by publishing, Childs became proprietor of the *Public Ledger*, which was then struggling for existence. He began boldly, raising the price of each number from six to ten cents weekly, and largely increasing that of the advertisements. Moreover, he refused to insert any advertisement which was tainted with immorality, the immediate result being the diminution of the annual receipts by 15,000 dollars. He further treated public questions without levity or gross partisanship, and public men without scurrility. This was a novelty in American journalism, and the difficulty of following a good example is shown by the fact that it is something of a rarity still. The policy of Childs as conductor of the *Public Ledger* was justified to the full. It became the favourite family newspaper. Its circulation grew rapidly, and advertisers were eager to pay any terms for space. When Mr. Childs became proprietor, the printed matter in each number covered 525 square inches; a few years later it had increased to 1,573, and the paper continued expanding to its existing dimensions. He built a magnificent office to accommodate the 300 men who were engaged upon the *Public Ledger*. These men presented an address to him on the 4th of July, 1867, in which they thanked him "for having built a palace for them to work in; a printing-house which is unparalleled in the world; a printing-office which, in all its departments, is the most healthy, comfortable, and spacious on the American Continent." His consideration for those in his employment was unprecedented. He insured their lives, so that after death their families might not be left destitute, and his forethought extended to providing a place of burial; he presented to the Philadelphia typographical society a cemetery at Woodlands, and a sum wherewith to keep the grounds in good order. In concert with his friend Mr. Drexel, an eminent banker in Philadelphia, he established a home at Colorado Springs, in the State of Colorado, for the accommodation of printers whose health had failed.

All that Childs did for Philadelphia raised him in the estimation of his fellow citizens, and his good deeds merited honour from the world. In addition, he did much to command respect and gratitude in this country. He admired the works of George Herbert and William Cowper, and he gave token of this by placing, with the consent of the Dean and Chapter, a stained-glass window in Westminster Abbey in remembrance of them. He repaired the neglect which had left the grave of Leigh Hunt unmarked by a monument, by placing one in Kensal Green Cemetery. He had previously done a like honour to the grave of his countryman Edgar Allan Poe. He was the largest subscriber to the fund raised for placing a memorial window to Thomas Moore in the church at Bromham. He also contributed to placing a window in memory of Milton in St. Margaret's, Westminster; to erecting a memorial to Bishops Lancelot Andrews and Ken at Winchester; and to building a clock-tower and drinking-fountain at Stratford-on-Avon, in commemoration alike of England's greatest poet and the jubilee of her Queen.

If he had little leisure for reading and no passion for writing, he was an enthusiastic collector of books and manuscripts. In his collection are to be found a presentation copy to Dickens of Leigh Hunt's poetical works; a copy of 'Hood's Comic Annual' for 1842, given by the author to Dickens, with two stanzas which end by wishing Dickens a passage across the Atlantic as good "as the best among his works"; a copy of the first edition of the 'Scarlet Letter,' with a letter from Hawthorne; the manuscript of a part of Bryant's translation of the Iliad, and also of Lowell's June Idyl 'Under the Willows'; the manuscript of President Grant's address at the opening of the Exhibition in 1876; and the manuscript of 'Our Mutual Friend.' It would occupy too much space at present to describe the several manuscripts in detail; suffice it, then, to say that among them are comprised letters and poems from Burns and Moore, Swift and Pope, Pepys and Thomson, Bryant and Longfellow, Wendell Holmes and Tennyson.

The hospitality of Childs remains a pleasant memory to many visitors to Philadelphia. He undoubtedly had intellectual superiors among his fellow citizens, but none succeeded so well as he in making his own life pleasant by diffusing happiness around him. He was an admirable specimen of a self-made American. As a publisher he succeeded in pleasing authors while adding to his wealth; as the conductor of a popular newspaper he never made an enemy; and his death at a comparatively early age is a loss to his country, and one which many who were not his countrymen will heartily regret.

ACTS ii. 9.

In the January number of the *Journal* of the Royal Asiatic Society for this year, at pp. 152-164, is a paper headed 'Contributions towards the History of Anglo-Burmese Words,' by Major R. C. Temple, in the course of which, at p. 162, he traces the various corruptions which Ayodhya, the name of the capital of Siam, has undergone, the most common of these being the spelling "Judea." On reading this statement it instantly occurred to me that this corruption might be the solution of the puzzle with regard to the same word "Judea" in the Acts of the Apostles ii. 9. There, as is well known, the multitude on the day of Pentecost run through a string of names of countries from which they had travelled up to Jerusalem, and between Mesopotamia and Cappadocia occurs the word Judea. This from the days of Tertullian to our own has been a crux which no ingenuity could solve. India, Idumæa, and other readings have been freely suggested, but as every old text without exception reads Ἰουδαία, and the multitude must have meant some distant country beyond Mesopotamia, the puzzle has hitherto remained unsolved. But Major Temple, in the above-quoted paper, supplies the missing link when on p. 164 he quotes from Yule's 'Hobson-Jobson,' *s. v.* "Judea," "These are names often given in old writers to the city of Ayodhya, so called apparently after the Hindu city of Rama, Ayodhya, which we now call Oudh." Yule also in 'Hobson-Jobson,' under the word "Oudh," writes: "Oudh, Oude, properly the ancient and holy city of Ayodhya, the capital of Rama.....Also the province in which Ayodhya was situated, but of which Lucknow for about 150 years has been the capital." He gives a quotation from the 'Ramayana,' book iii., proving that the name was known so far back as the compilation of that work. Ayodhya and Ἰουδαία represented precisely the same sounds to St. Luke, and doubtless many Jews of the lost Ten Tribes dwelling in this distant region would feel pleased at the similarity in sound between their ancestral and modern home.

To put the problem in a nutshell, as Judæa = Ayodhya throughout the Middle Ages, so Ayodhya—Ἰουδαία = Judea in the first century after Christ. Edward Scott, M.R.A.S.

DICKENS IN YORKSHIRE.

Nothing could be farther from my intention than to charge persons for whom I had so much respect as the landlady of the King's Head Inn and her sister with "lying" or "equivocation." I used the word "reticence" when speaking of the reply they gave as to the length of Dickens's visit. ("We cannot tell you the precise length of his stay," they said.) They were incapable of falsehood, and when they said that he had written a good deal of 'Nicholas Nickleby' in their house, they no doubt thought that his notes for copy were copy. A. S. asks how I reconcile my "statement that Dickens observed a shop on the opposite side of the market-place, which seemed a favourite resort of men for idle gossip, with the [my] subsequent assertion that the same shop could not be seen for the market cross." I, however, made no such statement. If A. S. re-reads my letter, he or she will see that the statement he or she refers to was only named as a statement commonly made in Barnard Castle, and that I disproved it by saying that the shop in which Humphrey then lived could not be seen from the King's Head Inn. A. S. says that Dickens met Humphrey in the smoking-room—a very probable meeting ground. Humphrey, however, told me that Dickens went into his shop in the way described, and gave me a long and circumstantial account of the interview, during which Dickens persuaded him to take him to some of the schools. The landlady of the hotel—it was then an inn—told me that "Humphrey drove Dickens to Bowes when he went about the clocks." In whichsoever way it happened, the result was the same, so far as Mr. Shaw was concerned. He met with much sympathy in the North. A. S. says that Dickens paid a second visit to Barnard Castle, and then stayed six weeks. Will A. S. give the date of this visit? At present there seems to be no evidence of it beyond a fact "to which many persons now living can bear witness," viz., that a woman who was a servant at the inn at the time, but is now dead, frequently referred to his six weeks' visit. If such a visit ever took place, there must be many persons now alive who remember it and can give the date.

M. H.

Honley, Yorkshire, Jan. 30, 1894.

Your correspondent M. H. has made some errors in his interesting letter on 'Dickens in Yorkshire,' and as these errors may (if allowed to pass unnoticed) mislead some more of those natives of Barnard Castle, perhaps you will allow one of them to point out those errors.

1. Dickens never stayed at the George Inn, Greta Bridge. He stayed at the New Inn, kept by Mr. Martyn, who horsed the Glasgow mail. The New Inn is now known as Thorpe Grange, and is occupied by a retired Yorkshire schoolmaster named Simpson.

2. Dickens's letter was not written from the George Inn, Greta Bridge.

3. The said letter was not printed by Forster. It was printed in the collection of Dickens's letters published by his daughter and his sister-in-law.

4. The George Inn, Greta Bridge, is never described by Dickens as the place where Nicholas Nickleby met Mr. Squeers. It was the Saracen's Head, Snow Hill, where this

meeting took place. Dickens's description of the inn as standing in the midst of a moor is not so far out, after all. Thorpe Grange stands by itself, and is so near Stanmoor's "wild and wintry waste" that, on a blustery winter's night (such as January 31st, 1838, was), it would (at 11 P.M.) have all the appearance so vividly described in the February 1st letter.

As to the question asked by your other correspondent, the sign above the shop was always "Humphreys," never Humphrey. It is a furniture shop now, and has been for years. Its old front is gone, and of course the name of Humphreys is gone also. The shop below the cross where Mr. Humphreys lived when Dickens visited Barnard Castle was afterwards occupied by Mr. Borrowdale, a gunmaker, and is now occupied by Mr. Errington, a butcher.

J. M. Richardson.

February 5, 1894.

In what year and in what way did the public first become informed of the mismanagement of Yorkshire schools? Some legal proceedings must have occurred, for it became a common topic of conversation. This must have been early in the twenties. I was then a small boy, and used to hear the schools talked about; but what specially impressed me was that when I got into disgrace my father would say to me, "I shall have to send you to a Yorkshire school." I was not a bad boy, but was sometimes perverse and obstinate, as small boys are now and then, except those saintly ones who die early. My father read in the *Times* the reports of some proceedings which drew public attention to the schools and their abuses. I find no notice of them in the *Annual Register*.

J. D.

MRS. BENTLEY.

There passed away on the 1st of this month, at her house at Croydon, a lady in her ninety-fourth year, at whose house in London in former years many antiquaries, archæologists, and men of letters used to meet. She was the widow of the scholar-printer Samuel Bentley, who was the brother of the eminent publisher Richard Bentley. Round Mr. Samuel Bentley's hospitable board might frequently be found Sir Harris Nicolas, Duffus Hardy, Sir Charles Young (Garter), Endell Tyler, Dr. Brewer, and many others. They met for good talk and for good music. Those were days when Handel was sometimes played after dinner and Corelli and old classic music. At Mr. Bentley's house in Southampton Row glees were much in vogue, and "White sand and grey sand, who'll buy my grey sand?" or "Oh, go to Jane Glover and tell her I love her," was admirably rendered, whilst such ballads as 'The Shan Van Vocht' gave spirit to the evening.

Mrs. Bentley retained her faculties to the last, and her conversational power. She read her Tyndall and her Froude, and kept herself up to the time of day. Like the late Lady Grenville of Dropmore, she would drive out every day, summer or winter, and thus towards the end of last October she caught a chill, from the effects of which she never recovered. She is briefly referred to in the 'Dictionary of National Biography' under the head of her husband, Samuel Bentley. She will be missed by many, for she was an entirely sincere woman, of masculine good sense and high principle, and much attached to the Church.

G. B.

THE LIBRARY OF THE COMTE DE LIGNEROLLES

The sale of the first portion of the library of that zealous and eccentric collector the Comte de Lignerolles took place last week in Paris. Among the noticeable treasures a copy of the 'Imitation' (the 1663 edition of the translation of Beuil, Prior of Saint-Val, bound with the arms and cipher of Henriette de France, and containing an autograph letter of hers to Mazarin) fetched 6,000 fr. A copy of the Abbé de Choisy's translation (1692), which had belonged to Madame de Maintenon, and bore her arms, fetched 3,110 fr. Philippe de Mornay's famous treatise on the Eucharist, the copy (Rochelle, 1598) given by the author to his daughter Martha, brought 1,700 fr. The first edition of the 'Horloge de Sapience,' with sixteen miniatures, sold for 4,520 fr. A Psalter printed in Officina Simonis Colinæi, in a binding of the seventeenth century, went for 2,500 fr. 'Le Peautier de David' (Mettayer of Paris, 1586), 1,700 fr. St. Augustine's 'Confessions,' the Jesuit translation of 1686, 2,000 fr., on account of its fine binding. The 'Icones Veteris Testamenti' (1547), 1,200 fr. The 'Office de la Semaine Sainte,' presented to the Princesse de Lamballe by Louis XVI. and Marie Antoinette, and containing autograph inscriptions by them and the future Duchesse d'Angoulême, brought 30,000 fr. The 'Homélies du Bréviaire,' Baudoin's translation (1640), went for 10,000 fr. A fine Horæ of the fifteenth century, bound in the sixteenth century, 6,250 fr.; another, 5,050 fr.; and a third, 2,320 fr. 'Les Simulachres et Historiées faces de la Mort,' Lyons, 1538, in a splendid binding of Trautz-Bauzonnet, fetched 8,500 fr. Charles de Bouvelles's geometry, 'Livre singulier et utile,' the copy of François I. (1542), brought 5,160 fr.; and the original edition of Fontenelle's 'Plurality of Worlds,' 2,110 fr. The 'Grande Danse Macabre,' published by Estienne Groulleau about 1550, fetched 1,120 fr. A vellum manuscript of the fifteenth century, ornamented with twenty-two miniatures, secured 11,000 fr.; a Horæ of the close of the same century, also on vellum, 10,500 fr.; another vellum Horæ of the same century, the binding of which had the arms of Philip V. of Spain, went for 8,850 fr. A vellum manuscript of Prayers of 1649, adorned with nine miniatures by Du Guernier, 6,920 fr. A Horæ "escriptes au dict lieu [Rome?] par M. Franc Wydon & dédiées a Messire Claude d'Urfé," in the sixteenth century, brought 6,560 fr.; another (Italian of the same century), 5,000 fr. A vellum MS. of the 'Chevalier délibéré,' belonging to the end of the fifteenth century and containing several miniatures, 4,130 fr. One (on vellum, of the eighteenth century) of the 'Cérémonial des Vestures,' that had belonged to Elisabeth Armande du Plessis, Prioress at Paris of the Benedictines of the Presentation, 3,750 fr. A vellum MS. of the fifteenth century of 'Le Débat de la Noire et de la Tannée,' 3,205 fr. A MS. Calendar of the end of the fifteenth century, adorned with miniatures, brought 3,000 fr. The total sum realized in six days was 330,575 fr. The sale of the second part will begin at the Hôtel Drouot on March 7th.

Literary Gossip.

During his life M. Renan wrote and circulated among his most intimate friends a little book entitled 'Henriette Renan: Souvenir pour ceux qui l'ont connue.' Only a hundred copies were printed; but we learn that Madame Renan will give it to the public so soon as her son, M. Ary Renan, shall have completed five pictures for its illustration. These pictures will include the birthplace of Renan in Brittany, and also one or two Syrian pictures. This charming little book of Renan's will not only introduce his readers to a woman of fine temperament, whose life was characteristic of her race, but also contain some of those local descriptions and portraitures in which he is always felicitous. We are also informed that a volume of M. Renan's philological memoirs will appear.

Messrs. Macmillan & Co. have in preparation, under the general editorship of Prof. Herbert Ryle, a set of introductions to the books of the Bible, intended primarily for the use of theological students at the universities and elsewhere, but so arranged as to offer to the general reader also a complete and readable account of the several groups of books in the light of modern criticism. The following is a list of the volumes and the contributors: (1) Genesis—Joshua, by Prof. Ryle and Rev. A. T. Chapman, Fellow of Emmanuel College, Cambridge; (2) Judges—Esther, by Rev. G. A. Cooke, Fellow of Magdalen College, and Rev. H. A. White, Fellow of New College, Oxford; (3) Job—Ecclesiastes, by Rev. R. H. Kennett, Fellow of Queens' College, Cambridge; (4) Isaiah—Ezekiel, by Prof. G. Adam Smith; (5) The Minor Prophets, by Canon Kirkpatrick; (6) The Synoptic Gospels, by Prof. J. Armitage Robinson; (7) The Gospel according to St. John, the Epistles of St. John, and the Epistle to the Hebrews, by Rev. A. E. Brooke, Fellow of King's College, Cambridge; (8) The Acts of the Apostles, and the Epistles of St. James, St. Peter, and St. Jude, by Rev. F. H. Chase, Principal of the Cambridge Clergy Training College; (9) The Epistles of St. Paul, by Rev. F. Wallis, Fellow of Caius College, and Rev. R. St. John Parry, Fellow of Trinity College, Cambridge; (10) The Revelation of St. John, together with a discussion on the Book of Daniel and later Jewish Apocalyptic writings, by Mr. M. R. James, Fellow of King's College. The volumes will be crown octavo, and contain on the average about 500 pages.

The remarkable success of the volume of 'Village Sermons' by the late Dean of St. Paul's, which was published soon after his death, has encouraged Messrs. Macmillan & Co. to issue a second series, which will appear almost immediately.

Mr. Coulson Kernahan (a third edition of whose 'Book of Strange Sins' is now in the press) will publish in April next a volume of essays, some of which have already appeared in the *Fortnightly Review*. The book, which is entitled 'Sorrow and Song,' is dedicated to Mr. Theodore Watts, and will be published simultaneously in England and America by Messrs. Ward, Lock & Bowden.

The annual report of the Council, to be presented at the annual general meeting of the Girls' Public Day School Company on the 28th inst., mentions that a new school was opened at East Putney in September last; but although the number of schools has increased by one, the number of pupils is less by thirty-two than at the date of the last report—7,111 against 7,143. A site for a new school has been obtained at Streatham Hill, and the work of building has been commenced, and it is expected that the place will be ready for occupation after the summer vacation. The Tunbridge Wells School has so grown that an additional house has been hired. A dividend, free of income tax, at the rate of 5 per cent. per annum is recommended. It would be better for the shareholders to take 4, and raise the pay of the teachers a little.

It is now proposed to celebrate the twenty-first anniversary of the foundation of the company by a distribution of prizes to the

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London schools at the Albert Hall. The Princess Louise has consented to distribute the prizes, and the meeting is fixed for the afternoon of Friday, March 2nd. The number of schools represented will be seventeen with 4,057 pupils.

Thirty-two of the schools were examined in 1893 by the Oxford and Cambridge Examination Board. Each school was examined *viâ voce*, and the higher forms also by means of papers. The subjects selected for papers were Latin, French, English, arithmetic, Euclid, trigonometry, physiography, botany, and chemistry. The number of candidates sent in for the higher certificates of the Examination Board continues to increase.

Mr. William Archer is translating for Mr. Heinemann Gerhart Hauptmann's 'Hannele,' which will first appear in the *New Review*, with illustrations, and then be published in book form. Mr. Heinemann intends to try the taste of the British public with translations of other plays of Hauptmann's, such as 'Die Weber.'

Bibliographers, who have long wished for some supplement to Hain's 'Repertorium Bibliographicum,' will be glad to hear that one is at last about to be published. Dr. Copinger has now completed the 'Corrections and Additions' on which he has been long engaged, and the first part will be published shortly by Messrs. Sotheran. The whole will consist of four parts, each containing an instalment both of the additional entries and of the corrections and collations.

Messrs. W. & R. Chambers will begin at the end of March a serial issue of the new edition of their well-known 'Encyclopædia,' in monthly parts. It is an excellent book, and no doubt the opportunity will be seized to correct the slips and oversights inevitable in a first issue of even so well edited a work as this.

We regret to announce the death of Dr. H. W. Dulcken, the author and editor of many popular and educational works. Dr. Dulcken was the son of the famous pianist and friend of Mendelssohn, Madame Dulcken, whose pupil Queen Victoria was. He was at one time connected with the *Illustrated London News*, and afterwards with Mr. Bohn, the publisher, but has been for many years past editor and literary adviser to Messrs. Ward, Lock & Bowden. Dr. Dulcken was a man of a very genial and generous disposition, and greatly beloved in the circles in which he moved. He was an accomplished linguist and a man of wide reading.

On Tuesday evening the fifty-fifth annual meeting of the Newsvendors' Benevolent Institution was held, the chair being taken by Mr. H. B. Marshall, jun. The balance-sheet showed receipts amounting to 1,139*l.*, which included 50*l.* received under the will of the late Mr. Albert Levy. There are now thirty pensioners, the men receiving 20*l.* and the women 15*l.* a year. The amount of funds for the several purposes of the Institution is 13,432*l.* There has been a satisfactory increase of members during the year.

A meeting of the Edinburgh Society of Booksellers and Newsagents was held last week, when Mr. Anderson (of the firm of Oliphant, Anderson & Ferrier) gave reminiscences of the bookselling trade in Edinburgh fifty years ago.

Mr. S. Lane-Poole's life of Sir Harry Parkes, which we mentioned in our number for December 23rd, will be published by Messrs. Macmillan & Co. before the end of the month.

A Correspondent writes:—

"Paul Neale, referred to in St. Margaret's accounts (*ante*, p. 148), was father of Archbishop Neale. His grandson Sir Paul Neale was so named after him."

Frequenters of the Search Rooms at the Public Record Office will miss a familiar figure, and still more ever-ready assistance, by the death of Mr. Henry Goldsmith. Mr. Goldsmith was a member of a good Jewish family, and was educated at University College. His researches into the thorny subjects of early parliamentary procedure, the constitution of the baronage, the nature and development of barony by tenure, and kindred matters had been profound, and were highly valued by record scholars. The last fifteen years of his life were one fight with pain and weakness, and thus he was unhappily prevented from completing many of the important tasks he set himself. Mr. Goldsmith has left a work on parliaments of Edward I. almost ready for publication.

Messrs. Macmillan & Co. will shortly publish a volume on 'Social Evolution,' by Mr. Benjamin Kidd, which may be regarded from one point of view as an antidote to Mr. Pearson's recent book on 'National Life and Character,' and from another as a statement of the place of religion in social development.

The next volume of the "Pseudonym Library" will be entitled 'A Study in Colour.' It will deal with types of West Indian negroes. The author is prepared to find that many popular notions about negroes may run counter to his delineations, but the latter are the result of long acquaintance with the originals.

The report of the Council of Cambridge University on post-graduate study is a document which to old fogies must seem revolutionary. It is proposed that there shall be established two new degrees, Bachelor of Letters and Bachelor of Science, to be open to graduates of certain recognized universities, after matriculation and three terms of residence at Cambridge, on presentation of an original dissertation. The degrees will also be open to graduates of Cambridge, and may possibly encourage them to stay up after the ordeal of the Tripos to do original work.

The proposals of the Royal Commission on the Gresham University are of a complicated character, and aim at uniting in one university a great number of different bodies which have more or less to do with education. It is easier to effect this coalition on paper than in practice, and we think the less ambitious scheme which preceded the present had more chance of achieving success than the present one. In England, unfortunately, educational schemes are judged not by their merits, but by the way in which they affect the interests and prejudices of sects and institutions, and the new scheme may be wrecked, as the former one was, by a selfish and unenlightened agitation; but if ever it is embodied in the form of a charter it will prove singularly difficult to administer a university comprising so many different and discordant parts. Prof. Karl Pearson's project of founding a university without regard to existing corporations went to the opposite extreme, and had much to recommend it; but it was quite impracticable.

The 'History of the Scottish People' begun by the late Rev. Thomas Thomson, the compiler of a 'Biographical Dictionary of Eminent Scotsmen,' has been finished by Dr. Charles Annandale, editor of the 'Imperial Dictionary of the English Language,' of 'The Popular Encyclopædia,' and other works. It will be illustrated by a series of forty original designs by Walter Paget, Gordon Browne, and other artists. There will also be three maps, printed in colours.

Mr. Danvers, of the India Office, whose researches into the history of the Portuguese conquests in the East we have often mentioned, is at last going to bring out, through Messrs. Allen, his proposed 'History of the Portuguese in India' in two volumes.

The Academy of Cracow has decided to publish the Prayer Book of Ladislaus III. from a unique MS. in the Bodleian Library, mentioned some time ago by the *Athenæum*. The reproduction of many pictures and initial letters will show Polish art of the second half of the fifteenth century.

The German-Austrian booksellers have combined to protest against the concession granted by the Government to the Viennese Lehrerhausverein for the establishment of a bookselling business, to include the publication of educational books and works on art, and the retail sale of new and second-hand books and of educational appliances.

We have to congratulate the *Morning Advertiser* on having reached its hundredth birthday in a more prosperous state of fortune than at any previous period of its long career.

With the death of Cavaliere Marco Mortara, Rabbino Maggiore of Mantua, who expired on the 2nd inst. at the age of seventy-nine, the last representative of Jewish learning in Italy is gone. The Cavaliere belonged to the school of the well-known Samuel David Luzzatto, the late professor of the Rabbinical School at Padua, now transferred to Rome.—The deceased is announced from Paris of Mlle. Maria Deraisnes, the active advocate of women's rights, author of 'Ève contre M. Dumas,' 'L'Épidémie naturaliste' (an onslaught on M. Zola), and other polemical writings.

The only Parliamentary Papers likely to be of general interest to our readers this week are Education, Ireland, Appendix to Report of Commissioners, 1892 (2*s.* 9*d.*); Friendly Societies, Return for 1892, Part C, Trade Unions (3*d.*); and East India Currency Return, 1890–93 (1*d.*).

SCIENCE

THE LITERATURE OF ELECTRICITY.

The Standard Electrical Dictionary: a Popular Dictionary of Words and Terms used in the Practice of Electrical Engineering. By T. O'Connor Sloane. (Crosby Lockwood & Son.)—This is a very useful book of reference, containing a great variety of information on electrical and magnetic subjects, clearly presented

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and well up to date. To avoid repetition of the same information under different headings, a copious index is subjoined. Some of the theoretical statements are wanting in scientific accuracy; for example, the definitions of the "dyne" and "poundal" are both wrong; and the first half of the article "Thomson Effect" is false in point of fact; but this last mistake rests on such high authority that it may well be excused. As a whole the definitions and descriptions are clear, brief, and correct, and the range of information included, both as regards principles and applications, is extremely wide.

Notes on Recent Researches in Electricity and Magnetism, intended as a Sequel to Prof. Clerk Maxwell's Treatise on Electricity and Magnetism. By J. J. Thomson, F.R.S. (Oxford, Clarendon Press.)—A specially valuable feature in this publication of the Cavendish Professor of Physics is the immense amount of experimental information collected in the second chapter respecting the passage of electricity through gases, and not merely collected, but well digested and presented in the clearest terms. The first chapter is devoted to a special mode of viewing a number of the actions which occur in Hertz's experiments, and in other branches of modern work. Faraday's electrostatic tubes of force, or, as they are now called, tubes of electrostatic induction, are employed as the fundamental conception. The various phenomena of the magnetic field are regarded as due to the motion of these tubes, or to changes in their position and shape. An electrostatic tube, when in motion, produces a magnetic force at right angles both to itself and to its direction of motion, and produces an electromotive intensity at right angles to the direction of motion and to the magnetic induction. In both these chapters there is frequent reference to atoms and molecules. The tubes are regarded as being all of the same strength, which is such that, when they terminate on a conductor, there is, at the end of the tube, a charge of negative electricity equal to that which, in the theory of electrolysis, we associate with an atom of a monovalent element. The phenomena of electrolysis show that this is a natural unit, and that fractional parts of it do not exist. When the length of the tube connecting two atoms is comparable with the distance between atoms in a molecule the atoms are in chemical combination; when the tube is much longer they are chemically free. The tubes may be supposed to pervade all space, and the absence of electromotive intensity in any region is not to be taken as indicating the absence of these tubes, but merely the absence of any prevailing tendency in their arrangement, the opposite effects of different tubes thus balancing one another. The phenomena which accompany the passage of electricity through liquids and gases show that molecular structure has a close connexion with electrostatic tubes—much closer than we have any right to suppose it has with magnetic tubes. The remaining chapters, constituting about two-thirds of the book, are, for the most part, intelligible only to advanced mathematicians; but we must except large portions of chapter v., "On Electromagnetic Waves," which describes Hertz's experiments, and gives the theory of each step as explained by means of electrostatic tubes. Several later experiments on the same subject are also described and explained. Kerr's experiments on reflection from the polished surfaces of magnets, and the peculiar result known as "the Hall effect," are discussed from the point of view of electromagnetic waves. The mathematician will find a careful exposition of recent applications of "conjugate functions" to electrostatic problems, besides very elaborate analytical investigations relating to electromagnetic waves, which, in the theory here expounded, include waves of light. The work is calculated to render good service to earnest seekers after electrical and magnetic truth, especially if they bring to the search the combined powers of the chemist and the mathematician.

ASTRONOMICAL NOTES.

The Gold Medal of the Royal Astronomical Society has this year been awarded to Mr. S. W. Burnham, the most distinguished of double-star observers, he having not only discovered more of these objects than any other astronomer, but by his exhaustive study of their observations determined with far greater accuracy than was previously possible the forms of the apparent orbits of all the principal binary systems. Mr. Burnham carried on his astronomical work at the Dearborn Observatory, Chicago, and afterwards at the Lick Observatory, California, leaving the latter about two years ago; the great Yerkes telescope, 40 inches in aperture, will now shortly be mounted and placed at his disposal, it being not doubted that brilliant results will follow. The address on presentation of the medal was delivered yesterday by Capt. Abney, President of the Society.

Dr. Thomas D. Anderson, of Edinburgh (the discoverer of the Nova in Auriga), writes to *Astronomische Nachrichten*, No. 3205, to call attention to the variability which he has noticed of a star in Cassiopeia, situated in R.A. $23^h\ 7^m\ 7^s$, N.P.D. 30° 53′·5. The magnitude is set down in the Bonn 'Durchmusterung' (from observations made in 1857) as 9·5. On the 8th and 9th ult. Dr. Anderson found it to amount to 8·3, so that the star was visible in his field-glass; but on the 28th the magnitude had decreased to 9·1, the rapid diminution appearing to point to the variation having been due to a state of temporary activity rather than regular change.

Prof. Barnard has published (*Ast. Nach.* No. 3206) the results of some observations of the first satellite of Jupiter made with the great telescope of the Lick Observatory, and bearing upon the suspected duplicity of the satellite. His conclusion is that the appearances noticed are due to the apparent separation of the northern and southern parts of that body by a bright equatorial belt surrounding it, and in direction approximately parallel to the belts of the planet. The satellite probably rotates on an axis nearly, but not quite, perpendicular to its orbit; and some other phenomena appear to indicate that the time of rotation is not, as in the case of our moon, coincident with that of revolution round the planet.

We have received the Report of the Wolsingham Observatory for the year 1893. Mr. Espin has continued his sweeps for stars having remarkable spectra (which can only be carried on satisfactorily during moonless nights) with valuable results, an unusual number of new objects having been detected. The Compton 8-inch photo-telescope has been used for photographing stars suspected of variation, and several new variables have thus been discovered, whilst others, also probably variable, have been reserved for future observation.

From the Report of the Superintendent (Capt. McNair) of the U.S. Naval Observatory at Washington for the year ending June 30th, 1893, we learn that few observations of the heavenly bodies were made during the period embraced by it, since the principal energies of the staff were occupied in the removal of the observatory to its new site, which has been at last completed. Advantage was taken of the opportunity to have most of the instruments placed in a thorough state of repair before being transferred, remounted, and adjusted. Progress was also made with the reduction of previous observations, and the position of the new observatory was accurately determined to be latitude 38° 55′ 14″·68 north and longitude $5^h\ 5^m\ 15^s·71$ west of Greenwich.

GEOGRAPHICAL NOTES.

A 'Descriptive Dictionary of British Malaya' will be ready in April. The original intention of the compiler was to re-edit Crawfurd's 'Descriptive Dictionary of the Indian Archipelago.' This was, however, found impracticable, and the new work deals only with that portion of Malaya lying within the sphere of British influence. It contains about three thousand headings. The Straits Settlements and Protected Native States are treated of at considerable length, while notices, more or less brief, are given of every town, village, river, &c., appearing in published maps, as also of many others hitherto undescribed. The various aboriginal tribes, the products of the jungle, native manners and customs, the natural history of the Peninsula, and many other subjects of interest, are described or explained. Somewhat fewer than 140 articles are quoted, rewritten, or brought up to date from Crawfurd's 'Dictionary,' Messrs. Bradbury & Agnew having given permission to that effect.

Messrs. W. & R. Chambers have in preparation a 'Gazeteer of the World, Topographical, Statistical, and Historical.' It will contain nearly as much printed matter as a volume of their 'Encyclopædia,' but in size will be little larger than their 'Etymological Dictionary.'

Mr. Bartholomew is not satisfied with our mention last week of his forthcoming 'Physical Atlas.' "It is not," he says,

"an English edition of Berghaus's atlas, but a new physical atlas, partly based on Berghaus, and edited by English specialists. Instead of 'some twenty new maps' there will be nearer fifty entirely original maps, and the maps that may be utilized from Berghaus will only serve as a foundation for the addition of recent research and adaptation to a new scheme of arrangement."

SOCIETIES.

Royal.—*Feb.* 1.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Insect Sight, and the Defining Power of Composite Eyes,' by Mr. A. Mallock,—'The Action of Heat upon Ethylene,' by Mr. V. B. Lewes,—'An Instrument for grinding Section-plates and Prisms of Crystals of Artificial Preparations,' and 'An Instrument of Precision for producing Monochromatic Light of any desired Wave-length,' by Mr. A. E. Tutton,—and 'On Hollow Pyramidal Ice-Crystals,' by Dr. K. Grossmann and Mr. J. Lomas.

Society of Antiquaries.—*Feb.* 1.—Mr. A. W. Franks, President, and afterwards Mr. G. Leveson-Gower, V.P., in the chair.—Mr. Brabrook and Mr. Stephenson were appointed scrutators of the ballot for a new member of Council and Director in the place of the late Mr. H. S. Milman.—Mr. Blair reported the discovery of some fragments of Roman inscriptions at Segedunum.—Mr. Niven communicated a note on Fyfield Church, Berks, destroyed by fire on October 27th, 1893, when some fine screen work and other interesting remains perished.—Mr. Harrison communicated, on behalf of the Lancashire and Cheshire Archæological Society, an archæological survey of pre-Roman, Roman, and post-Roman Lancashire, on the lines of the surveys of other counties already completed and published.—The Rev. R. B. Gardiner exhibited photographs of and described an interesting alabaster effigy of a lady at Ilton, Somerset, of late fifteenth century work, showing the somewhat rare "mitred" headdress.—Mr. Hope suggested, from the great similarity between the Ilton effigy and that of a lady at Norbury, Derbyshire, 1483, that both were made by the same man, probably an alabaster worker at Chellaston, Derbyshire, whence other fine effigies are known to have emanated.—At the conclusion of the ballot Mr. J. H. Middleton was declared elected member of Council, and Viscount Dillon, V.P., Director.

Linnean.—*Feb.* 1.—Prof. Stewart, President, in the chair.—Sir H. Low and Mr. F. C. Smith were admitted Fellows. Dr. J. Mueller and Mr. K. Mitsukuri were recommended by the Council for election as Foreign Members.—The President exhibited a remarkable specimen of a South African butterfly, *Teracolus kalyattes*, from Natal, in which the wings on one side were those of a male, and on the other those of a female, and made some remarks on hermaphroditism in the Lepidoptera.—On behalf of Mr. W. Borrer, of Cowfold, Sussex, there was exhibited a skull of the pine marten, *Martes sylvatica*, Nilsson, from a specimen killed near Crawley (*Zool.*, 1891, p. 458), an examination of which confirmed the view of the late E. R. Alston (*P.Z.S.*, 1879, p. 469) that, so far as could be ascertained, this is the only species of marten found

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in the British Islands.—On behalf of Mr. W. B. Tegetmeier there was exhibited a drawing of a snow leopard taken for the first time from life, namely, from the animal now living in the Zoological Society's Gardens, Regent's Park. The long, thick, and soft fur, suggestive of a cold habitat, and the unusual size of the wide-spreading feet, well suited for travelling over an expanse of yielding snow, were noteworthy features.—Mr. M. Laurie read a paper 'On the Morphology of the Pedipalpi.' He considered the first two ventral sclerites of the abdomen to be appendages and not sternites. The first of these—the genital operculum—covers the ventral surface of two segments, the genital aperture and the first pair of lung books lying beneath it. The first pair of lung books, he thought, probably represent the remains of the appendage of the second segment. The arrangement of this region resembles that in Eurypteridæ and in the spiders (*e. g.*, Liphistius), while differing markedly from that in scorpions. The posterior end of the intestine is dilated into a large stercoral pouch which is part of the midgut, the Malpighian tubes arising from its posterior end. The cephalothoracic portion of the midgut differs in structure from the abdominal portion, and in addition to lateral diverticula has two median ventral diverticula. The coxal gland opens at the base of the third pair of appendages, and a sensory organ of unknown function occurs on each side of the last segment.—An interesting discussion followed, in which Mr. R. I. Pocock, Mr. H. M. Bernard, and the President took part, and Mr. Laurie replied.—A paper was then communicated by Mr. W. West 'On the Freshwater Algæ of the West Indies,' in which several new species were described and beautifully illustrated.—Mr. G. Murray in criticising this paper testified to the extreme care and accuracy with which the species had been worked out.

Institution of Civil Engineers.—*Feb.* 6.—Mr. A. Giles, President, in the chair.—It was announced that the Council had recently transferred nine gentlemen to the class of Member, and had admitted twenty-four as Students.—The monthly ballot resulted in the election of four Members and of forty-five Associate Members.—The paper read was 'On the Transport of Petroleum in Bulk,' from the point of view of minimising the risks of fire and explosion, by Mr. B. Redwood.

Royal Institution.—*Feb.* 5.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Duke of Bedford, the Earl of Derby, Sir Horace Davey, Lord Greenock, and Mrs. F. Baxter were elected Members.

Society of Biblical Archæology.—*Feb.* 6.—Mr. P. le Page Renouf, President, in the chair.—The following papers were read: 'Ancient Metals from Tell-el-Hesy, &c.,' by Dr. Gladstone,—and 'On an Important Point of Egyptian Theology,' by Mr. P. le P. Renouf.

Physical.—*Jan.* 26.—Prof. A. W. Rücker, President, in the chair.—Mr. J. W. Kearton read a 'Note on a New Mode of making Magic Mirrors.'—Mr. W. B. Croft read a paper 'On some Observations in Diffraction,' and exhibited a large number of photographs of diffraction figures obtained under different conditions.—A 'Note on a New Photometric Method and a Photometer for Same' was read by Mr. J. B. Spurge.

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 4.—'Russian Political Exiles,' Mr. G. Kennan.
— Institute of British Architects, 8.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Society of Arts, 8.—'The Detection and Measurement of Inflammable Gas and Vapour in the Air,' Lecture IV., Prof. F. Clowes. (Cantor Lecture.)
— Geographical, 8½.—'Jobore,' Mr. H. Lake.
Tues. Horticultural, 1.—Annual Meeting.
— Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Colonial Institute, 8.
— Society of Arts, 8.—'Modern Development of Illustrated Journalism,' Mr. H. Townsend.
— Anthropological Institute, 8.—'Languages of British New Guinea,' Mr. S. H. Ray; 'Indians of the Mackenzie and Yukon Rivers,' Right Rev. Dr. Bompas; 'Tibetan House Demons: some Ancient Indian Charms from the Tibetans,' Surgeon-Major L. A. Waddell.
— Society of Architects, 8.—'The London County Council's Streets and Buildings Bill,' Mr. E. Marsland.
— Civil Engineers, 8.—Further Discussion on 'The Transport of Petroleum in Bulk.'
Wed. Society of Arts, 8.—'The St. Pancras Electric Light Installation,' Mr. M. Robinson.
Thurs. Royal Institution, 3.—'The Past and Future of Mountain Exploration,' Mr. W. M. Conway.
— Society of Arts, 4½.—'Experiences at the Court of Afghanistan,' Mr. J. A. Gray.
— Historical, 8½.—Anniversary Meeting.
— London Institution, 6.—'On Cholera,' Dr. Klein.
— Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Chemical, 8.
— Linnean, 8.—'Hygroscopic Movements connected with Seed Dispersal,' Miss Potts; 'Contributions to the Natural History of the Flower, Part II.,' Mr. J. C. Willis.
— Chemical, 8.—Election of Fellows: 'Determination of the Available Mineral Plant Food in Soils,' Mr. H. Dyer; 'Aerial Oxidation of Turpentine and Essential Oils,' Mr. C. T. Kingzett.
Thurs. Antiquaries, 8½.—'Roman Pottery found near Farnham,' Mrs. Kingdon; 'Two Sculptured Alabaster Panels of the Fifteenth Century,' Mr. W. H. St. John Hope; 'Roman Sculptured Figure from Frontfield, Wilts, and other Antiquities,' Mr. W. Money.
— Society for the Encouragement of the Fine Arts.—'Indian Art,' Mr. C. P. Clarke.
Fri. Geological, 8.—Anniversary Meeting.
— United Service Institution, 3.—'Military Topography up to Date,' Major W. W. C. Verner.
— Architectural Association, 7½.—'The Last Three A. A. Excursions Photographically Illustrated,' Mr. J. L. Robinson.
— Civil Engineers, 7½.—'Ship Slipways having Special Reference to the Dover Slipway,' Mr. W. Beer. (Students' Meeting.)
— Quekett Microscopical Club, 8.—Annual Meeting, President's Address.
— Royal Institution, 9.—'Bacon's Key to Nature,' Prof. Michel.
Sat. Royal Institution, 3.—'Light, with Special Reference to the Optical Discoveries of Newton,' Lord Rayleigh.

Science Gossip.

Prof. Thorpe has been appointed Bakerian Lecturer to the Royal Society for the present year. He will deliver his discourse on the 22nd inst., and has chosen for his subject a research carried out by himself and Mr. J. W. Rodger on the relations between the viscosity of liquids and their chemical nature.

The death of Prof. Frémy, the well-known French chemist, is announced.

Prof. T. Wiltshire, of King's College, London, has just presented his large collection of cretaceous and other fossils to the Woodwardian Museum at Cambridge.

Sir William Dawson has a volume in the press on 'The Canadian Ice Age.'

FINE ARTS

ARCHITECTURAL LITERATURE.

English Cathedrals. By Mrs. Schuyler van Rensselaer. Illustrated with 154 Drawings by Joseph Pennell and with Plans and Diagrams. (Fisher Unwin.)

An Architectural History of the Cathedral Church of Manchester. By J. S. Crowther. Edited by Frank Renaud, M.D., F.S.A. (Manchester, Cornish.)

Our English Minsters. By Frederic W. Farrar, D.D., F.R.S., and others. With Illustrations by Herbert Railton and others. (Isbister & Co.)

If any proof were wanting of the varied interest of our old churches, we have it in these three books, each of which is totally different in its subject, and in the treatment of it, from the other two. Mrs. van Rensselaer's is the most ambitious. It treats of twelve English cathedral churches: Canterbury, Peterborough, Durham, Salisbury, Lichfield, Lincoln, Ely, Wells, Winchester, Gloucester, York, and London, the selection being made with the view of illustrating the successive developments of English architecture. The book is written for Americans, and the spelling is that of the United States. And the author tells us that only an American can properly write the history of Romanesque and Gothic art. After this it is, perhaps, only another example of that national prejudice which we are told prevents us from seeing the matter right, that a mere English reviewer should venture to hint that Mrs. van Rensselaer has still a good deal to learn before she will be qualified to sit in judgment on English cathedrals. Such statements as that "by the end of the eleventh century all parts of great churches in Normandy were covered with vaults of stone"; that "in the old days an interior like this"—the present nave of Canterbury, to wit—"was covered in every inch of wall and floor and ceiling with color and gold in tints that charmed the eye"; that in the same church of Canterbury "there is not a bit of genuine early English work"; that Henry VIII. scattered thence the "hundred and fifty monks"; that the glass of the east window of Gloucester is of "late Perpendicular time"; that the Jews suffered persecution in England in the fourteenth century; and too many more to quote, seem a little out of date to us on this side of the Atlantic, and they do not much help to convince us that our old English architecture was not Gothic at all, but only bad imitation of the French, which was.

This is the substance of Mrs. van Rensselaer's teaching; but, to do her justice, she does not seem to think much the worse of our old churches on that account. She has visited the places she writes about, and loves them well; and where she can get a good guide to one she uses it, though in her haste she does not always get so much help from it as she might. She knows also that the title "Cathedral" is an adjective, and that it is not bestowed upon a church for its bigness or the number of its steeples. She has learned, too, that "of the old" or "of the new foundation" does not refer to the antiquity of the fabrics, and that Mr. James Fergusson is not always a safe authority to follow. When she has further learnt that the same is even more true of M. Viollet-le-Duc, whose fascinating but often baseless theories now hold her in bondage, she may be able to free herself from the prejudice which, like many other strongly prejudiced persons, she mistakes for absence of prejudice, and then, with a more careful reading of history and some study of the art of building, she may find herself able to understand much which is now quite dark to her.

Of Mr. Pennell's hundred and fifty-four drawings many are excellent, but the best are landscapes in which the buildings supposed to be illustrated have little part, or town views, like that of St. Paul's from Fleet Street, in which the interest lies in the representation of the bustle and movement of a busy street. In the representation of architecture Mr. Pennell does not succeed so well, and in interiors especially he sometimes altogether misses the proportion of his subjects. Perhaps the worst is the last in the book, which is as unlike the choir of St. Paul's as it can well be. By-the-by, this view is so old as not to show the reredos, and some others show what was, but is so no longer.

Mr. Crowther's book is the production of a veteran in architectural illustration, and although the comparatively small size of its page prevents it from ranking quite with the great book on the 'Churches of the Middle Ages' which he and Mr. Henry Bowman issued nearly forty years ago, it is not unworthy of the same hand. Unfortunately it is posthumous, and so far as regards its text it is imperfect, for the editor has thought it his duty to put in order such writings only as the author left behind him, without adding anything of his own.

The cathedral church of Manchester is a new building, the product of "restoration." It contains some fine old furniture, more or less modernized, and the various details of the building are for the most part copied from old, which in some cases occupied the same place, and in others did not, for the "faithful restorers" have altered the plan a good deal. The story of the church as it

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can be read in the fabric is simply that it was "restored" in the nineteenth century. Some of the earlier chapters may be traced in this book, so far as Mr. Crowther could recover them—for the destruction had begun before his time—and he also keeps a record of the various more ancient fragments which were found as one after another the old walls were pulled down in the course of the "restoration." One of these is a most curious piece of sculpture, which is certainly pre-Norman and may be as old as the eighth or even the seventh century. The church was, and, after a fashion, still is, a fine one, and it is fully illustrated in the forty plates of this volume.

To begin with the outside of our last book. It has plain thin covers of black leather with old English lettering in gold, and gold tooling inside, and the edges of the pages are gilt over red, all after a fashion commonly used in pocket Bibles and Church service books. Turning to the inside, we find, by way of frontispiece, an arrangement in black and white, which the inscription below tells us is intended for a view of "St. Margaret's and the Abbey, Westminster," and some knowledge of the neighbourhood helps us to discover that two great white crosses in the foreground are lamp-posts in the original. On the title-page opposite there is a vignette of strange device. It shows a winged being in stays, and not much else, engaged with a hammer and chisel in knocking pieces out of the globe. We take it to be intended for the genius of "restoration." Turning over once, we find a wonderful picture of what may be meant to be some sort of ecclesiastical procession headed by a pair of compasses walking alone. Another turn brings us to the portrait of a British workman, without shoes or stockings, squatting upon an impossible scaffold and chipping at a gargoyle. Perhaps he is supposed to represent the spirit of the age engaged on the conservation of ancient monuments. Two more turns reach the preface, and another the body of the book.

This is a series of seven essays by seven different writers on seven churches, all being cathedrals except that of Westminster, which comes first. It is treated of by Archdeacon Farrar, and his discourse, divided into three parts, takes up about a third of the book. The first part, on the building, is not a consecutive account, but rather a discursive talk on the church and its contents, and on subjects suggested by them. It is easy to read, well seasoned with adjectives, and generally inaccurate in detail. The second part, on the statuary, and the third, on the epitaphs, are better than the first, and we are glad to find that the Archdeacon condemns Mr. Pearson's proposal for a general clearing out of the monuments. We hope he and his brethren of the Chapter will stand firm on that point.

Canon Fremantle discusses Canterbury Cathedral and some other things in about thirty pages, and there is a picture called 'The Place of the Martyrdom,' which manages to miss that place by a yard or two. Canon Talbot has a short essay on Durham, and Mr. S. M. S. Pereira a longer one on Wells, a good deal of which is taken up with the story of Bishop Ken. Canon Venables takes Lincoln, which he knows well; but it is rather surprising to find him repeating the old verger's tale about the misericord seat being intended to throw people down if they went to sleep during the services.

Canon Benham talks pleasantly under the title of "Winchester," and manages to say as little about his subject as he well could in the space of about forty pages. And the Dean of Gloucester closes the volume with a paper on his own cathedral, in which he shows bias in favour of "restoration," which we regret to find in a man in his position.

We have already mentioned some of the illustrations. We wish we could end with commending the others; but it is impossible.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fourth Notice.—Landscapes of the British School.)

The pearly and vivid colours of *Young Anglers* (No. 47), with which we closed our last article, form a harmony of brightness, and in that respect contrast most effectively with the soft and sober coloration and tonality of the noble Wilson which, entitled *Landscape* (46), the property of Sir J. D. Linton, hangs immediately above Mason's picture, and in a small compass exhibits all the finest qualities of the painter's art. The subject is, of course, a composition, and it comprises the "Speculum Dianæ" (which Wilson, when in his happiest mood, was never tired of painting), Vesuvius and its slowly drifting plume of smoke, a line of highlands like the Alban Hills, and a Claudian sky, restful, full of colour, and, as of Paradise, serene. The foreground, like many of Wilson's foregrounds, is weak, if not bad. No. 42, *View on the Thames*, evidently painted in Wilson's later days, is but a pot-boiler. Nevertheless, even the pot-boilers of Wilson are full of art and poetry. *The Convent* (30), reminiscent of Italy, belongs to Wilson's prime, and is less Claude-like than ordinary, although Claude's principles are applied to the grouping of the white convent buildings with the trees and the noble sky, charged with the latest, somewhat pallid lustre of the sun, which has sunk below the horizon; and the general breadth and simplicity of the treatment are quite in Claude's mood. On the other hand, the cool shadows of the afterglow on the buildings, the cooler reflections of the east, where the moon is coming, and the naturalistic drawing of the trees belong neither to Claude's nor Wilson's ordinary manner. *On the Dee* (102), Capt. Holford's famous Wilson, is an excellent specimen of the Claudian manner applied to English landscape, the materials for which could nowhere be found better than in the upper reaches of the Dee.

Morland comes next, at an interval of half a century, in the chronological order we have followed in dealing with the British School, but the difference of time between him and Wilson is as nothing compared with that of their style. The homeliness, not to say vulgarity, of Morland marked a period when English artists did not travel; but the commonness was part of Morland's nature, which did not allow him to be an eclectic, and denied him whatever could be gained by the pursuit of style. *Farmyard, with Pigs* (41), is none the worse for the pigs, but is an indifferent illustration of talents which the artist sometimes turned to better account. Crome, who was born six years later than Morland, is much more adequately represented. Mr. Montagu's *The Beaters* (23) is a well-known and capital specimen of him, and, in fact, quite characteristic of his school and of its peculiarly crisp touch; while every one will admire the clearness, brightness, and good draughtsmanship of the firmly drawn edge of a wood of ancient, mossy oaks, and beeches with polished stems, such as, since Wynants, only Crome has painted thus solidly and finely. The softness of airy distance, the prevailing warmth, and the Both-like treatment of the glowing sky distinguish this excellent piece. *Heath Scene, Sun breaking out after a Storm* (27), is by no means so simple and good; indeed, the composition is rather scattered and spotty, and the shadows are too black. It is a popular delusion that Crome was an unflinching painter out of doors, even in the sense that Gainsborough may be so described. The truth is that, down to Stark, all the Norwich School (except Vincent), unlike the Bristol School and the landscapists of Liverpool, such as Oakes and W. Davis, clung to their studios and worked at home with the zeal of their Dutch models. In fact, Cotman, the most original and valuable of them all, was almost as much an avowed eclectic as Wilson, and therefore was at liberty to do as he pleased in this respect without being out of harmony with himself. The expression of a hard-blowing gale and a fine, pure, and learned sky are the chief charms of Mr. Holmes's 'Heath Scene' here in question.

There are some capital Turners in this collection, besides several which only too distinctly betray the beginning of his decline. Mr. Orrock's poetical sketch called *The Trossachs* (10), and not unfairly ascribed to Turner, is difficult to date. On its own merits it is an excellent though not very characteristic piece, but the dignity and majesty of the mountain pass are somewhat exaggerated, and so is the sublimity of the rolling clouds which are so powerfully lighted from above. The painting is, for Turner, thin and unequal. It is not so difficult to date Sir D. Currie's *Storm off the Forelands* (19), an intensely soft and broad picture of a troubled sea and driving rain, a weaker illustration of principles which provoked much opposition about 1845, when (although prepared by 'The Rock Limpet' of 1842) 'Whalers' and 'Returning from the Ball' puzzled and enraged the critics, who derided 'The Fallacies of Hope,' which Turner was then publishing piecemeal in the Academy catalogues. In those days the aspect of nature revealed by No. 19 was hardly studied, and artists such as Mr. Whistler would not have been safe. Sir D. Currie has also lent the fine, dream-like *Monte Rosa: Mist on Lake at Sunrise* (25). No doubt, like No. 19, this piece has faded out of harmony with itself, to the destruction of Turner's meaning. *Newark Abbey on the Wey* (33) was sold about a quarter of a century ago for more than 1,300*l*. It is a capital piece of its kind, harmonious and tender, but its composition is rather scattered, and on the whole, and for a Turner of a fine time, it possesses no extraordinary charm. Sir C. Tennant's Turner entitled *Van Tromp's Shallop at the Entrance of the Scheldt* (103) was at the Academy in 1832 with 'Staffa' and 'Nebuchadnezzar.' It was sold in 1878 for 5,460*l*., one of the highest prices then reached by a Turner, and again—perhaps for a good deal less—at a later date. A masterpiece of the later phase of Turner's middle period, it delighted Mr. Ruskin, and is really remarkable for the skilful management of its masses of light, shade, and subtly graded tints, the delicate foreground, the gleaming mid-distance, and the dim and greyish distance, which, with wonderful art, is veiled in mist and smoke. Among its charms is the opalescent quality of the light, through which the pale towers and other buildings of the remote city are seen in an exquisite harmony. The touch with which the sea was painted was unusually weak for Turner, while the modelling of the water is confused, and its colours are less pure and limpid than even the estuary of the great Dutch river demands and we expected from a work that had escaped the restorer. It seems, however, to have been "refreshed" with singular tact and skill, although it is possible, so uncertain are the changes of a work of this class, that only the hands of Time have touched it. Lord Leconfield's Turners, *View in the Park*

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Petworth (130), and the same, the lake view (133), are historic and need not detain us. Every one must admire the exquisite lighting of both, their harmonies of tone and colour, the grading of the atmosphere, and, in the former, the misty slopes of the mid distance, and the more fervid spaces of the remoter atmosphere. It seems to us that the process of deterioration, inevitable in Turners painted after 1820 or thereabouts, which has been long manifest in No. 130, and injures its keeping (especially in the glowing sky), has of late made rapid progress. No. 133 is in a better state of preservation, and retains much more of its intense warmth, abundance of silvery light, and harmonies of every element. It is almost incomparable among the Turners of the time which produced it, although no longer possessed of all its original charm. The Catalogue describes both of these pictures as sunsets, but when Turner exhibited No. 130 (as No. 158 in the Academy of 1810) he called it 'Petworth, Sussex, seat of the Earl of Egremont, dewy morning.' It was here in 1892. The other, in which a game at cricket is going on, is known as 'The Lake in Petworth Park,' or 'Petworth Park, sunset,' and is No. 132 in the Petworth Catalogue. They were both painted in 1809-10, about the same time as the lovely 'Somer Hill,' which was at Somerset House in 1811, and here not long ago. The Petworth pictures were commissions from the then Earl of Egremont. The two views of Lowther Castle, which were here in 1891, were painted for the then Lord Lonsdale, and exhibited at the Academy in 1810 with No. 130 before us. One of these examples depicts early morning, the other represents glowing evening. In the same way one of the Lowther pictures is of evening, the other of mid-day. *Chichester Canal* (138), which some years ago was in a sadly cracked condition, seems to have been restored, but, by whatever means, it has lost a great deal of that intense poetry of light which originally conferred upon it a magical charm, and, though much remains, so much is gone that the future will hardly believe this *caput mortuum* was one of the few pictures of which it might be said that it truly held the mirror up to nature and did her justice, adding new pathos of its own. It, too, was painted for the then Lord Egremont. *The Chain Pier at Brighton* (141) is also a loan from Lord Leconfield, whose generosity in allowing the public to see the fine works he possesses should be gratefully acknowledged. This picture is a subtle study of light, with admirable treatment of the lights and darks, as such, of the composition. In its pristine condition it was one of Turner's masterpieces in respect to painting the atmosphere; since then a good deal of warm and silvery tone has departed from it. A more important Turner than any of these has been lent by Lord Yarborough, *The Wreck of the Minotaur* (135), a stupendous piece, which was probably led up to by the magnificent success of the famous 'Shipwreck,' now No. 476 in the National Gallery, which was painted in 1805, but never exhibited by the artist. No. 135 before us is the pictorial companion to No. 476, and it is not far removed from it in most respects, though freer in its handling, while it is not so solid as the still more masculine 'Calais Pier,' which was painted in 1803, and is now No. 472 in the National Gallery. The forms of the "Minotaur" picture are less firmly defined, the colour is warmer, and the composition less simple than in either of the other works we have mentioned. Painted in 1810, it was not exhibited until it appeared as No. 38 at the British Institution in 1849; it was No. 208 at Manchester in 1857, No. 158 in the Academy, 1875, and No. 159 in the Grosvenor Gallery, 1888. We described it at length in 1875, and referred to its condition; since then it appears to have been skilfully divested of certain superfluous coverings of dirt, colouring matters (such as licorice water), and varnish of a questionable sort, and it seems now in quite as fine a condition as Time permits to a Turner, even of this sort, which promises to be unusually permanent. Like 'The Vintage at Macon,' which, thanks to the extreme liberality of successive Lords Yarborough, generally accompanies 'The Minotaur' to public exhibitions, it was painted for Charles, the first Earl, a generous patron of Turner. 'The Wreck of the Minotaur' was mezzotinted by Cousins and Barlow.

Gainsborough's small *Landscape* (5), which Lord Windsor has lent, may well be studied in succession to this grand Turner, because the pictures illustrate opposed phases of art, sentiment, and character, to say nothing of the strange contrast in technique and aim. The 'Landscape' is an idyl of the "teacup times," pretty, sincere, and simple; the other a terrible representation of a catastrophe such as no painter of Gainsborough's calibre would have thought of attempting. About sixty years passed between the execution of these strangely contrasting pictures, which seem to belong to different planets. Lord Windsor's contribution is a most interesting specimen of Gainsborough's landscape painting before he succeeded as a portraitist, and while his touch, though searching and crisp, approximated to that of the Norwich School, and was rather heavy. Almost as great a contrast suggests itself between the Gainsborough and Constable's *Landscape* (13). The work of a naturalistic artist who, strange to say, was born the year after Turner, No. 13 is rather scattered in the composition of each of its elements, and somewhat cold, while it lacks the brilliance of the rather overrated painter's better art. It is, nevertheless, a perfectly genuine instance of an artist whose manner is so easy to imitate that forgeries are common.

Cotman is fairly represented by *Landscape* (15), a fine specimen of a capital artist who deserves more study than is usually accorded to his admirable pictures. This learned and sincere view of a waterfall descending under an arch called for skilful treatment on the part of the painter. The 'Landscape, Suffolk' (17), by Cotman, we have already mentioned. The *Landscape, with Rainbow* (28), is noteworthy for the crisp touching of the foliage, a characteristic of Cotman, but it is slightly faded so as to be out of harmony with itself. David Cox's *Rook-Shooting* (7), a luminous but mannered and loosely touched example, pleases us by its silvery luminosity, and belongs to a time when the master's sight was losing some of its keenness. Not so the other and much finer Cox, *On Thames Bank, the Rainbow* (21), which we saw in another gallery not long since. In conclusion, we may mention Nasmyth's *View near Woburn* (39); Collins's *Harvest Shower* (37), which represents that amiable painter to perfection; and the clever *End of the Harvest* (3), by G. Chalmers.

Fine-Art Gossip.

The New Gallery Exhibition will be closed about the 7th of April next. Messrs. T. Agnew & Sons' exhibition of water-colour drawings will be opened to the public on Monday; the private view is appointed for to-day (Saturday).

All our readers will be sorry to hear that Mr. Frederick Sandys, the powerful and original painter of 'Oriana,' 'Cassandra,' 'Medea,' and many other poetical pictures, as well as capital portraits, lately met with an accident while entering an omnibus, and broke his right arm near the shoulder. Great and long suffering as well as serious consequences ensued, from which the painter is now but slowly recovering.

Mr. Joseph Pennell's pen drawings of those well-known Gothic sculptures called the "Devils of Notre Dame, Paris," or rather of the restorations, or renewed versions of them, we owe to Viollet-le-Duc's able carvers, are to be seen at Mr. Dunthorne's. With bold, effective, and sympathetic touches, and considerable skill, which wants nothing but high and subtle qualities to be admirable, he furnishes just ideas of the popular monsters. The most remarkable of them all, the world-famous 'Le Stryge,' No. 4, supplied, perhaps, the severest test of the draughtsman's power to delineate *diablerie* of such prodigious merit. In this example Mr. Pennell has been, as might be expected from his mode of drawing, the least successful, 'Le Stryge' not being, so to say, to be caught on such easy terms; but the grimmer and subtle 'Devil devouring Devil,' and 'Squatted on the Parapet,' are more to the sketcher's credit. The whole exhibition is interesting, and some of the specimens are to be published in facsimile.

At the Burlington Fine-Arts Club may be seen, by those who obtain a member's ticket, one of the finest collections ever brought together in this country of Japanese lacquer and metal work. The bulk of the specimens of the latter are sword-guards and arrow-heads, besides articles employed in Buddhist worship, martial ornaments, utensils, and weapons in various materials. There are, too, numerous objects inlaid with silver, of which the patterns usually are extremely intricate and elegant. Among the specimens of lacquer, which are much less attractive to artistic eyes than the bronze, and, generally speaking, embrace a much larger proportion of modern instances, are perfume-trays, boxes, smoking-trays, and similar articles, often quaintly moulded in relief, and gilt with patterns of highly characteristic quality and exceedingly elaborate workmanship. Owing to the limits of space at command in Savile Row, but few objects of large size in bronze have been available; nevertheless, some tremendous dragons and horrent monsters are to be seen on the floor and on the tops of the cases containing the smaller articles.

At the Burlington Fine-Arts Club may now be seen, by tickets easily obtainable, Sir John Millais's interesting early picture of 'Syr Isumbras,' the property of Mr. Benson, and several very Chalon-like Turners, belonging to Sir C. Robinson, and representing marine views and shipping; they are painted in oil and of large sizes.

Mr. H. J. Pfungst writes on the 3rd inst.:—

"In your issue of this date you mention in your notes on 'Art Gossip' a picture by a Dutch painter, which has recently been presented to the National Gallery, and which, you state, is believed to be the work of a painter or engraver named Jan Luiken, born 1649, died 1672. It may interest your readers to know that in the famous collection of Dr. Six in Amsterdam there is a picture, also of an old woman, signed IOAN. LVIKEN, and which, until quite recently, has been considered unique. Dr. Hofstede de Groot of the Hague (the well-known Dutch art historian and critic), however, pronounces the National Gallery picture to be a work by the same hand, but he is very doubtful as to the authenticity of the signature on the Six picture. The National Gallery picture is signed and dated 'Joannes Ab. Aack, 1655,' and the signature bears every evidence of being authentic. It appears there was an engraver J. van Aack or Joh. van Aachen, who lived about 1555; but this picture can hardly be the work of a centenarian any more than it can be that of a boy of six years of age, which, if Joan Luiken and Joannes Abraham Aack are the same person, it would be. No doubt, after the picture has been exhibited at the National Gallery, other paintings by the same hand will be discovered, and another unknown Dutch master's fame established, the same as in recent times—thanks to the researches of Dr. W. Bode and Dr. A. Bredius—J. Kick, Pieter van den Bos, and other painters of more than average excellence, hitherto unknown, have been unearthed."

The distinguishing feature of the next conversazione of the Royal Water-Colour Society Art Club, which will take place on Wednesday, the 14th, will be an exhibition of works by members of the club, professional and amateur. The exhibition will be open to the public, on

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presentation of address card, from Thursday, the 15th, until the Wednesday following.

The death is announced, aged sixty-six years, at Suresnes, of the widow of J. F. Millet.

Belgian journals report the purchase by their Government, for the Brussels Gallery, of a magnificent group of seven half-length figures by Van Dyck, representing the Zealand Seigneur van Vilsteren, his wife, and five children. It is Smith's 280, and was painted *c.* 1628. Van Vilsteren, who sits in the middle of the group, is in the act of playing on a guitar. The price was 200,000 francs; the seller was M. de Ribaucourt, representative of the Van Vilsteren family.

The *Journal de Genève* says that a life-size nude Venus, standing with one hand upon her breast, the other holding a veil of tissue, painted by Lorenzo di Credi, has been found in a magazine of the Uffizi by a restorer, who removed the repaints and varnish from its surface.

MUSIC

THE WEEK.

Court Theatre, Liverpool.—Carl Rosa Opera Company: Production of Berlioz's 'Faust' as an Opera.
St. James's Hall.—Popular Concerts.

The performance of works intended for the concert-room on the stage, or of works written for the stage in the concert-room, is, generally speaking, to be deprecated; but there are exceptions, and perhaps the most noteworthy is Berlioz's 'La Damnation de Faust,' which the composer describes as a "légende dramatique," and is an opera in all but the name. In all his works dramatic feeling is more or less perceptible, and there is no very great difficulty in following out the stage directions in the score of 'Faust.' Commendation or condemnation should, in instances of this nature, be given in proportion to the artistic results, and in the present case the more pleasant term may be fairly employed. Mr. T. H. Friend, who is responsible for the stage production at Liverpool, has arranged Berlioz's work in four acts and an epilogue. There was much to admire in the scenic arrangements, and also more than one point in which improvement can easily be made. Accustomed as we are to the impressive choral effects in the opening scene on the plains of Hungary, the balance seemed wrong with the voices at the back of the stage; and mistakes were also made in the scene of fascination on the banks of the Elbe, the double chorus of soldiers and students, and in the final apotheosis of Margaret, which, by the way, should be made to follow immediately on the pandemonium scene, the break being in the nature of an anti-climax. But with these reservations the production may be highly praised even from a pictorial standpoint, and certain portions of the work—notably the scene in Auerbach's cellar and the trio after the love duet—proved more effective on the stage than in the concert-room. Much care and taste had been bestowed on the mounting, and if the errors we have indicated receive prompt attention there will be no further fault to find with the production. Mr. Barton McGuckin sang the titular part quite as well as he does in concert performances, and Mlle. Zélie de Lussan showed herself in all respects well suited for the *rôle* of Marguerite. As Mephistopheles Mr. Alec Marsh was uncanny in appearance and terribly fiendish in manner, though he wore grey instead of the conventional scarlet. He sang with force, and declaimed the text with admirable clearness and emphasis. A word of commendation should be given to Mr. L. Pringle, who was wholly efficient as Brander. The rehearsals had been conducted by Mr. Claude Jaquinot, but Sir Charles Halle, to whom we are largely indebted for the present popularity of Berlioz's 'Faust,' conducted on the first night, and it was not his fault, considering the limited orchestra and chorus at his command, that the balance of tone was not always satisfactory. Praise, however, should be given to the choristers, who acquitted themselves admirably throughout, the male contingent containing some capital voices.

At the Popular Concert last Saturday Lady Halle introduced a set of Irish pieces for violin by Prof. Villiers Stanford for the first time. As the performance occurred on the same day as the production of Berlioz's 'Faust' at Liverpool, criticism must be postponed until another occasion. The pieces are four in number, their titles being 'A Lament' in D minor, Jig in A minor, 'Hush Song' in F, and Reel in D. Mr. Leonard Borwick played Schubert's last Sonata in B flat, one of the three great works which the composer penned just before the close of his life. As Mr. Borwick has been taken to task for transforming a demisemiquaver into a quaver in the slow movement of the sonata, it should be pointed out that in the repetition of the principal theme the note in question is a quaver, though at the opening it is what is called everywhere but in England a thirty-second note. Brahms's Quintet in G, Op. 111, was repeated by desire; and Chopin's Introduction and Polonaise in C for pianoforte and violoncello, Op. 3, concluded the concert. Miss Florence Christie made a favourable impression as the vocalist.

It was not such a large assemblage as usual that greeted Herr Joachim on his first appearance this season on Monday, but there was no diminution in the heartiness of the welcome. The programme was too conventional to be interesting, the great Hungarian violinist being heard in Beethoven's Quartet in F, Op. 59, No. 1; Haydn's Quartet in B flat, Op. 64, No. 5; and the *adagio* from Spohr's Seventh Concerto. Alike in the concerted works and in his solo Herr Joachim's powers showed very little abatement, and the accusation sometimes brought against him of late years, that his intonation has a tendency to become uncertain, did not apply on this occasion. Miss Fanny Davies played Beethoven's two light pieces, the Polonaise in C, Op. 89, and the Rondo in G, Op. 129, "Die Wuth über den verlornen Groschen," with all needful spirit; and Madame Bertha Marx was charming in songs by Miss Maude White, Schumann, and Meyer Helmund.

Musical Gossip.

What may be termed a trial performance of a tragic opera entitled 'The Magic Fountain,' libretto by Mr. J. R. J. Johnston, music by Mr. Harold S. Moore, was given at St. George's Hall on Thursday last week. The book, founded on a story suggesting the influence of the Lorelei legend, is not particularly well put together, and the language is trite and commonplace; but the music shows marked ability, though the young composer has not yet escaped from the influence of modern French and Italian operatic composers. But it is for the most part well written, and if Mr. Moore perseveres, individuality of style may come in due course. The work had been sufficiently rehearsed, and went smoothly with Miss Margaret Nutter, Miss M. Lockie, Mr. Philip Brozel, and Mr. Frank Wilson in the principal parts, and a small orchestra, the performance being conducted by the composer.

The usual Ash Wednesday performance of Gounod's 'Redemption' was given by the Royal Choral Society at the Albert Hall, and, as regards the work done by Sir Joseph Barnby's choir, was well-nigh perfect. Miss Anna Williams sang in place of Miss Esther Palliser, and Miss Jessie Hudlestone was an efficient substitute for Miss Margaret Hoare. Miss Marie Brema in the contralto music, Mr. Ben Davies and Mr. Norman Salmond as the two narrators, and Mr. Watkin Mills in the part of the Redeemer, all sang with much expression.

The programme of the first Philharmonic Concert at the Queen's Hall, on the 28th inst., has just reached us. Goldmark's overture 'Sakuntala' and Tschaïkowsky's last Symphony, No. 6, are underlined as novelties, Mr. Leonard Borwick is announced to play Beethoven's Pianoforte Concerto in E flat, and Miss Ella Russell is engaged as the vocalist.

A rarely heard duet for two pianofortes on 'Lützow's wilde Jagd,' by Ferdinand Hiller, was in the programme of the Royal College of Music concert on Thursday last week, the executants being the sisters Rosina and Bice Cerasoli. The other important items were Mozart's Quartet in G, No. 1, and Brahms's Trio for pianoforte, violin, and horn, Op. 40.

A lecture will be given on Tuesday next, at the Royal Academy of Music, on Indian music (with illustrations by a native performer on the vînâ, or Indian lute), by Capt. C. W. Day, already known as a writer on this somewhat obscure subject.

The current number of the *New Quarterly Musical Review* (Cocks & Co.) contains, among several interesting and instructive articles: one on Palestrina, by Mr. J. S. Shedlock; another on 'Modern Musical Notation,' by Mr. F. Corder; and a third on Friedrich Smetana, by Mr. Robin H. Legge, being perhaps the most worthy of mention.

Mr. Manns conducted the annual *plébiscite* orchestral concert at Glasgow last Saturday. The selection of items showed little variation from those on previous occasions. In the list of overtures 'Tannhäuser' was first by an immense majority, the symphony chosen was Schubert's unfinished work in B minor, and of course the short piece was the Intermezzo from 'Cavalleria Rusticana.'

The Sterndale Bennett and Parepa Rosa scholarships, both exceedingly valuable, are now open to competition at the Royal Academy of Music. Entries must be made for the former by male and for the latter by female students before March 31st. Two new prizes are instituted during the current term, one by Mr. Norman Salmond for vocalists who are natives of Yorkshire, and the other by Miss Agnes Zimmermann for pianists, the latter with a special view to the encouragement of sight reading.

Mr. Stock tells us he is going to issue a monograph on 'Mediæval Music,' by Mr. R. C. Hope, F.S.A.

PERFORMANCES NEXT WEEK.

Mon.	Popular Concert, 8, St. James's Hall.
Tues.	Mr. Richard Gompertz's Chamber Concert, 8.15, Princes' Hall.
—	Mr. Arnold Dolmetsch's Concert, 8.45, "Rowland," West Dulwich.
Wed.	London Ballad Concert, 3, Queen's Hall.
—	Miss Edith Drake's Concert, 8, Princes' Hall.
Thurs.	Mr. G. Evelyn Jones's Concert, 8, St. Martin's Town Hall.
Sat.	'Cavalleria Rusticana' and 'Pagliacci,' 2.30, Queen's Hall.
—	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.

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DRAMA

THE WEEK.

Comedy.—'Dick Sheridan,' a Play in Four Acts. By Robert Buchanan.
Garrick.—Revival of 'Caste.' By T. W. Robertson.

Power to deal with an eighteenth century theme such as Mr. Buchanan exhibited in 'Sophia' seems, temporarily at least, to have deserted him. In the youthful adventures of Sheridan he was supplied with what seemed a stirring plot ready made. This he has succeeded in reducing to the level of melodrama; he has rendered uninteresting the character of one of the gayest and airiest of gallants and wittiest of men, and has given the world a play without grace or distinction of style, and without dramatic movement or cohesion. He has, indeed, thrust into adventures assigned to Sheridan a being that we are indisposed to accept as Sheridan, and has presented a series of detached scenes that seem like an attempt to develope a story by the aid of a phantasmagoria. We own to a sense of disappointment at this result, Mr. Buchanan's earlier efforts having induced us to hope for something that will live. All seems perfunctorily done, however, and the attempt to obtain local colour for the play is apparently confined to imitation of past models. We have thus a foolish and elderly nobleman who is a mere Lord Foppington, and a Jew usurer who is Moses at his worst. These and similar defects might and would be pardoned if the play interested or pleased. Unfortunately it does neither. With the excision of useless characters and the avoidance of repetition the first act might be made interesting. As it is, people in a purposeless way pop in and pop out. It will show how diffuse is the workmanship when it is said that the heroine receives proposals of marriage from three men *seriatim*, and this at a public assemblage.

Very tasteful and artistic is the *mise en scène*, and the acting in most characters is admirable. Miss Winifred Emery displays as Miss Linley another and a welcome aspect of her great talents, and shows her capacity to play high comedy; Mr. H. B. Irving acts with earnestness a difficult and lugubrious part; Mr. Cyril Maude presents another of the cabinet pictures in which he has no rival; and Mr. Brandon Thomas, Mr. Sydney Brough, Mr. Lewis Waller, Miss Ashwell, and Miss Browne fill out capably the characters assigned them. The reception was in the main favourable and enthusiastic.

'Caste' has aged; portions of it are out of keeping with the feeling of the day, and the alternate utterances of two pairs of lovers become a little tedious. The stronger situations exercise, however, their old influence, and the piece is one of the most moving and delightful of modern plays. Its new exponents acquit themselves well. Mr. Forbes Robertson as George D'Alroy, Miss Kate Rorke as Esther Eccles, and Miss Rose Leclercq as the Marquise de St. Maur have never been surpassed. Mr. Anson is truculent and repellent as Eccles; Mr. Gilbert Hare promises to replace his father as Sam Gerridge; and Mr. Abingdon copies faithfully as Capt. Hawtree the manner of Mr. Bancroft. Miss May Harvey has a notion of Polly Eccles, and acts carefully, but unconvincingly. The representation may be seen with pleasure, and the piece has not lost its power to delight and amuse.

Dramatic Gossip.

Signora Duse has not been discouraged by her somewhat frigid reception, judged from the financial standpoint, but will appear at Daly's Theatre in May. A subsequent tenant of the same house will be Sarah Bernhardt.

At an afternoon representation at the Criterion, Mrs. Bernard Beere played the heroine of 'Beyond,' a grim and curiously morbid study of murder, in which she was supported by Mr. Arthur Bourchier. On the same occasion Miss Irene Vanbrugh appeared in 'The Dancing Master,' a pretty little sketch by Messrs. Max Pemberton and Milton Wellings.

After several changes and experiments, the Vaudeville will turn to comic opera, and will begin on Saturday with 'Wapping Old Stairs,' in which Miss Jessie Bond and Mr. Richard Temple will appear.

Mr. Zangwill's comedietta 'Six Persons' has been once more introduced into the Haymarket bill.

Three one-act pieces were given on Tuesday afternoon at the Royalty Theatre, under the direction of a body calling itself the Society of British Dramatic Art, of which the president is Mr. Beerbohm Tree. They consisted of 'The Legacy,' by Mr. Frank Lindo; 'Judith Shakespeare,' by Mr. Alec Nelson; and 'Two Hearts,' by Mr. J. Adair Fitzgerald. None of them proved to possess any dramatic element, and the acting was amateurish. In reading the lives of great actors we find that they mostly made under similar conditions their first essays. What Palmers or Parsonses may be beginning to assert themselves we know not. In old days, however, beginners were content with an audience of their friends, and did not challenge the criticism supposed to be reserved for serious effort.

So signal has been the success of 'Twelfth Night' that the Augustin Daly Company will not return to America until the close of April, instead of the beginning of that month as was anticipated.

'A Life of Pleasure' will be continued at the Princess's until the time for its transference to the Grand Theatre, Islington.

The greatest actress that Sweden has produced in our time, Elise Hwasser, died at Fiskebäckskil on the 28th ult. This was the lonely house where she had lived ever since she left the stage in 1888. She was born on the 16th of March, 1831, and made her first appearance at the Royal Theatre in Stockholm in 1848. Her success was instant and assured, and for forty years she had no rival on the Swedish stage. For English visitors to Stockholm her Ophelia, Hermione, and Desdemona were especially interesting and attractive. In her later years she became greatly enamoured of the new realistic school, and she created the successive heroines of Ibsen with enthusiasm. She was a woman of wide reading and considerable originality of mind, and what she did to improve the stage of Sweden is far from being confined to her own fascinating appearances upon it.

To Correspondents.—R. D. P.—H. de S.—C. M. D.—J. C.—O. M.—C. F. Y.—J. M. L.—C. F. H.—L. T.—received.

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LITERATURE

Varieties in Prose. By William Allingham. 3 vols. (Longmans & Co.)

This collected edition of Mr. Allingham's prose writings contains two volumes of 'Rambles by Patricius Walker,' and one volume of 'Irish Sketches' and 'Essays.' In verse Mr. Allingham had always an agreeable talent, sometimes a distinct charm; and there is a certain pleasantness about his prose, the pleasantness of an amiable and artistic person who writes with ease. It is not remarkable or distinguished, but it is intelligent and mildly entertaining. The 'Rambles' are discursive papers dealing with well-known places and their associations—Llangollen, for instance, Clovelly, and Liverpool—and they are nearly as instructive as a guide-book, and much more readable. Not at all seductive if one attempts to read them through, they are quite nice to take up and turn over, reading a sentence here, a page there, perhaps half a chapter somewhere else. There is nothing to impress one very much; it is all quite superficial, this gossip about places and people; and the writing is all a little faded, belonging to a manner which is now the fashion of a bygone season. One feels, too, a certain finikin lightness of touch, a little too conscious; a sprightliness which seems the result of an effort, and which it requires something of an effort to appreciate. Dealing largely with exteriorities, and endeavouring to give their true value to the slight things which alone are of very much importance in these matters, it fails somehow to be quite vivid and inspiring; it mentions impressions, does not flash them; is never quite certain whether to treat its facts as facts or as symbols; and brings out, finally, but a blurred image of what it would fain convey, by way of picture or vision, to the reader. At its best it can be as detailed as this, which is on Liverpool:—

"The streets abound in barefooted, ragged children, wrinkled beldames with *dudeens*, stout wenches, loosely girt as Nora Creena, balancing baskets on their heads; unshaven men in every variety of old hat lounge at corners; and if you venture into one of those byways which lead out of the best business streets, the foul gutters, the flung-out refuse under foot, the dangling clothes hung aloft to smoke-dry, the grimy houses, their broken panes stuffed with rags, the swarm of half-naked babes of dirt and poverty about the open doors, here suckled, here scolded by their intensely slatternly mother, the universal squalor mixed with an indescribable devil-may-carishness, and the strong flavour of brogue that pervades the air, will all remind you forcibly (if you have ever been there) of that famous 'Liberty' which surrounds the cathedral of St. Patrick..... Mostly in the filthy heart of Liverpool itself, the squalid byways and pestiferous alleys, dwell the dock labourers, carters, stevedores, all the grim hard-handed men, white with flour, black with coals, yellow with guano, fluffy with cotton, dusty with maize, who are hoisting and lowering, heaving and shovelling, dragging and hauling, carrying and trundling great bales, boxes, bags, barrels, weights of iron, bars and pigs of lead, mountains of coal, mountains of corn, amid creaking of windlasses, rattling of chain-cables, roll of heavy wheels, trampling of great slow horses, and busy turmoil of a throng of grim human creatures like themselves, in that endless range of waterside sheds, with endless range of tall stores looking down across the long narrow streets full of mud and noise, and over the prison-like line of the dock-wall."

This is certainly a good piece of description; but after all, laborious as it is, it does not absolutely bring before you the colour and aspect of the scene, as a real artist in words would have done with two much shorter sentences. Among the general essays there are some, dealing with characteristically Irish subjects—'St. Patrick's Day,' 'St. Patrick's Purgatory'—which are full of industriously collected facts, not unattractively put together. And in a particular essay on George Petrie, which is one of the best in these volumes, there is one passage which is quite admirable, so discriminating is it in treatment, so delicate in style:—

"His speech on all topics was (like his handwriting) deliberate and careful, sometimes elaborately so; he prologuised, parenthesised, guarded against misconception, modified, returned; yet he never *strayed*, and if you gave him his own time you got his chief intention fully conveyed, and usually several interesting things into the bargain. His voice was soft and melodious, not strong, and touched with a pleasant brogue. Hurry was foreign to his temperament; he observed, and reflected, and mused upon his favourite subjects with an affectionate persistence. A picture of his, if it remained with him, he hardly ever thought quite finished. His happiness was perfect in poring interminably over his ancient ruins, and relics and records. His books took a long time to write; his music a long time to arrange and revise. The work he did was always labour of love, and he lingered over it, with a pace further slackened by delicate health. When done, it was as well done as he possibly could do it; and of how many workers, in any department, can this be said, in these days of high-pressure, and of belief that—

> The real value of a thing
> Is just as much as it will bring."

Among the remaining essays, 'Painter and Critic'—a discussion of subject in painting, in special relation to the pictures of Mr. Albert Moore—is, though far too long drawn out, full of interest, and takes a middle stand between the attitude of the painter pure and simple, to whom line and colour are enough in themselves, and the ordinary Philistine, who wants his 'Derby Day' before he can see that he has a picture in front of him. A lecture on 'Poetry' attempts what is both impossible and unnecessary; but, as with George Petrie, we get "several interesting things into the bargain." The long disquisition on Byron, with its out-of-date polemics and its *bourgeois* lamentations—"Dismal and unhappy retrospect! An unhappy character—a most miserable career!"—has only a sort of historic interest, marking a date, so to speak, in the emancipation of the species. It should be remembered for one astonishing sentence, in which we are told that Byron's example is not an example to be followed in any particular, because "he neglected his inherited duties as Englishman, as landed proprietor, and as peer of the realm." Yet the Byron essay is sane and moderate, after a fashion, compared with the essay on Baudelaire. "The peevish Frenchman," "sighs and groans of prurient *ennui*, extremely unprofitable to mankind in general"—that is all that Mr. Allingham saw in the 'Fleurs du Mal' and the 'Petits Poèmes en Prose.' Such short-sightedness is curious, and may be looked upon charitably, as merely amusing; of a piece with the prudishness which crops up again and again throughout these volumes, reaching its finest point, perhaps, in the despairing cry: "And now our girls are learning Latin!"

Reminiscences of the Great Mutiny, 1857–59. By William Forbes-Mitchell. (Macmillan & Co.)

A whole literature, as we have often remarked, has grown up on the subject of the Indian Mutiny, and any new book on that well-worn theme must be of special merit to deserve and receive attention. However, the volume before us does possess special merit, for it contains the account of what a well-educated non-commissioned officer of a distinguished regiment saw of the struggle. The best way to review it is to pick out a few noticeable incidents on which he throws more or less light.

On the 27th of October, 1857, the company of the 93rd to which Sergeant—then Corporal—Forbes-Mitchell belonged reached Cawnpore. After a short rest officers and men proceeded to visit the scenes of the recent tragical events. Coming first to General Wheeler's entrenchment, our author ascertained that the parapets "at the highest places did not exceed four feet, and were so thin that at the top they could never have been bullet-proof!" After cross-examining his guide—a camp follower who could speak intelligibly barrack-room English, and asserted that he had been in the entrenchment with Sir Hugh Wheeler—the corporal arrived at the conclusion "that most of the European women had been most barbarously murdered, but not dishonoured, with the exception of a few of the young and good-looking ones, who, our guide stated, were forcibly carried off to become Mahommedans." Nothing, he says, that he saw or heard during thirty-five years' subsequent residence in India has led him to alter this opinion. With regard to the house in which the women and children were murdered, he asserts most positively that

"at this time there was no writing either in pencil or charcoal on the walls of the slaughter-house. I am positive on this point, because I

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looked for any writing. There was writing on the walls of the barracks inside General Wheeler's entrenchment, but not on the walls of the slaughter-house."

The sensational writings afterwards discovered must therefore have been the work of visitors, and not of the victims.

After the Secunderbagh had been captured, the troops were parched with thirst. In the centre of the inner court there was a large tree with a bushy top. At the foot of this tree were a number of jars full of cold water, to which man after man had recourse; but the large number of corpses lying at the foot of the tree attracted a British captain's attention, and he noticed that every man had been shot from above. He therefore stepped back, and calling to a man named Wallace, a rather mysterious character and well educated, asked him if he could see any one in the top of the tree. Wallace, carefully looking, called out:—

"'I see him, sir!' and cocking his rifle he repeated aloud,

I'll pay my vows now to the Lord
Before His people all.

He fired, and down fell a body dressed in a tight-fitting red jacket and tight-fitting rose-coloured silk trousers; and the breast of the jacket bursting open with the fall, showed that the wearer was a woman. She was armed with a pair of heavy old-pattern cavalry pistols, one of which was in her belt still loaded, and her pouch was still about half full of ammunition, while from her perch in the tree, which had been carefully prepared before the attack, she had killed more than half a dozen men. When Wallace saw that the person whom he shot was a woman, he burst into tears, exclaiming: 'If I had known it was a woman, I would rather have died a thousand deaths than have harmed her.'"

After the capture of the Secunderbagh, the Shah Nujeef had to be carried, and the 93rd, having been so hotly engaged, were only employed in dragging up Peel's guns and trying to silence the fire of the garrison; but the battalion of detachments failing to carry the place, Sir Colin addressed his favourite regiment, saying that

"he had not intended to call on us to storm more positions that day, but that the building in our front must be carried before dark, and the Ninety-Third must do it, and he would lead us himself, saying again: 'Remember, men, the lives at stake inside the Residency are those of women and children, and they must be rescued.' A reply burst from the ranks: 'Ay, ay, Sir Colin! we stood by you at Balaklava, and will stand by you here; but you must not expose yourself so much as you are doing. We can be replaced, but you can't. You must remain behind; we can lead ourselves.'"

Without questioning for a moment the good faith of Mr. Forbes-Mitchell, we must say that the above extract needs explanation. No one will for a moment believe that the entire regiment, or any large portion of it, called out the above words consecutively. What, no doubt, did happen was that some one man spoke a portion while other men contributed further instalments, their comrades uttering shouts of assent. It may be remarked that on this occasion Sir Colin did expose himself very freely, and—it is not generally known—was wounded by a bullet which had previously passed through the head of a private of the 93rd.

There has been much dispute as to who at the storming of the Secunderbagh got through the hole in the wall that did duty for a breach. Mr. Forbes-Mitchell in one place says that the first in was Lance-Corporal Donnelly of the 93rd, killed inside; then Subadar Gokul Singh, of the 4th Punjabis; then Sergeant-Major Murray, 93rd, who was killed; and fourth, Capt. Burroughs, who subsequently was severely wounded. In another place he says that Lance-Corporal Dunley, 93rd, was first, Sergeant-Major Murray second, Gokul Singh third, and Capt. Burroughs either fourth or fifth. "He was certainly the first *officer* of the regiment inside." The writer of this notice can testify that Capt. (now Lieut.-General) Burroughs claimed to be the first in. An eye-witness has declared that Burroughs stood exposed on the top of the bank, ready for a good start when the order to advance was given. He displayed throughout the campaign singular gallantry, showed great prowess with his sword, and was twice wounded. As Mr. Forbes-Mitchell says, his company were proud of their captain for "his pluck and good heart."

The 93rd felt a great enthusiasm about Hodson, of Hodson's Horse, and Mr. Forbes-Mitchell speaks in terms of high admiration of him. One anecdote, as the author says, certainly does not support the charges made against him by armchair censors. When the 93rd were sent from Futtehghur to Palamhow, a place which had been a hotbed of rebellion, the Civil Commissioner was doing justice on some of the rebels. Hodson had come up to see his squadron:—

"Just at the time of his visit the commissioner wanted a hangman, and asked if any man of the Ninety-Third would volunteer for the job, stating as an inducement that all valuables in the way of rings or money found on the persons of the condemned would become the property of the executioner. No one volunteering for the job, the commissioner asked Jack Brian, a big tall fellow who was the right-hand man of the company, if he would act as executioner. Jack Brian turned round with a look of disgust, saying: 'Wha do ye tak' us for? We of the Ninety-Third enlisted to fight men with arms in their hands. I widna' become yer hangman for all the loot in India!' Capt. Hodson was standing close by, and hearing the answer, said, 'Well answered, my brave fellow. I wish to shake hands with you,' which he did. Then turning to Capt. Dawson, Hodson said: 'I'm sick of work of this kind. I'm glad I'm not on duty'; and he mounted his horse, and rode off."

At the capture of the Begum Kothee on the occasion of the storming of Lucknow, Corporal Forbes-Mitchell was with a party under Lieut. Sergison breaking in the door of a detached building:—

"Mr. Sergison was shot dead at my side with several men. When we had partly broken in the door, I saw that there was a large number of the enemy inside the room, well armed with swords and spears, in addition to firearms of all sorts, and, not wishing to be either killed myself or have more of the men who were with me killed, I divided my party, placing some at each side of the door to shoot every man who showed himself, or attempted to rush out. I then sent two men back to the breach, where I knew Col. Napier with his engineers were to be found, to get a few bags of gunpowder with slow-matches fixed, to light and pitch into the room. Instead of finding Napier, the two men sent by me found the redoubtable Major Hodson, who had accompanied Napier as a volunteer in the storming of the palace. Hodson did not wait for the powder-bags, but, after showing the men where to go for them, came running up himself, sabre in hand. 'Where are the rebels?' he said. I pointed to the door of the room, and Hodson, shouting 'Come on!' was about to rush in. I implored him not to do so, saying, 'It's certain death; wait for the powder; I have sent men for powder-bags.' Hodson made a step forward, and I put out my hand to seize him by the shoulder to pull him out of the line of the doorway, when he fell back shot through the chest.....It will thus be seen that the assertion that Major Hodson was looting when he was killed is untrue. No looting had been commenced, not even by Jung Bahadoor's Goorkhas. That Major Hodson was killed through his own rashness cannot be denied; but for any one to say that he was looting is a cruel slander on one of the bravest of Englishmen."

We hope that this charge against Hodson, often contradicted, yet as often repeated, will after the above testimony be finally abandoned.

More than one person has asserted that Europeans fought in the ranks of the rebels. Mr. Forbes-Mitchell brings some more evidence to bear on the subject. He was the non-commissioned officer of a party of the 93rd sent to protect an Engineer officer employed to make a reconnaissance and sketch of one of the gates of the fort of Ruhiya. They crept up undiscovered while the attempt to storm—in which Brigadier Hope lost his life—was being made close by:—

"During this time we were so close to the fort that we could hear the enemy talking inside; and the man who was on the tree could be seen and heard by us quite plainly, calling to the stormers on the other face in unmistakable barrack-room English: 'Come on, you —— Highlanders! Come on, Scotty! You have a harder nut to crack than eating oatmeal porridge. If you can come through these bamboos we'll warm your —— for you, if you come in here!' etc., etc. In short, the person talking showed such a command of English slang and barrack-room abuse that it was clear he was no native. Every one of my party was convinced that the speaker was a European."

The sergeant had almost forgotten the above circumstance when, many years afterwards having taken a native into his service, he eventually ascertained that the man was an ex-Sepoy, and succeeded in gaining his confidence. This man admitted that he had been one of the mutineers, and had fought against us throughout the war. He said that he had heard of several Europeans having served in the ranks of the rebels, but had only personally known two of them. One of these was killed at Budleekee Serai, evidently the man mentioned by an anonymous writer in 'A History of the Siege of Delhi by an Officer who Served There,' published in 1861 by Messrs. A. & C. Black; the other was most probably the man who hurled abuse at the stormers of Ruhiya. This fellow came to Delhi with the Bareilly brigade, and the king made him second in command of the army. Mr. Forbes-Mitchell's informant had forgotten the scoundrel's name, but knew that before the Mutiny he had been a sergeant-major in one of the native corps at Bareilly, and that he had formerly been in the Company's artillery. Mr. Forbes-Mitchell conjectures that this European was the sergeant-major who was lost sight of on the occasion of the rising at Bareilly. It will be remembered that Adjutant Tucker galloped off to the lines to try to save the life of the sergeant-major who had remained

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there. The adjutant was killed in his gallant effort, and the author's informant—the ex-Sepoy—asserted that the renegade of whom he spoke had on that occasion killed an adjutant.

We could multiply largely the number of interesting extracts from this attractive book, but we have given enough to show that the sergeant's volume is worthy of the reputation of the old 93rd.

The English Church in the Nineteenth Century (1800–1833). By John H. Overton, D.D., Canon of Lincoln and Rector of Epworth. (Longmans & Co.)

The history of the Church from 1800 to 1833 needed to be written, in order to correct the common supposition that it was an inanimate corpse which Newman and his followers galvanized into life. In every part of England there were men who were labouring, whether as High Churchmen, Evangelicals, or Liberals, with an ardour, energy, and devotion that needed no stimulus from the Tractarian movement. This fact, though often ignored, is brought into prominence by the work before us.

To students of Church history Canon Overton needs no introduction. His present volume is the natural continuation of the larger work on which he was engaged in collaboration with Mr. Abbey. No man who loved the Church sufficiently to become its faithful historian during the somewhat dreary years of the eighteenth century was likely to stop at the arbitrary date of 1800, especially when, at that very moment, brighter prospects seemed to be dawning for the Establishment. Canon Overton brings to bear upon this portion of his history the same characteristics which gave a real value to his earlier work. There is the same simple, lucid, unpretentious style. There are also the same fairness which sees the best sides in rival parties, the same industry which accumulates a mass of material, the same power of selection and clear arrangement which presents the whole in a compact shape. These are the gifts which he commands. The book is not brilliant; but it is trustworthy, learned, and impartial. For the traveller who journeys through ecclesiastical or any other history the coach-wheel is a more trustworthy means of safe arrival than the St. Catherine's wheel.

The first thirty years of the nineteenth century naturally divide into two almost equal parts with the close of the Napoleonic wars. In the first half of the period the national mind was absorbed in the great European struggle; in the second, it was adapting itself, as best it could, to the new conditions of society which peace brought with it. The effect of the war upon the position of the Church was remarkable. "A curious double phenomenon," says Canon Overton,

"may be observed all through our period, viz. a steadily growing improvement in every department, side by side with a steadily growing odium against the Church, which reached its climax in the events connected with the Reform Bill."

No doubt the Church gained in popularity by the hostility of Englishmen towards revolutionary France. And this in two ways. The Church was, in the first place, the emblem of stability:—

"This feeling towards France affected the attitude of Englishmen towards their own Church in more ways than one. It undoubtedly increased their attachment to that Church simply because she was a type of all settled institutions; and settled institutions were at all hazards to be upheld when the unsettlement of them in France was giving so fearful a warning."

And, secondly, the Church put itself at the head of the warlike movement which engrossed the nation:—

"The clergy shared to the full the excitement which was everywhere prevalent. Their pulpits were always ready to stimulate their countrymen to patriotic endeavour, to celebrate a victory, or to pronounce the funeral eulogium upon a hero. A hit at Tom Paine, a side glance at Voltaire and Rousseau, a denunciation of Bonaparte was [*sic*] only what was expected; and bishops and archdeacons in their Charges, as well as clergy in their pulpits, were quite ready to meet the demand."

At the same time, warned by the evidence which popular disturbances afforded of the little hold that the clergy possessed upon the masses, the Church was stimulated to increased activity. But here its efforts were hampered by want of means, and no adequate resources were available to meet the increased demand, which it was anxious to supply, for spiritual succour. Canon Overton produces abundant evidence to show that the Church was rousing itself from its inactivity in the first fifteen years of the century. It was, indeed, high time that the dry bones should be stirred, for the standard which the best clergymen took of their duties was lamentably low. Van Mildert, Ryder, Blomfield, and Copleston were four of the most conscientious and high-minded clergymen of the period, yet all of them were, before or after they were raised to the episcopal bench, pluralists. Another fifteen years, and a still greater change had come to pass. Robert Southey, Lord Liverpool, William Wilberforce, are quoted to show that, during the years 1817–27, a great revival of vigour was taking place, and that "a very real increase of piety has manifested itself in our Church."

Side by side with the improvement which was shown in the Church, and with the popularity which it had undoubtedly acquired during the war, there was a growing hostility towards it, chiefly on account of the very faults which it was trying to amend. 'The Black Book' of 1820, and 'The Extraordinary Black Book' of 1831, rake together every charge against that "ulcerous concretion" called the Church, and denounce the clergy as "furious political demons, rapacious, insolent, luxurious, having no fear of God before their eyes." Friends and foes of the Church undoubtedly feared that the institution would be swept away.

"The fury of the attack fell upon the bishops, chiefly owing to their opposition to the Reform Bill. Some of them were burnt in effigy; the Bishop of Bristol's palace was burnt to the ground by an infuriated mob; the Bishop of London was warned that it was dangerous for him to preach in a London church, and actually gave up his engagement in consequence; the Bishop of Lichfield was in danger of his life after he had been preaching in London; and the Archbishop of Canterbury was mobbed in his own cathedral city. The inferior clergy were only less the objects of attack because they were less prominent."

Yet at this very moment, without any apparent warning, the pent-up feeling of attachment to the Church was signally displayed. "From every part of England," wrote Sir W. Palmer of the Oxford Movement of 1833, "and every town and city, there arose an united, a strong, an emphatic declaration of warm and zealous and devoted loyalty to the Church of England."

The explanation of these strange and apparently conflicting phenomena lies in the history which Mr. Overton puts before us. With this key in our hands we partially can understand why there was, on the one hand, this hostility towards a church which was rapidly regaining life and vigour; and why, on the other hand, there should have been the sudden manifestation of attachment which rendered the hostility powerless. We say *partially* because Mr. Overton makes one most singular omission.

Nothing, in our opinion, so greatly contributed to the unpopularity of the Church at this period as the old tithe laws. During the war the Church was the ally of the farmer and the squire. Its strength lay in the country; it had as yet made no effort to cope with the needs of new manufacturing cities. But when the prices of wheat dropped from 120*s.* to 60*s.*, and the value of other agricultural commodities fell in proportion, the incidence of the tithe and its mode of collection were felt to be a burden by those classes who had been the chief supporters of the parson. Every pamphlet on agricultural topics, every scheme for agricultural improvement, almost every witness examined before the numerous commissions on agricultural distress, attack the tithe in kind as the curse of rural districts. Yet, so far as we can see, Canon Overton does not once allude to this very important element in the unpopularity of the Church.

But this is almost the only adverse criticism which we feel ourselves called upon to make upon this interesting volume. Canon Overton devotes a chapter to each of the three parties in the Church and their leaders: to the High Churchmen, or, as he prefers to call them, the Orthodox, the Evangelicals, and the Liberals. He discusses the services and fabrics of the Church, its literature, its attitude towards education, its missionary and other societies, its relations to the State, and its intercourse with the sister churches of Ireland, Scotland, and America.

In dealing with the Church in Wales, Canon Overton treats the Establishment essentially as part and parcel of the Establishment in England. We cannot, however, refrain from expressing our opinion that his treatment of this side of the subject is somewhat meagre and inadequate. The condition of the Church in Wales in the first thirty years of the present century is the explanation and the justification of the present agitation for Disestablishment. Something might have been said, for example, of the scandalous maladministration of his diocese by Bishop Luxmoore, and, at the same time, of the new wants suddenly forced upon the Church by the growth of mineral industries, as evidenced in the report of the late Sir Thomas Philips.

It is more satisfactory to turn from fault-finding, and to congratulate Canon Overton on the moderation and impartiality which

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have enabled him to do justice to rival causes, and on the successful completion of a work which is full of interest and actuality for the present generation of Englishmen.

We have one small complaint to make. Canon Overton is an Oxford man, but he need not, on that account, persistently misspell the names of Cambridge colleges. To write "Queen's" is to ignore the history of an ancient foundation, and "Magdalen" for Magdalene does not look well.

Abhráin Grádh Chúige Connacht; or, Love Songs of Connacht. By Douglas Hyde, LL.D. (Dublin, Gill & Son.)

The Irish title of this book in the order of its words means "songs of love of the province of Connaught," and the work is part of a larger collection of the songs of that province which is in preparation. There are two prefaces, one in Irish and one in English, and the collection itself contains forty-five songs, in Irish and English, with introductions and notes. The book is a most creditable piece of work, and deserves examination in detail. The Irish preface states that the little volume is only one chapter of a large book which the author is putting together on the songs of the province of Connaught. In this book there is to be a chapter on the songs of Carolan, another chapter on MacCabe and the contemporaries of Carolan, one on drinking songs, one on laments and songs of woe, one on the songs of MacSweeny, of Barrett, and others, and then a full account of Irish poetry and poets, versification and metres. Since Irish printing is expensive, the author begs every one who likes the present part to inform the publishers that he will buy the other parts. The generosity to the author's works of the Rev. Euseby Cleaver, who is mentioned in Irish as "an duine uasal Cliabharach," and of the Rev. Martin L. Murphy of Ohio, is commemorated, and the preface ends with wishing victory and blessing to the Gaelic race and to Ireland. The English preface gives a general account of the object of the work, and mentions that in his translations the author has tried "to reproduce the vowel rhymes as well as the exact metres of the original poems" in some cases, and that in others prose versions are given. The introductory remarks to the several songs are written in Irish, but often contain English idioms, and, though they show a large vocabulary and correct grammatical knowledge, must not be taken as examples of Irish prose. The writer knows English very well, and it would have been better to write good English instead of printing a stilted and unnatural translation of his Irish prefaces, which, after all, were, obviously enough, first composed in English. The fault of affected translation runs through the book. Surely good Irish—and many of the songs display all the beauties of the language—deserves good English rendering.

In the last century, when Irish was spoken throughout the island, many collections of songs written in manuscript by native scribes were in circulation. There are a good many of these volumes in the British Museum, and it is to be regretted that the authorities do not complete the publication of the admirable catalogue—of which a part is already in type—which Mr. Standish Hayes O'Grady has been employed to make of these interesting pieces of Celtic literature. A much larger collection is preserved in the Royal Irish Academy. One of the earliest collections in print of Irish songs is that published in Dublin in 1829 by Thaddeus Connellan, entitled 'An Duanaire.' This was followed in 1831 by James Hardiman's 'Irish Minstrelsy,' the two volumes of which contain the text and translation of a large number of songs. The 'Poets and Poetry of Munster' and the 'Jacobite Relics' of John O'Daly were later collections of great interest. Of these collectors O'Daly is the most exact in his account of the authors of the compositions; but all—and Dr. Hyde follows his predecessors in this—fail to give precise accounts of the derivation of the songs in their collections. It is to be hoped that in the other parts of his work Dr. Hyde will remedy this serious defect; an exact account of the actual manuscript should in each case be given, or of the verbal reciter where such is the original source.

Many songs which would now be thought indelicate belong to the group of which Dr. Hyde treats, and he has acted wisely in excluding from his book everything which might prevent it from being read by every one. The number of extant songs is so large that there was no difficulty in doing this without tampering with texts. The prose translations are, on the whole, the best.

'The Brow of the Red Mountain' tells of a woman sitting up at night, lamenting her love:—

I am sitting up
Since the moon rose last night,
And putting down a fire,
And ever kindling it diligently;
The people of the house
Are lying down, and I by myself.
The cocks are crowing,
And the land is asleep but me.

She hopes she may not die till she has cows and sheep (which she prudently mentions first) and her lover. She last saw him on the brow of the red mountain, and curses the person who enticed him away from her, and ends her lament with some bitter remarks about having no cattle, which recall the well-known Irish proverb, "Go mbeoch spré ig an geat posfhaidhe é" ("If the cat had a dowry he [she] would be married"). There are several songs of lonely love-sick women. 'Fair Una' is a good example of a song in which a man speaks:

O fair Una, it is you who have set astray my senses;
O Una, it is you who went close in between me and God;
O Una, fragrant branch, twisted little curl of the ringlets,
Was it not better for me to be without eyes than ever to have seen you?

Modern Welsh is infiltrated by many English words; and these songs contain a good many words borrowed from English, sufficient to show that had Irish died out more slowly it would have undergone the same degenerative change. Of the gradual adoption of a Saxon idiom, of which there are so many examples to be found in the modern Gaelic literature of the Highlands, these songs show but little. Dr. Hyde's translations are trustworthy, and he is careful to explain any local expressions. In one song, however, he renders *léine* by mantle, an error which ought not to pass uncorrected, as Spenser, in a famous passage, has made the Irish mantle well known in England. The "fitt howse for a outlawe, meete bed for a rebell, and apt cloke for a theif," was expressed in Irish by *brat* or *cochall*, while *léine* is shirt or shift.

If as Dr. Hyde's work progresses he will give more precise accounts of his sources than "my own old MS.," "One in America," "Woman in Sligo," "O'Fallon in Ballintober," the whole book will be of very great value to students of Irish literature. The songs themselves present to those who have eyes to see it a vivid and touching picture of Irish country life. The turf fire blazing on the hearth, the little stools beside it, the open door with wet fowls walking in, the driving rain outside obscuring the distant mountains, the cutting of turf, the herding of cattle, the fiddler playing in the sunshine 'Tighearna Mhaigheo,' or "The wind that shakes the barley," all these and many more such scenes are suggested by the contents of this interesting book. Many of the verses are those of countrymen unskilled in literary arts, who felt deeply that

Verse sweetens toil, however rude the sound.

The Industrial and Commercial History of England. Lectures by the late J. E. T. Rogers. (Fisher Unwin.)

We have chosen to designate the work before us rather by the apter title given it on the fly-leaf than by the more pretentious, but less accurate one, 'England's Industrial and Commercial Supremacy,' inscribed on its cover. Though the book is rich in curious notes on English economic history, and contains here and there some really suggestive thoughts, it will hardly add much to Mr. Rogers's well-deserved reputation. It is no exception to the rule that academic lectures should never be reprinted as they were delivered and without revision. Now the lectures here published received no final revision from their author, as their editor, the late professor's son, very properly tells us. Though slightly trimmed by excision of many "personal and local allusions," they are still far from bearing the calm and impersonal character, from exhibiting the orderly and systematic development, of a treatise on, or even of an introduction to, a scientific subject. The lectures follow one another, as far as we can see, on no plan. The titles of each discourse usually indicate but a small proportion of its rambling and discursive contents; and where the contents do correspond to the title, they are rather of the nature of jottings than a continuous and regular history. It is, of course, quite obvious that such histories cannot be prepared at a short notice, one for each week; but at least more intimation should have been vouchsafed of the inevitable lacunæ, more apology tendered for their occurrence. The language, too, though probably lucid enough when aided by the lecturer's accent and gesture, is often so loose as to be intolerable in reading, while occasionally it becomes positively unintelligible. What, we should like to know, can be made of the following?

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"How the possession of credit may enable one person who determines on producing an article an opportunity of competing against another, who will go without it if the other gets it." "How" is probably a misprint for *now*, but even with this correction we are quite at a loss to understand the sentence. What, again, does this mean? "The evidence, differences of race, or as I prefer to conclude, differences in the history of their calling, appears to be on the whole conclusive as to the social and economical value of the small system." Reproduced with its original punctuation, this sentence still fails to convey any definite meaning. It must be added, too, that the work of the corrector for the press has been badly done. The editor, Mr. Arthur Rogers, tells his readers that he felt debarred from engrafting certain material corrections, of the need of which he was fully cognizant, on his father's work. He might at least have prevented his father's work from appearing disfigured by such monstrosities as "Oevi," "remodling," Sir Bernard "Banke" for Sir Bernard Burke, "Marsilia," and "onertia" (where, by-the-by, the word intended seems to have been "energy"). It is irritating, too, to be told on one page that the first chairman of the East India Company was "Clifford, Earl of Cumberland," on another that he was "Clifford, Earl of Sunderland." If errors of this kind pass unnoticed, what guarantee is there that the numerous, but all-important figures which Mr. Rogers laboriously extracted from mediæval accounts are correctly printed?

The late professor's personality, so familiar to his friends, pupils, and associates in Parliament, is as strikingly exhibited as ever in this posthumous volume. He was always in a passion—that is, when on his rostrum—with somebody. It would be misleading to call him a partisan, not, however, because he was above partisanship, but because he was fifty partisans at once. He is often found sneering in this book at "philosophy" and "metaphysicians." He at least, with his total lack of philosophic calmness, runs no risk of ever being numbered with the class he found so obnoxious. In truth, interesting and valuable as were his researches into the social life of the Middle Ages, we know of no one less qualified than himself to make use of them, to direct from the pinnacle of superior knowledge and insight the thoughts of his contemporaries. His polemical temper, alternately fierce and contemptuous, made him radically unable to "see truth whole." We have called him fifty partisans in one. Such a person has at least the merit of seeing more sides of truth than the ordinary partisan, who sees one only; but his mind is still the partisan mind, which can never see more than one side at a time, which cannot balance, compromise, or adjust either in the theoretical or the practical sphere. His intellect was one in which fierce enmities—none wholly unreasonable—bore sway in turn. Selfish individualism is at one time threatened with austere and impartial governmental control; governments are at other moments denounced for slackness, for stupidity, for selfishness, for aggressiveness—for every vice, in fact, which would entirely disqualify either man or body of men from controlling others. Landlords are alternately praised as pioneers and promoters of a wise agriculture, and condemned for attacking and absorbing the property of their weaker neighbours. It may be admitted that both praise and condemnation have been deserved. But what we really want from our teachers is such a general estimate of our present landed system as will show whether it is sound and soundly administered, only needing strength from law and opinion for its better elements, or whether it is rotten and ripe for destruction. On the whole, it must be allowed that Prof. Rogers's mind, though altogether unjudicial, was so various that he both recognized and vigorously upheld doctrines unfamiliar to the mere political wirepuller of either party. On one subject he does, indeed, seem to be dangerously inclined to the monotonous one-sidedness of the agitator. We must emphatically repudiate the doctrine that the desirable life is attained when abundance of material products are in the hands of the consumers. We must repudiate yet more emphatically the doctrine that the working man is the sole author even of this mere material plenty, still less of its fair and equal distribution at uniform prices among the consumers who need it. It is useless here to pride oneself on one's sympathy, or to taunt others with their lack of sympathy with the labourer. To regulate his views of facts by his sympathies is even less creditable to the historian than to the derided "metaphysician."

In that familiar contrast of philosopher and historical student, so often insisted on in the pages before us, the reader is usually bidden to contrast the pride based on ignorance of the former with the humble, self-denying accuracy of the latter. But Mr. Rogers, genuine student as he was, could occasionally match a metaphysician in ignorance of familiar fact, as where he asserts—a common blunder—that the explorer in Herodotus who saw the sun move from right to left must have crossed the equator; and he certainly could confront the "a priorist" with generalities as empty and imposing as any of his own. Thus Mr. Rogers is fond of saying "all legitimate interests are in harmony." Had he been the thorough-going optimist that Bastiat was, he would have omitted the adjective "legitimate," and asserted a proposition that would unquestionably have been "important, if true." By inserting the adjective he frames a proposition which, lofty and comprehensive in appearance, means exactly what he chooses to put in it. He has only to deny the "legitimacy" of interests glaringly at variance with those which he most wishes to protect. If, indeed, he announces that as a legislator he would disregard such interests, he has then set up an important practical maxim. But a practical maxim is essentially different from a scientific truth. It is as well to pass by the arrogance—ignorant arrogance, as we must call it—which never misses a sneer at Drake, "a pirate worthy to have been hung like Kidd at Execution Dock," or at the men who brought England through the Napoleonic war. The exhibition of the same quality, and in matter more germane to the subject, is found in the lofty assertion that Pliny's famous sentence, "latifundia perdidere Italiam," is generally misunderstood. We should have thought that all who care for, or know anything of, Roman history were as well aware as Mr. Rogers that the evil attacked in Pliny's words was not the existence of large landowners, but the careless, indolent, and wasteful cultivation of great undivided estates by gangs of slaves as opposed to the intelligent, intensive culture bestowed on their farms by the old Roman yeomen. The lecture itself which is opened by this needless and offensive affectation of superiority is, it is a pleasing duty to add, full of good sense based on genuine knowledge, and should give pause to the social agitator, who expects infinite blessings from minute subdivision of landed property, and sees in a great landowner nothing but a cormorant.

We have thus made the transition from cursing to blessing, and having pointed out (with, we hope, not undue emphasis) the faults of this book, which make its perusal to some extent a waste of time, a disappointment, and a source of irritation, we may gladly finish up by calling attention to its stores of information and its occasional sagacity. When there was nothing to bias him, the late professor had the true historical eye; and, though a discoverer is always apt a little to overrate the value of his discovery, it would be churlish to deny his right to call attention, as he repeatedly does, to an event ordinarily little noticed, but of world-wide importance in commercial history, the conquest of Egypt by the Turkish Sultan, for which the attempted re-establishment of a trade route through Syria formed but meagre compensation, as the Turkey Company found to their cost. Not the least interesting and original lecture of the series is the very first, on "The Development of Industrial Skill in England." Even here a characteristic inaccuracy of statement obtrudes itself: "A given quantity of wool spun and woven into cloth was worth, weight for weight, many times more than the raw material." Here the well-known formula "weight for weight" has perhaps got in by inadvertence; it certainly stultifies the sentence, the intended purport of which obviously is that a quantity of raw wool was much less valuable than that same quantity woven into cloth, whether the weight of the product was equal or not equal to that of the material. If the professor meant what he said, that a pound weight of cloth was many (say three) times as valuable as a pound weight of wool, he would not have proved that it was worth while to have turned wool into cloth, unless he had also shown that a pound of wool would, when manufactured, have yielded at least a third of a pound of cloth, or rather considerably more—a by no means self-evident fact when we look to the waste of raw material which always takes place in its conversion, even with our present effective machines. Mr. Rogers, however, though good — as many pages in this volume show — at "political arithmetic," had as little of the mathematician in him as of the philosopher. But we are falling back again into the tone of censure—a tone which, it must be said, the late professor's extraordinary supercilious-ness, coupled with his touching faith in such old party legends as that of the unambi-

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tious harmlessness of French Revolutionary leaders till European interference had stung them into retaliation, tends constantly to provoke. But to dwell on this is to diverge too far. Let us end by expressing our gratitude for the large amount of statistical information on prices, on companies, on currency, and other such topics painfully and conscientiously collected, and clearly, if not always precisely, imparted in this volume. Its verbiage, repetitions, disconnectedness, we must put down to the occasions for which it was composed; its looseness and passion are but the compensating and almost inevitable defects in a character not very amenable to any discipline, but fiercely laborious and ardently philanthropic.

NEW NOVELS.

My Child and I: a Woman's Story. By Florence Warden. 3 vols. (White & Co.)

It is chiefly the pace that kills the interest in 'My Child and I.' At any rate the pace, combined with the bewildering medley of incidents, tends to check the reader's curiosity almost as soon as it is aroused. The number of characters is unusually large, which is not surprising when husbands indulge in two wives, wives in two husbands, and mothers who bore only one son attempt successively to identify him in two or three individuals. This is not a novel of particularly careful construction or characterization, but it has life and motion. It will serve the turn of such as wish to be diverted by a rapid series of vicissitudes, and are satisfied to take things as they come, without dwelling on sequences and connexions.

The White Aigrette. By Vin Vincent. 3 vols. (Hurst & Blackett.)

The general aspect of 'The White Aigrette' is by no means unfamiliar to any one acquainted with the early Victorian "three-decker." Though it has to some extent "caught on" to the slang of the day, its sentiment is of a more venerable brand, and yet it dates back only as far as the Soudan. Fair women and brave men move through its pages; there are gorgeous balls, military and millionaire entertainments, splendid bouquets of orchids, and expensive clothing. Heroes distinguish themselves by smart action abroad and fast living at home. Such are the staple commodities. The male sex to a man, almost to a boy, are the willing slaves of Miss Daisy Gardiner, the heroine. Her personal attractions have nothing the least "strange" or "subtle" about them. The second page resumes the leading features: "A mass of fair, curly hair which, in the sunlight, looked like burnished gold, great star-like blue eyes, a beautiful complexion, rich red lips, and a nose with a suspicion of being *retroussé;* her waist was small.....the rich contours of the bust spoke of a figure," and so on. In spite of this rather cloying description, Daisy is not a bad sort of person, though we do grow a little weary of her good fortunes, and more especially of her bad fortunes, before the end of the last volume. 'The White Aigrette' should find favour with the old ideal haunter of circulating libraries, however, and to such a one, if she still exist, we commend it. The Hon. Jack Fortescue may be appreciated, with his "handsome worn face"—worn by his having in the French sense "lived" before Miss Gardiner's appearance on his horizon. The writing is not above the average, and contains awkwardnesses of phrasing reviewers do not desire to look into, because, whether they do or no, the awkwardnesses continue.

The Vicar of Langthwaite. By Lily Watson. 3 vols. (Bentley & Son.)

In so far as Mrs. Watson's clever novel is a protest against the evils of sectarianism, the sting is, to a certain extent, taken from her indictment by the fact that the events narrated are supposed to have occurred twenty years ago. And even with this chronological allowance, the picture of Anglican fastidiousness and snobbery and Nonconformist aggressiveness in a North-Country city can be regarded as having only a partial or local fidelity to fact. Still, it may be granted that if Mrs. Watson has been guilty of exaggeration, she has spared neither side, and that her own attitude is large-minded and conciliatory. It is a relief, again, in these days of religious romances, to be spared the inevitable history of the prig as he deviates from dogma into humanitarianism. The leading characters are clearly, almost too clearly, outlined, and the story suffers from a lack of relief and an excess of earnestness. But, assuming it to be a first venture, 'The Vicar of Langthwaite' is a work of decided promise, and proves the author not only to have ideas of her own, but to possess the gift of expressing them with fluency and force.

Hooks of Steel. By Helen Prothero-Lewis. 3 vols. (Hutchinson & Co.)

'Hooks of Steel' opens with an unalluring morsel reminiscent of Ouida in her most classical moments. It is all about a person called Orpheus, who had a lute, and—the rest may as well be silence. In spite of such a beginning the greater part of the book, especially of the first volume, is distinctly original and striking. It has really humorous and pathetic touches, and the choice of material shows a decided power of selection and elimination. Taking one thing with another, however, we have seldom met with a more unequal piece of writing. At times it runs to something very like positive nonsense, at others it comes near being quite good work. The author's touch is almost as capricious as the character of her heroine Rosamund, and that is saying a great deal. That young lady is all ups and downs, inconsequences and irrelevancies, candour and, to use a mild term, subtlety combined with something not unlike charm—a very sprite with a hint of Manon about her, now touching, quaint, at times almost womanly and tender—then, again, often exasperating in her far-fetched, inexplicable eccentricities. When most human she is, perhaps, most unexpected. The determined Shakespearean element, at first amusingly and cunningly managed, becomes annoying when carried on through three volumes. The outlook is occasionally so odd that it seems as though others besides the grotesquely mad uncle were not far from lunacy. There is, however, undeniable cleverness mingling even with the preposterously impossible position of affairs. The places are almost as curious as the people; the uncle, his faithful servant, even the "common" where they live, are as impossible, and at times ridiculous, as they can be, yet one continues to read about them. It must be candidly admitted that there is a visible falling off as the story proceeds, and that the finish is really poor. Even Rosamund—who interests one from the time when, a finished buffoon at twelve years of age, she "soaps her nose" and impertinently interviews a youthful male stranger from an upper window—shares in the general collapse.

A Yellow Aster. By Iota. 3 vols. (Hutchinson & Co.)

The warmest of welcomes is due from the reading public to any new author who conspicuously unites the qualities of intuition, candour, respect for the human and the divine, and such a natural straightforwardness as, taken together with the other three qualities, cannot fail to touch and move the heart. A welcome of this kind is unquestionably due to "Iota," a comparatively new and unpractised hand in fiction, though she comes to her task well equipped in all but a few technical details of the art. 'A Yellow Aster' tells the story of a girl brought up in an atmosphere of killing coldness, in whom the affections have been paralyzed from birth, and who grows into splendid womanhood, endowed with a keen intellect, but practically without a heart. The problem, for any one who cares about her, is to find or create the heart; and more than one or two undertake that particularly difficult quest. The idea is by no means original; but few who read these three volumes will deny to "Iota" an ample, if need be a generous, recognition of the manner in which she has achieved her purpose. Humphrey Strange is possibly a schoolgirl's hero; and the heroine's parents, a Senior Wrangler and his scientific wife, who have suppressed the emotional until it reawakens and revenges itself, are perhaps a little overdrawn. But the four characters just mentioned, who play the leading parts in the drama, are drawn with a notable combination of delicacy and downrightness, and with a pathos which is as effective as it is genuine and refined. "Iota's" punctuation should have been attended to by the proof-reader.

Speedwell. By Lady Guendolen Ramsden. (Bentley & Son.)

'Speedwell' is amateurish, over sentimental, and very undetermined in touch, but it is not without a kind of pleasantness, and here and there it shows some knowledge of the ways of a certain section of men and women, especially the latter. A lack of fusion in the material of the story is perhaps the worst element in it; as for the beginning and end, they seem all anyhow and nohow, and though there must be a beginning and end to everything, one wonders why these are there at all. The friendship between the aunt and niece is quite pretty. Frida is a nice, natural sort of girl, of whom one might be fond in real life. We fancy that the aunt's character is conveyed pretty directly, and not over skilfully, from

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a real person. Some of the talk is easy and sprightly, and in spite of want of *ensemble*, the story is not wholly unpromising. Indeed, a silhouette here and there suggests that the author might one day succeed in drawing some one not discreditably.

Catharine Furze. By Mark Rutherford. Edited by his Friend Reuben Shapcott. (Fisher Unwin.)

A book by "Mark Rutherford" is quite a treat. Thirteen years ago the 'Autobiography' appeared; then came 'Mark Rutherford's Deliverance,' 'The Revolution in Tanner's Lane,' and 'Miriam's Schooling.' 'Catharine Furze' is therefore the fifth of this remarkable series. Mark Rutherford is a writer of extraordinary force. He sees right down into the heart of things; what he sees he tells us, and such is his power that he makes us see also; the obscuring mist of things superfluous rolls away, and the truth becomes apparent. The *motif* of 'Catharine Furze' is high and noble. A good man and a good woman are irresistibly and almost unconsciously attracted one to the other. But he is married, and between them is a barrier unsurmountable. What shall they do? Shall passion prevail, and shall a guilty love damn them? or shall they draw apart and live lives maimed and soured for ever? Not so is the problem solved. They part, indeed, without one word of love, and sorrow is with them, but their brave hearts are sustained and help comes to them: kindly Death leads Catharine away. As she lies dying she sends for her silent lover:—

"He looked steadily at her, and he knew too well what was on her face. Her hand dropped on the bed: he fell on his knees beside her with that hand in his, but still he was dumb, and not a single article of his creed which he had preached for so many years presented itself to him: forgiveness, the atonement, heaven—it had all vanished. 'Mr. Cardew, I want to say something.' 'Wait a moment, let me tell you—*you have saved me.*' She smiled, her lips moved, and she whispered—'*You* have saved *me.*' By their love for each other they were both saved. The disguises are manifold which the Immortal Son assumes in the work of our redemption."

The setting of the picture is fine. Catharine's home was at Eastthorpe, in the Eastern Midlands, half a century ago. The sleepy town and its inhabitants are drawn for us with a master hand; it is a little world which lies before us; the noble, the ignoble, all are there, and the toil and traffic of this life go on unceasingly. Mark Rutherford has a fine sense of humour, and the market dinners will stir many a hearty laugh. 'Catharine Furze' should be read not once, but many times.

A Romance of Skye. By Maggie Maclean. (Oliphant, Anderson & Ferrier.)

The author of this curious rhapsody appears to be bi-lingual, or imperfect in at least two languages. She makes use not unfrequently of Gaelic; but she labours under the impression that Sgiathanich and Hamish are good nominatives for Sgiathanach and Seumas, she is uncertain in her use of the aspirate, and her system of spelling sometimes phonetically and sometimes conventionally is at least perplexing. Though she possesses a considerable endowment of Celtic eloquence, which gives distinction to many picturesque passages, and indicates a genuine mode of thought, the growth of the soil, her English occasionally betrays her want of facility. "Fergus *was finished* with his meal," "It *smoulders* the body in the dust," "*Gleams* the first rays of the moon," "Ian is quite *agreeable*" (meaning *agrees*), are a few instances of lapses of this kind. Nor is the plot very possible. The feud between the Macleans and Macdonalds, as here described, seems rather an anachronism so late as the middle of the last century; and at no time could the French youth with the impossible name of Rolande de Lerois have succeeded as chief of his maternal clan to the exclusion of the natural heirs. The morbidly self-conscious hero, Fergus or Ullin, though oppressed by the vow of revenge forced upon him by his mother, might surely have rallied his spirits, seeing that he never acted upon it. The superfluous suicide of Ian might conceivably have disturbed his conscience, but his posing as a recluse and misogynist had commenced long before. Yet without these subtle searchings of heart we should have missed the moral dialogues of Fergus and one Eachain Dhu, a sort of Pirate of Penzance, who thus muses in corsair strain:—

"It is too late now to do as thou sayest. Thou hast opened up an entirely new path of thought for me by thy words. I have put my hand to the plough, and have turned back. What am I that I make myself a judge of the faults and failings of others, who am myself so sadly imperfect? And yet so intensely did I loathe the sins of men that I tore myself away from them. I ween I should not thus have fled. 'Twas cowardly," &c.

This dyspeptic warrior does well to place himself and his misgivings in the capable hands of Ellen Down (Donn). Fergus is not so fortunate, for he adores the wife of Rolande, who entertains for him in all honour a more than Platonic affection.

BOOKS OF TRAVEL.

Letters from the Western Pacific and Mashonaland, 1878–1891. By Hugh H. Romilly, C.M.G., &c. Edited with Memoir by his Brother, Samuel H. Romilly. Introduction by Lord Stanmore. (Nutt.)—To readers of Hugh Romilly's amusing, and, it must be admitted, informing, notices of South Sea island life and manners this memorial of a career early terminated by illness contracted during his service in the islands will not be without interest. Interest, indeed, it must have for any one acquainted with the course of events in those regions within the last fifteen years, a transition period, during which humane and philanthropic ideas have, notwithstanding perhaps some exaggerations and the bitterest unpopularity, been steadily asserting themselves. As Lord Stanmore points out, however, the book is too fragmentary to serve as a history of the period; indeed, he considers that, "marked and attractive" as was Hugh Romilly's personality, the chief interest of the book consists in being a typical portrait of one of that "great army of young Englishmen" who are engaged in building up the fabric of our colonial empire, and who so often perish obscurely and unknown. But there is a good deal of the personal element in the letters. Romilly was a most amusing man, and, as Lord Stanmore more than hints, a born story-teller who, no doubt, credited his hearers with sufficient intelligence to apply the proverbial grain of salt when the occasion called for it. His dependents showed a devotion to him which is never accorded to inferior men, and in truth he had many of the qualities most needed for the career which he took up. As regards the letters before us, certainly some of the matters with which they deal have been better and more fully treated in the writer's books. Still there are many curious details of life among the natives; some valuable myths and traditions from Rotumah; descriptions of processions, and first interviews with chiefs, when curios now rare or priceless were freely handed over. He was present at a great native battle and the subsequent cannibal feast. At Wallis Island, where the French priests are supreme, he was a specially unwelcome visitor.

"The old queen is great fun. I sometimes take the banjo down to the palace, and when I begin to play she tumbles about like a big india-rubber ball, while the maids of honour do likewise. There are some priests on the island, who try to instil the principles of religion into the natives; these latter I shock most horribly. They say I am a heretic and a devil, that I came in a devil-ship, and they forbid the natives to hold any intercourse with me. But I have only got to take the banjo into a house, and the whole town assembles at once. They have got a big house here in which all the women sleep. Last night, after shutting-up time, I crawled off with the banjo, climbed on to the roof, and dropped into the middle of them. I sat there playing half the night, while the ladies performed a frantic hula-hula, or dance. The priest turned up quite frantic in the middle of it, almost foaming at the mouth. I put a bland smile on my face, and said, 'Amusez-vous, Monsieur, ici point d'étiquette.'"

We are not, of course, to form our opinion as to social or other matters from isolated sketches of missionaries or traders. Thus in New Ireland the principal trader, a German, was a cultivated and well-informed man, with a good library, a billiard room, and a bowling green. In the neighbouring New Britain, again:—

"Society is sadly backward here, neither the gentlemen nor the ladies wear anything, and I am bound to say I follow their example as far as the captain will let me. Society in the Solomon Islands is still stranger. While we were at anchor there a ship came in without the captain. I went on board and asked where he was. The mate told me he had gone ashore to visit a Mrs. M., who is certainly the leader of society there: in fact, she is the only white woman there at all. During the night the ship had been blown off shore, leaving the captain behind. The mate then said, 'I don't so much mind leaving the captain behind as he has a boat, but unfortunately he has left his only pair of trousers on board, and I'm afraid he won't like to go on board a man-of-war to see you gentlemen, without them.' 'But,' said we, 'has he not gone to call upon a lady?' 'Oh,' said the mate, '*she* won't mind; her husband never wears trousers, and there is nothing she hates so much as a man who gives himself airs.' I am certain that if I had called upon Mrs. M. I should have given myself airs. Such is society in the Solomons. When I have nothing better to do, I amuse myself by chopping up little bits of tobacco, and making dusky ladies dive for them. For four sticks of tobacco you may marry into the Royal Family here."

Later on the tone of the letters, owing to illness and supposed neglect by the authorities at home, is less full of fun, though the writer bears up bravely against accumulated difficulties. He went frequently to Australia to recruit, and quotes with much gusto the furious abuse he received from the newspapers in the planters' interest, indignant at the energetic line he took on the question of the labour trade. The last letters given are from Mashonaland, where he went up with the early pioneers. As one who had a long experience of "black men," and would not naturally be enthusiastic on the subject, his opinion of Khama, Lo Bengula's great opponent, who has met with scant generosity at our hands, may be worth quoting:—

"Khama, as I told you in my last letter, I have seen. There is no better description for him than to say that he is a gentleman in the highest sense of the word. He is not so d—d black—not so black as your hat—and I am sure he is all white inside."

"One meets strange people in this country," he adds. "There are several policemen in this

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camp who do not bear the same names that they did when I knew them at Oxford." A few months after this was written, Mr. Romilly died in London from the results of fever.

Messrs. Chapman & Hall publish *A Land of Mosques and Marabouts*, by Mrs. Greville-Nugent, an illustrated volume about Algiers and Tunis which somewhat reminds us of the gossipy volumes of Lady Morgan, which were the delight of the grandfathers of the present generation. Mrs. Greville-Nugent is a very lively writer, and no doubt her book will have a large sale and will please a certain class of readers; but, on the other hand, the well-informed will not seek guidance in her pages, and the cultivated will find much to criticize. She has the art of making a great deal out of little, for her book is not by any means the book that any one could have written, while it would appear that she did not travel extensively in Algiers or Tunis. In these respects also she resembles Lady Morgan, who is often irresistibly recalled. The merits are the same; the faults are the same. The French introduced by Mrs. Greville-Nugent is brilliantly colloquial and entertaining, but often slipshod as regards spelling and grammar; and the Arabic does not strike us as being in these respects more correct. What a great literary artist can make of Algeria has been shown by Fromentin in his two books. From Fromentin to Mrs. Greville-Nugent is a falling off, as she herself will admit, if indeed she has read him; but she will find a revenge in the fact that, with a public of some kind, she will very likely become widely popular.

Studies of Travel (Greece). By E. A. Freeman. (Putnam's Sons.)—This pretty little book, made of papers from various weekly journals, exhibits not only the author's breadth of view, but also narrowness of style. His deep and wide knowledge of all history is beyond question, though he may have gone wrong about the battle of Hastings, or the Venetian tower on the acropolis at Athens. The narrowness of his style is apparent from his wearisome reiteration of the same point, still more from his pedantic allusions to obscure historical parallels, which were so far from being intended to enlighten his readers that he was very pleased to find them puzzled. He used often to tell the story with satisfaction how he had somewhere used the phrase "from Boston in Holland to Boston in Massachusetts," and had received a letter from a puzzled American, to say he had searched the Ordnance map of all Holland, and could not find any Boston. Freeman was delighted: he had mystified his man. The same kind of thing occurs frequently in the volume before us, which, if it be intended to serve as a little guide to Greek travel, will be found by most American readers (and, indeed, by most English) teasing and unsatisfactory by its perpetual parade of learning in the form of allusions to things that nobody knows. Here are a few specimens: "Hellenes in the sense in which Jovianus of Korkyra despoiled the altars of the Hellenes"; "We are tempted to kick at the guidance of a writer [on Byzantine art] who attributes a 'long and peaceful reign' to the Slayer of the Bulgarians"; "We soon stop before an elevation which suggests our own Old Sarum, which, at a second glance, may suggest Worlebury"; "If Argos were even as Traü, no one would complain"; the lions at Mycenæ "would not seem out of place even in the slype at Worcester." There are many more such reminders that Freeman knew more than his reader, and wished to keep him informed of it. These constant provocations tempt men to look out for flaws in the wonderful knowledge so displayed, and verily they are not a few. In the present papers they are partly the result of haste, and could hardly have escaped a careful revision. Thus he insists several times that the square tower on the acropolis taken down some years ago was Frankish, and ridicules those who call it Venetian. Yet the traces of gunpowder on the inner stones of that tower demonstrated that if not Venetian it was Turkish; in no case work of the thirteenth century. He speaks of the Homeric *lis* and *Löwe* being cognate, and suggesting the unity of the whole Aryan family, whereas *lis* is the ordinary Phœnician and Hebrew name for the lion (ליש). He talks of "Mykene as the head of Hellas," though he knew perfectly that Hellas and Mycenæ never existed together. If he was a specialist in anything, we thought it was in questions of architecture, yet he does not know why the empty triangle appears over the lintels of the Mycenæan gateways and treasuries. Still worse, because he sees the square pilaster at the corner of the cella at Sunium, he actually tells us that this was a temple *in antis!* The contrast of such a temple and the peripteral is so elementary a conception in Greek architecture, and the temple of Sunium is so plainly of the latter class, that we wonder what Mr. Freeman would have said about any other author he had caught in such a blunder. There are larger questions which we can hardly discuss here. To call the skirmish at Marathon, which did not stop Persian invasions of Greece, a turning-point in the world's history, is surely quite wrong. If the Athenians had been defeated then, it is not at all likely that Greece would have submitted to, or rather remained in submission to, the Persians. These things depend not on the issue of one fight, but on the character of the contending nations. The criticisms we have made are on the substance of the book. It is needless to say that it is in many respects antiquated, and even ignores many great things already known in his day. Of this the signal instance is the chapter on Olympia, where he finds the museum locked and the key gone, and consoles himself and his reader that museums are a bore, and that after all a wretched little Byzantine church which he finds open has more historical interest than the work of Pæonius or of Praxiteles. We said above that Mr. Freeman challenges criticism; otherwise we had contented ourselves with praising the admirable way in which a man of great culture sees in every historical object many and divers interests.

Round the World by Doctors' Orders. By John Dale, J.P. (Stock.)—This is one of that large body of works which are "written without any idea of publication," and which "pretend to no literary merit," but of which the author has nevertheless followed the time-honoured practice, in these cases, of referring the question of publication to "the advice and counsel of many friends," with, of course, the usual result. We have before had occasion to speak plainly of some of these diaries of the modern circumnavigator, which, claiming to rank as works of travel, are become the bane of "geographical" literature; but there are no symptoms of abatement of the nuisance. It is, we need not say, no disparagement to, apparently, a very worthy gentleman that the letters which amused the circle of his "fireside friends" in Yorkshire will not bear the fuller and colder light which falls on the printed page. He might remember, indeed, while travelling over the well-beaten track, that everything which a passing traveller, with no exceptional gifts of observation or expression, can say has been said over and over. But if he will write a book, let him at least pull himself together, and avoid slipshod English and bad spelling. Of mild joking and general superficiality it is hopeless to complain, as they seem of the essence of such a work. What human being can be the happier for the bare record in diary form of such phenomena as fine sunsets or flying fish? On shore, indeed, he chats away amiably, keeping well to the surface of things, through New Zealand, Japan, and California; and any one who wishes to know, and does not yet know, what the Canadian Pacific Railway is like will find such information here. We had imagined that the composition of the Australian Barrier Reef was pretty well ascertained. Mr. Dale, however, contrasting perhaps in his mind the great size of the reef with the minuteness of the alleged workers, writes with caution. The reef "is said to be constructed by 'coral insects.'" But he has no hesitation in asserting the advantages of "European rule" in Shanghai! He went to see the pigs killed at Chicago. This is hardly legitimate sightseeing, and we are further surprised that an Englishman of principle and refinement should have twice "assisted" at the judicial torture of prisoners in China; but perhaps the author is one of the new J.P.s, and was travelling to gain magisterial experience. In this case, perhaps, we should excuse the misspelling of names in the remote Pacific and of scientific terms, and an unfortunate attempt at a Latin quotation; but he should not write of the "Josts" and "Jost-houses" in China, or of the Lodo at Venice, or of Monte Nurro and the Salfatara at Naples. Also, when one's French is rusty it is dangerous to air it even in such small expressions as "bon bouche," "petit baggage," or "à la Anglais." Here his proof-reader might have taken better care of him.

In the Track of the Sun: Readings from the Diary of a Globe Trotter. By Frederick Diodati Thompson. With many Illustrations by Mr. Harry Fenn and from Photographs. (Heinemann.)—Mr. Thompson is not of the class of authors who publish with affected reluctance, or with the timid hope of affording his readers a little amusement, or even, haply, some instruction. His volume, if somewhat heavy to handle, is most handsomely turned out, with a copious supply of large illustrations, all effective if not all absolutely new, and some of them artistic. His diary moves on with measured tread, like the sun whose track it follows, through scenes now familiar to every reader of travels; and if his observations are not often original, at all events his style shows considerable power of condensation. Too often, indeed, he merely records the bare fact that he has seen this or that temple, or landscape, or other well-known object of interest, and the same space is allotted to the record of a good dinner or a hot bath. This produces an egotistical effect, and throughout the book the first personal pronoun is unduly prominent. There is, however, a certain assurance and directness of style, denoting the writer's conviction that even these minor statements will be received with attention—as perhaps they ought. At all events, it is interesting to know what an American of good position, who dedicates his book to the Sultan of Turkey, and always calls on other sultans and maharajahs and the right people generally, thinks of ourselves, of our Indian Government, and other matters. He claims for his countrymen a deep interest in the scenes of the Indian Mutiny, "for we Americans, being of the same race, take a kindred pride in the glorious deeds of England's soldiers." For himself, too, "the splendid old ritual of the Anglican Church sounds grand and impressive the world over." And yet, he says, "the two nationalities, as a rule, do not understand each other, and are not sympathetic. The English are undoubtedly very jealous of the wealth and power of the United States." Are they so, to any appreciable extent? As for the absence of mutual understanding, we may find some traces of this in the following. The writer suggests that the gentle, polite, conciliatory manners of the Japanese may be due to what is practically a vegetable diet, and then asserts that the people most directly their opposite are the flesh-eating, spirit-drinking English, "who are, as every one knows, great bullies, both individually and as a nation." He does not say whether this applies to the race on both sides of the Atlantic, nor does he explain why the Japanese get on at least as well with the

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English as with any other foreigners, if not better. Like the generality of his countrymen, Mr. Thompson is a conscientious sightseer, and we do not make out that he allowed himself more than two days' rest on his tour. The first occasion was in Japan, where he took a day off to recruit after a painful operation of ten hours' duration, undergone at the hands of the fashionable tattooer. The other was at Madras, where he found on landing on New Year's Day that every place was closed, and so "I spent the morning quietly in reading up India." As the result of this reading and thirty-nine days' subsequent travelling, he pronounces favourably on British rule. There is much less crime, he is candidly "ashamed to admit, in India than in our own great republic." He considers only two reforms needful, the emancipation of women, and bimetallism. Brahminism, however, he finds "too vile for description," and thinks its "principles and practices" should be forcibly suppressed. Mr. Thompson makes a claim on behalf of his nation which we do not propose to dispute, viz., that "a population of 65 million has certainly a right to pronounce, spell, and speak as it chooses." We are the more flattered therefore that he has adopted for this handsome volume the mode of spelling practised in these islands. He disapproves, however, of the high-pitched voices of his countrywomen. Yet we hardly think his suggestion fortunate, that they should copy the voices of Italian women. At least, they might more easily find within the limits of the Anglo-Saxon race the "soft, gentle, and low" tones which he desires. He speaks of "Saracenic temples" at Elephantine, and writes Lord "Clive" for Clyde; but these are only isolated slips.

Mr. G. W. White, when living at Xeres, borrowed a horse from a friend and took some rides into the mountains, on one occasion getting as far as Ronda. He enjoyed his excursions, but that is no reason why he should have published *The Heart and Songs of the Spanish Sierras* (Fisher Unwin). Spain is not an unexplored country, as Mr. White supposes, and we have all seen the photographs of which Mr. White furnishes reproductions. His odd style — if that can be called a style which consists of alternate passages of the baldest of diary jottings and purple patches of would-be fine writing—is not attractive, and his proofs have been most imperfectly corrected. Besides, while he seems to have some acquaintance with colloquial Spanish, his knowledge of Spanish grammar and literature is painfully slight. At the outset he betrays his ignorance of the meaning of "montañes." For Spanish songs, on the other hand, Mr. White has a genuine liking, and if he were to study the subject, he might be able to write about it.

The house of Calmann Lévy publish *Les Italiens d'Aujourd'hui*, by M. René Bazin, a somewhat slight volume of travels which, though readable, is not equal to the former works of its author.

BOOKS FOR THE YOUNG.

It is not given to many writers to entrance us with the story of the large family. 'The Daisy Chain' is, perhaps, the most successful book of the kind; but there is only one Miss Yonge. *Trusty in Fight; or, the Vicar's Boys*, by the author of 'The Chorister Brothers' (Masters & Co.), is a long and somewhat shapeless family history; it begins at no particular point, and there seems to be no reason why it should ever end. The vicar has ten children, whose trivial lives and misfortunes are chronicled at great length and with much detail. The story, though dull, is quite harmless, and may find some readers.

Polly Oliver's Problem: a Story for Girls. By Kate Douglas Wiggin. (Gay & Bird.)—Mrs. Wiggin's name is well known to all those interested in the training and education of young children on both sides of the Atlantic. Her books have, moreover, secured her a public larger than her admirable developments of the Kindergarten system could in the nature of things command. 'Children's Rights' was found pleasantly suggestive even by those strenuous modern parents whose own claims are more likely to be found sinking into abeyance than those of the rising generation, to whose improvement they devote themselves with such overwhelming and sometimes, alas! misguided zeal. 'Polly Oliver's Problem' will not add much to Mrs. Wiggin's reputation. It is full of right feeling, of high spirits, and of that sort of nonsense which is only taking when a very nice and pretty young girl is actually giving utterance to it. Schoolgirl fun hardly bears the severe test of being recorded in black and white, and Polly Oliver, good and courageous as she is, by no means surpasses the intellectual average of a very ordinary schoolgirl. The story of her devoted struggle to make life easier for her mother, both in the Californian boarding house and out of it at San Francisco, may amuse, and ought certainly to instruct, other young persons of sixteen. She does not become more interesting as she goes on, however, and the story drags slowly on its course after Mrs. Oliver's death and her orphan daughter's adoption by the opulent and childless Mrs. Bird. Polly's discovery of her gift for telling stories may prove a useful suggestion to other girls in real life. Her friend Edgar appears to promise a touch of future romance for Polly; but she is not allowed to be precocious in this respect. The illustrations are pretty.

OUR LIBRARY TABLE.

Messrs. Marcus Ward & Co. publish *The Civic Reader*, a little treatise on civic rights and duties, edited by two gentlemen, of whom the first named is Mr. Harris Stone. It is well intended, but full of errors in almost all its parts, although several writers are mentioned as having taken part in its compilation, in addition to the editors. It is hard to say whether the account of Parliament or of local government is the more defective and misleading. There is, however, no blunder contained in the book that is not contradicted, at least by implication, in some other part of it; so that it is clear that the editors cannot have grasped their subject. For instance, the constitution of Unions is explained with tolerable accuracy, but in an earlier passage we are told that the Board of Guardians is the centre of local government in the Hundreds, and that each Board consists of the county magistrates residing in the Hundred and of elected members. There is, of course, no connexion whatever between Unions and Hundreds. There are Unions of every conceivable shape, and Unions conterminous, perhaps, with every conceivable other area within a county, and we will not, therefore, say that there are not any Unions anywhere which are accidentally the same as Hundreds; but we will venture to assert that in the vast majority of cases the three main historical rural areas—the Hundred, the Petty Sessional Division, and the Union—have no connexion with one another. In many counties the Hundreds have, for practical purposes, ceased to exist, and their boundaries are known only to antiquaries. In a good many cases the Hundreds are dispersed, the parishes contained in them not being geographically connected. In the more accurate account of Unions there is a different error, for we are told that the larger towns were in 1834 made into separate Unions. This statement is generally, although not invariably, untrue. For instance, certainly three, and we believe all four, of the four largest County Boroughs or cities are in several Unions, the object of the Commissioners having been to carry out their instructions by bringing the urban and rural districts together. Leeds forms a typical case of what has happened. There three Unions meet in the centre of Leeds, and each takes a slice of the town with a large district outside the town attached. In the map of administrative counties the name of Middlesex is omitted, although that of Rutland, a smaller county, is given. It is hardly accurate to say, in the account of administrative counties, that the Isle of Ely has been separated from Cambridgeshire, and the Soke of Peterborough from Northamptonshire, inasmuch as the administrative counties mostly follow, except in the case of London (where a new county was cut out of parts of three old counties), the counties of the former county bench. Now we believe that the Isle of Ely and the Soke of Peterborough always had a separate commission of the peace. There is a misleading list of County Boroughs in order of population, at the bottom of which there is a note, "Qualified by population but not created County Boroughs." This note applies to Ystradyfodwg, Tottenham, and Merthyr Tydfil. Not only are these places not County Boroughs, but they are not municipal. The first-named is an ordinary urban district with a Local Board; the second-named forms two urban districts with Local Boards; and the third-named, although a parliamentary borough since 1832, is for local government purposes an ordinary urban district with a Local Board. The authors rightly say, "Every borough which on the —— had a population of —— or was a county.....was admitted to be a.....County Borough." But then the places we have named and several others on the list, not being boroughs, do not come within this definition. The authors confidently assert that the county of London extends into four historic counties, and include Essex in their list. This may be so; but we thought that the portion of Woolwich which is known as North Woolwich, and lies north of the Thames on what is called the Essex shore, was, like the rest of the parish of Woolwich, a portion of the county of Kent. The statement that the county of London encloses fifty-nine parliamentary boroughs is absolutely incorrect. What is meant, no doubt, is parliamentary divisions, which is a very different thing. In the chapter on sanitation, the words "sanitary districts" are used in almost every passage for *urban sanitary districts*, without explanation, and rural sanitary districts are improperly excluded from consideration in this connexion. It would be useless to analyze the errors contained in the account of Parliament, one of the most startling being that which tells us that "the three Secretaries of State—Home, Foreign, and Colonial—are always members of the Cabinet. It would almost seem as though this passage had been extracted from some work of reference of the early part of the century, before the Colonial Office and War Office had assumed their present form, and before the India Office had been created. In a few remarks on closure we are told that such rules "are dangerous; for, in the hands of an autocratic leader of the Opposition....." What an autocratic leader of the Opposition has to do with closure, except to endure it, we do not know. We suppose that "Opposition" is a slip for Government, but it is an odd one.

Why Prof. Georg Ebers should have thought it needful to tell the public *The Story of my Life from Childhood to Manhood* (Hirschfeld Brothers) does not appear from the book, for, with the exception that his childhood fell in the days of the revolutionary troubles of 1848, it really contains no feature that distinguishes it from the life of most well-behaved and studious young men. The narrative, too, breaks off at the very point where, perhaps, it might become of interest, namely, when Prof. Ebers has entered upon manhood, and might have some-

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thing of real interest to tell. It is told, too, with that heavy-handedness, that self-complacency, that delight in enouncing well-worn commonplaces, which distinguish the writer's novels and render them such dreary reading. The translation of this volume, due to Miss Mary G. Safford, is smoothly and correctly done.

A Treatise on Wines. By J. L. W. Thudichum, M.D. (Bell & Sons.)—When Messrs. Bell arranged with Dr. Thudichum to rewrite the work on wines of the late Cyrus Redding, they certainly selected one of the best-known experts on the subject. Dr. Thudichum has had very large practice both in the analysis of wines in the laboratory and in the examination of their growth and production on the spot; and the elaborate work which he published some twenty years ago in conjunction with Dr. Dupré is still a kind of standard on the matter. It is, however, the experience of the experienced that a man is sometimes rather hampered than helped by the existence of former works of his own on the subject with which he deals; and we are not sure that this is not to some extent the case with Dr. Thudichum here. In some respects his book attempts rather too much, and in others it gives rather too little. It was obviously impossible to survey all the wines of the world in regard at once of their history, their cultivation, their manufacture, their chemical aspect, and their gastronomic or æsthetic quality, in a crown octavo of fewer than four hundred pages; and the truest of all proverbs about *qui trop embrasse* has its truth justified here. One may, for instance, regard the wines of Italy and of Australia with very little affection. But both have arrived at a considerable consumption in the English market; and nothing useful can possibly be said about the wines of Italy (including Sicily) in three pages and a half—about the wines of Australia in a single page of the merest generalities. Even where Dr. Thudichum allots much more space and enters into much more detail, as in the case of the wines of France, Germany, Spain, and Portugal, he seems distracted between the claims of many different groups of possible readers; and the result, we should think, will be hardly satisfactory to any. In particular, the learned doctor's interest in wine seems to cease where that of most wine-lovers begins—at the moment that it enters the cellar. He tells us very little of different vineyards, next to nothing of different vintages; yet the history of the vintages of the last twenty-five years in the great vine countries is of the most interesting character. When he does venture a critical remark—as, for instance, that champagne "does not improve, but deteriorates" after a few years—we have the misfortune frequently to differ with him. The one wine on which he has produced a section which is almost a monograph, and a very good one, is sherry; and this, unjustly no doubt, is now at a greater discount with the British wine-drinker than any other. With regard to the rest, he is interesting on the subject of culture and manufacture, and, man of science though he be, intimates a frank and shrewd distrust of the power of mere analysis to indicate the qualities and characteristics of wine. We are not very fond of dictating to authors the way in which they ought to write or ought to have written their books. But we cannot help thinking that it would have been better if Dr. Thudichum had confined himself to a treatise on "wine as it is made," illustrating the general processes of the growth of the vine and the treatment of the juice by such individual differences as seemed to him most noteworthy; and had left to a different hand, or, at any rate, a different volume, the consideration of the finished product in the various and almost innumerable forms in which it makes glad (or sad) the heart of man. For this latter purpose his really excellent scientific acquirements are but of secondary value; and it requires, to say nothing of the taste which he may or may not possess, a much lighter style and a greater faculty of illustration and reference, literary and historical, than he seems to have at his disposal.

We have no previous acquaintance with Mr. William Armstrong Collins, whose little book of detached reflections on things in general, bearing the appropriate title *At Long and Short Range*, comes to us from Philadelphia (Lippincott & Co.). A book of this kind is almost always a dangerous venture; for even to attain a moderate success it must exhibit such qualities of a high order as a wide observation, a fund of original thought, a mastery of fine expression. Mr. Collins here makes a respectable endeavour to succeed; and if the reader be in no very critical or cantankerous temper, he will find much agreeable writing in these pages; indeed, if amongst the American authors who have still to make a reputation here there are many who can write as prettily, we shall be glad to know it. Mr. Collins is happily not concerned to be very profound, nor does he show any tendency to yield to the temptation—ever present to all writers of paragraphs—to say what is merely smart or cynical. He assumes a modest attitude, takes a benevolent view of human affairs, has a ready sympathy with nature in all her aspects, and utters his best things with a healthy and playful air which makes them all the more welcome.

The new *Revue de Paris* (Asher & Co.) we announced in December last has made its appearance. It may be doubted if the title be happily chosen, as there have been already two *Revues de Paris*, the one which Bulos edited and that in which 'Madame Bovary' was published. However, the first number of the new magazine is a signal exception to the rule that first numbers are bad. Balzac's letters to his future wife are decidedly interesting, and the sketch of Philo is marked by M. Renan's delicacy and sureness of touch. M. Jusserand writes very pleasantly about James I. of Scotland. On the other hand, Pierre Loti's article on the convent of Loyola is somewhat of a pot-boiler, and M. Magnard has nothing particularly new to say regarding the Napoleonic legend. Gyp and M. G. d'Annunzio contribute the fiction. In the way of frivolity the editors intend, it is understood, to draw the line at Gyp.

We have on our table *Oliver Wendell Holmes*, by W. Jerrold (Sonnenschein), — *Milton: L'Allegro, Il Penseroso, and Lycidas*, with Explanatory Notes, &c., by F. Gorse (Relfe Brothers), — *Cinq-Mars, ou une Conjuration sous Louis XIII.*, by Comte Alfred de Vigny, edited by C. Sankey (Isbister), — *Morceaux choisis d'Alphonse Daudet*, edited by F. W. Freeborn (Boston, U.S., Ginn),—*The Student's Special History, 1689–1832*, by F. D. Ranking, revised by J. Gibson (Relfe Brothers),—*Hours and Wages in Relation to Production*, by L. Brentano, translated by Mrs. W. Arnold (Sonnenschein),—*The Social Contract, or the Principles of Political Rights*, by Jean Jacques Rousseau, translated by R. M. Harrington (Putnam),—*The Rise of Modern Democracy in Old and New England*, by C. Borgeaud, translated by Mrs. B. Hill (Sonnenschein),—*The Year-Book of Photography, 1894*, edited by T. C. Hepworth (Alexander & Shepheard),—*Annual Burns Chronicle and Club Directory*, edited by D. M'Naught (Kilmarnock, Brown), — *A Guide to the Public Medical Services*, compiled by A. S. Faulkner (Lewis),—*Why I Killed Him*, by W. H. Smith Byron (Digby & Long),—*Where the Birds Sing*, by C. Roper (Heywood),—*The British Bookmaker*, Vol. VI. (Raithby, Lawrence & Co.),—*Shakespeare for Recitation*, by the late John Millard, edited by his Daughter (Sonnenschein),—*Bruce's Heart, and other Poems*, by E. T. Wells (Digby & Long),—*The New Spirit of the Nation*, edited by M. MacDermott (Fisher Unwin), — *The Passing of the Poet, and other Poems*, by Aquila (Kegan Paul),—*Nathan the Wise, a Dramatic Poem in Five Acts*, by G. E. Lessing, translated by W. Jacks (Glasgow, MacLehose),—*Griselda, a Society Novel in Rhymed Verse* (Kegan Paul),—*Poems*, by M. Macdonald (Innes & Co.), — *Phœbe's Shakespeare*, arranged by A. C. Gordon Sim (Bickers),—*La Duchesse Jean*, by Paul Perret and F. Cohen (Paris, Lévy),—*France et Russie, Roman historique, 1791–1801*, by Comte A. de Saint-Aulaire (Paris, Lévy), — *Sacrifice, its Prophecy and Fulfilment*, by A. Scott, D.D. (Edinburgh, Douglas),—and *The Village Church, and What it Teaches*, by the Rev. G. F. Maclear, D.D.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adeney's (W. F.) The Theology of the New Testament, 2/6
Bellar's (Rev. W.) Our Inheritance in the Old Testament, Sermons, cr. 8vo. 3/6
Cave's (A.) The Spiritual World, cr. 8vo. 5/ cl.
Church's (The late R. W.) Village Sermons preached at Whatley, 2nd Series, cr. 8vo. 6/ cl.
Genesis of the American Prayer Book, cr. 8vo. 5/ net.
Holland's (Rev. H. Scott) God's City and the Coming of the Kingdom, cr. 8vo. 7/6 cl.
Littleton's (C. J.) The Office and Work of a Priest, 3/6 cl.
Marson's (C. L.) The Psalms at Work, being the English Church Psalter, with Notes, cr. 8vo. 6/ cl.
Woodhouse's (F. C.) Thoughts for the Times and for some Special Occasions, 2 vols. cr. 8vo. 3/6 each.

Poetry and the Drama.

Allen's (G.) The Lower Slopes, Reminiscences of Excursions round the Base of Helicon, 12mo. 5/ net.
Binyon's (L.) Lyric Poems, 16mo. 5/ net.
Björnson's (B.) A Gauntlet, Norwegian Drama, trans. into English by O. Edwards, 12mo. 5/ cl.
Davidson's (J.) Plays, 8vo. 7/6 net.
Kendrew's (M. E.) Lyra Sacra, cr. 8vo. 2/ parchment.

History and Biography.

Freeth's (F.) English History for Examination Purposes, 1727–1788, cr. 8vo. 3/6 cl.
Lightfoot (Bishop), reprinted from the 'Quarterly Review,' by B. F. Westcott, cr. 8vo. 3/6 cl.
Robinson's (Mr. Serjeant) Bench and Bar, Reminiscences, cheaper edition, cr. 8vo. 3/6 cl.
Wylie's (J. H.) History of England under Henry IV., Vol. 2, cr. 8vo. 15/ cl.

Geography and Travel.

Cavendish's (Capt. A. E. J.) Korea and the Sacred White Mountain, roy. 8vo. 25/ cl.
Strong's (J. C.) Wah-Koe-Nah and her People, the Curious Customs, &c., of the North American Indians, 6/ net.

Science.

Cajori's (F.) History of Mathematics, 8vo. 14/ net.
Muir's (M. M. P.) The Alchemical Essence and the Chemical Element, 8vo. 4/6 cl.
Richardson (G.) and Ramsey's (A. S.) Modern Plane Geometry, 12mo. 3/6 cl.
Thorpe's (T. E.) Essays in Historical Chemistry, 8vo. 8/6 net.

General Literature.

Bacot's (E. M.) Mrs. Thorndale's Cousin, cr. 8vo. 2/6 cl.
Besant's (W.) The Ivory Gate, 12mo. 2/ bds.
Braddon's (Miss) All Along the River, a Novel, 12mo. 2/
Bright Celestials, the Chinaman at Home and Abroad, by John Coming Chinaman, cr. 8vo. 6/ cl.
Buchanan's (R.) Come Live with Me and be my Love, Popular Edition, cr. 8vo. 3/6 cl.
Cameron's (Mrs. L.) Weak Woman, a Novel, 12mo. 2/ bds.
Dene's (N.) Hetty's Heritage, 2 vols. cr. 8vo. 21/ cl.
Frederic's (H.) The Copperhead, and other Stories of the North during the American War, cr. 8vo. 3/6 cl.
Gilkison's (R.) The Story of a Struggle, cheap edition, 2/6 cl.
Hardy's (T.) Life's Little Ironies, a Set of Tales, cr. 8vo. 6/
Hare's (F. A.) The Last of the Bushrangers, cheap ed. 3/6 cl.
Hore's (J. P.) The History of the Royal Buckhounds, 10/6 cl.
Hornung's (E. W.) Tiny Luttrell, Popular Edition, cr. 8vo. 6/
Hume's (F.) Aladdin in London, a Romance, cheap ed. 3/6
Money-Coutts's (F. B.) Two Heirs Presumptive, 18mo. 2/6 cl.
Murray's (D. C.) In Direst Peril, a Novel, 3 vols. cr. 8vo. 31/6
Paine (T.). Writings of, collected and edited by M. D. Conway, Vol. 1, 8vo. 12/6 cl.
Phillipps-Wolley and others' Big Game Shooting, 2 vols. cr. 8vo. 10/6 each. (Badminton Library.)
Shorthouse's (J. H.) Blanche, Lady Falaise, cr. 8vo. 3/6 cl.
Spinner's (A.) A Study in Colour, 12mo. 2/ cl. (Pseudonym Library.)
Steel's (F. A.) Miss Stuart's Legacy, cr. 8vo. 3/6 cl.
Winter's (John Strange) Aunt Johnnie, a Novel, 12mo. 2/6

FOREIGN.

Theology.

D'Héricault (Ch.): Les Mères des Saints, 2fr. 50.
Lisco (H.): Paulus Antipaulinus, 4m.

Philosophy.

Kappes (M.): Aristoteles-Lexikon, 1m. 50.

History and Biography.

Calmettes (F.): Mémoires du Général Baron Thiébault, Vol. 2, 7fr. 50.
Monumenta Germaniæ Historica: Legum Sectio IV., Constitutiones et Acta Publica Imperatorum et Regum, Vol. 1, 24m.

Geography and Travel.

Saint-Martin (V. de) et Rousselet (L.): Nouveau Dictionnaire de Géographie universelle, Vol. 6, 31fr.

Philology.

Wülker (R. P.): Bibliothek der angelsächsischen Poesie, Vol. 2, Part 2, 18m.

General Literature.

Brunetière (F.): L'Evolution de la Poésie lyrique en France au dix-neuvième Siècle, Vol. 1, 3fr. 50.

YORKSHIRE SCHOOLS.

2, Thanet Place, Temple Bar, Feb. 10, 1894.

The notoriety of bad schools in Yorkshire (a phenomenon, I suppose, naturally connected with the great size of that wild county, its remoteness from great centres of civilization, &c.) must be older by a good deal than 1820. I was struck by an allusion to it in one of Foote's farces—'The Minor' I think, but have not the reference by me. Samuel Foote died in 1777.

G. H. Powell.

The old trials that J. D. asks about took place October 23rd and 24th, 1823. They show on the part of the schoolmaster great ignorance of sanitary matters, and a culpable amount of carelessness, but no trace of the villainy so graphically painted in by Dickens. They likewise show that if the feeding was rough it was fairly plentiful. I have two copies of these trials by me, but as they are taken from local weekly papers (price sevenpence each in those days, and small at that) they do not give a very good account, and especially they fail to report the evidence given by the witnesses for the defence.

The charges of starving the boys broke down, but the verdicts went against the schoolmaster on the charges of carelessness and neglect.

Jacmar.

ROGER BACON AND BARTHOLOMEW ANGLICUS.

Oxford, Feb. 5, 1894.

Although Mr. Robert Steele is so good as to dignify me by a title to which I have no claim, I cannot truly say that he has come any nearer convincing me that his view is at all plausible. In his former letter (*Athenæum*, December 30th) he gave a whole string of reasons for holding that the Paris teacher attacked by Roger Bacon was the Franciscan Bartholomew. In reply I showed cause (*Athenæum*, January 13th) against these reasons one by one, and then in the last sentence of my note I mentioned the identification with St. Thomas Aquinas as "a tempting solution." Mr. Steele seems to admit the cogency of my criticism, since we now hear no more of the "eleven notes of identification" set out in his earlier letter; and he is concerned rather to prove that the unknown teacher is *not* St. Thomas than that he *is* Bartholomew. But he has an inconvenient habit of making assertions without giving references to his authorities, which makes discussion difficult. Thus he says that "'it shows a certain want of familiarity with mediæval' ways of thought to suggest that a book bought by the University of Paris to lend to poor students—a mere compilation—would not be quoted as equal to Aristotle or Avicenna." Not every reader of the *Athenæum* has Denifle's 'Chartularium Universitatis Parisiensis' at hand to enable him to expose Mr. Steele's blunder, and to find out that there was no question of the book being "bought by the university" at all. It is simply included in a list of prices fixed by the university, at which books might be lent by the booksellers to students—not necessarily poor students; for it was a sort of circulating library system, and the prices were fixed in order to prevent extortionate charges ('Chartul.,' i. 644). Many books are mentioned, not because they were of special fame, but because they were in current use.

As I have not adopted as proved the suggested identification of the unknown teacher with St. Thomas Aquinas, it is not necessary that I should say more on the subject than that Mr. Steele's arguments do not appear to me to render that identification in any way less probable. I cannot, indeed, understand the relevance of his reminder "that 'philosophia' was not identical with 'theologia' in any mediæval university"; but if Mr. Steele will set himself to find out, first what the expression "primus magister de philosophia" (Bacon, 'Op. Min.,' p. 327) means, and secondly to what person it can appropriately apply, he may be able to throw light upon an obscure episode in the university history of the thirteenth century. Meanwhile the object of my former letter—namely, to show the untenableness of the Bartholomew theory—may be assumed, in the absence of argument against it, to be attained.

Reginald L. Poole.

THE PHILADELPHIA REPRINT OF THE 'LYRICAL BALLADS.'

In the bibliography attached to his recently published "Aldine edition" of Wordsworth's poems, Prof. Dowden mentions the American reprint of the 'Lyrical Ballads,' but states that he has never seen it. It is also mentioned by Prof. Knight, but obviously on hearsay authority. Some years ago I bought a copy at Messrs. Puttick's auction-rooms, and as the book would appear to be very rare, I venture to think that a brief account of it may prove interesting to some of your readers.

Perhaps it will be convenient to begin by transcribing the publisher's "Advertisement," which is printed on the back of the table of "Contents" of the first volume:—

Advertisement.

At the same time that the Editor begs leave to offer the following as the cause of the little delay that has taken place in the Publication of these Poems, he begs also respectfully to present his Thanks to those who have been pleased to favour them with their encouragement by Subscription.

So rapid appears to have been the Sale of these Poems in London after the Publication of the Second Volume the last summer, that another Edition has been already since published. This, containing the following lengthy Preface, the beautiful Ode to Love, and some additional explanatory Notes, more than the former Edition, did not reach this Country, till after the present one had been put to Press, and the First Volume nearly finished. Some little delay, has arisen from this circumstance, but, at the same time, it has enabled the Editor to give the Work compleat, which otherwise would not have been the case; and though attended with considerable more expence than he calculated upon when he put it to press, it will be delivered to the Subscribers at the Price mentioned in his Proposals. The only difference that now exists between this and the last London Edition is, that the Poem entitled the 'Convict,' is retained in this Edition, but omitted in that, and that the Arrangement of the Poems in the First Volume somewhat differs. The Reader, however, by turning to them as they follow in the preceding Table of Contents, will have them as they are arranged in the last London Edition.

James Humphreys.

Philadelphia, January, 1802.

This document calls for some remarks. The writer seems to have been under the erroneous impression that the second volume appeared separately in the summer of 1801, and that subsequently a fresh and complete edition in two volumes was published. As a matter of fact, the only edition of the 'Lyrical Ballads' which appeared between the publication of the single and anonymous volume, in the autumn of 1798, and the date of Mr. Humphreys's "Advertisement," was the edition in two volumes, dated "1800," but actually published in January, 1801. Vol. i. was then properly described as "Second Edition," while vol. ii. appeared as a new book. Another edition appeared in 1802, but later than January, so that Mr. Humphreys could have known nothing about it. He may have been misled by the fact that in 1801 the second volume was, for the convenience of those who already possessed the 1798 volume, sold separately. I have a copy of ed. 1798 bound up with vol. ii. of "1800," the binding having every appearance of being contemporary.

Mr. Humphreys says that his edition differs from the London copy only in the arrangement of the poems and in the retention of 'The Convict'; but this is misleading, as might have been surmised from his remark that the printing of the first volume had been nearly finished when the London edition of 1800 reached him. His first volume differs materially from that of 1800, for he did not cancel the sheets he had reprinted from the 1798 copy. A collation of his first volume will best show how it was made up:—

"Lyrical Ballads, | with | other poems: | in two volumes. | By W. Wordsworth. | [Motto.] | Vol. I. | From the London second edition. | Philadelphia: | Printed and sold by James Humphreys, | At the N.W. Corner of Walnut and Dock-street. | 1802." (One leaf.)

"Contents. | Vol. I." | (Titles in order of 1800, plus 'The Convict.') This fills one page, and on the back is printed the "Advertisement." (One leaf.)

"Preface." (A reprint of that of 1800.) Nine leaves. Its first page is unnumbered, but has at foot the signature "b." Its second is numbered "vi," and its last, "xxii." P. ix has the signature "b 2," and p. xvii, "c."

Then follows the text, beginning with 'Love,' which occupies five pages, numbered 1–5. On the back of p. 5 is printed the half-title, 'The Ancient Mariner, A Poet's Reverie' (the altered title of 1800), followed by the "Argument" (the text of which is also that of 1800). This would have been p. 6. Then begins, on what would have been p. 7, the poem itself, but it has the old 1798 heading and spelling—"The Rime of the Ancyent Marinere. In seven parts"; and on turning over the leaf one finds the next page numbered "14," and so the pagination goes on to the "End of the first volume" on p. 159. *In all this part of the volume*—pp. 13–159—*the text and order of the poems follow those of* 1798, and therefore differ materially from those of "the second London edition." The signature of the page (13) on which the 'Rime' begins is "Vol. I. B." P. 17 has "Vol. I. B 2"; p. 25 has "Vol. I. C"; and so the signatures run, until they end with "Vol. I. O," which appears on the last leaf but one of the volume.

As Mr. Humphreys could have known nothing of a second volume when he began to set up the 'Lyrical Ballads' of 1798, the "Vol. I." of the signatures, and the words, "End of the first volume," must have been added by hand stamp—unless (which is improbable) the type of the whole volume had been kept standing unused until the second volume was received. The twelve pages which were to have preceded the 'Rime' were no doubt intended for—Title, 2 pp.; Wordsworth's Advertisement, 4 pp.; Contents, 2 pp.; Publisher's Advertisement, 2 pp.; and half-title and Argument to the 'Rime,' 2 pp. As the London list of *errata* is not reprinted, one would have expected that the five would have been silently corrected; but examination shows that only the fourth and fifth were attended to by the printer.

So much for the first volume. The net result of my investigation is that it is made up by adding to the text of the 1798 volume the new poem 'Love,' and the preface and other preliminary matter of ed. 1800. It follows that the description on the title-page and in the "Advertisement" of the American reprint is materially inaccurate.

The second volume is simply a reprint of the London "Vol. II." of ed. 1800. Its title-page is (but for the substitution of "Vol. II.") the same as that of Vol. I. The first sheet (which has no signature) consists of four leaves, which contain, respectively, the title-page, contents, half-title of 'Hart-leap Well,' and the first eight stanzas of that poem. "Vol. II. B" begins on p. 9, "Vol. II. B 2" on p. 13, and so the signatures run on to the end of "O." "P" has four leaves, ending the volume on p. 172.

In the London edition a list of three *errata* is given, but of these only the first and second have been corrected. The unnoted, but very obvious misprint of "On" for *In* in the seventeenth line of 'The Fountain' is left uncorrected; but "houshold," in the thirteenth stanza, has been supplied with the missing letter, which Wordsworth himself left out until 1805.

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Another unnoted, but peculiarly noticeable misprint in the 'Inscription' ("Rude is this edifice"), of "unborn" for *unshorn*, has been repeated in the Philadelphia edition. It may be worth mentioning, perhaps, that the sixth line of 'Lucy Gray' appears in the Philadelphia edition as

She dwelt on a *wide* moor.

In some copies of the London edition it is so printed, and in others,

She dwelt on a *wild* moor.

Wild may have been a misprint, or *wide* an afterthought, and the alteration to *wide* must have been made while the volume was at press, for we read *wide* in all editions after 1800.

I see that I have omitted to mention that the Philadelphia reprint is of the size usually called duodecimo, although the paper is a little larger than that of the London edition.

I do not think there is any more to be said about the differences which exist between this so-called reprint and its London original. If we have to condemn Mr. Humphreys for deceiving his subscribers with regard to the first volume, we must credit him with great liberality in giving the second one for nothing. The surprising thing about the whole affair is that, notwithstanding the mingled obloquy and neglect with which the volume of 1798 was received in its native land, there should have been a demand for a reprint in America. I do not remember to have met with any indication in the published correspondence of either Wordsworth or Coleridge of their having become aware that the 'Lyrical Ballads' had been reprinted—an event which if it had been heard of at the time would have cheered them, and interested them not a little had the news reached them in later years.

J. D. C.

THE BATTLE OF HASTINGS.

Mr. T. A. Archer writes:—

"Will you allow me to correct by means of your columns two clerical slips that occur in my 'Battle of Hastings' in the current number of the *English Historical Review*?

"1. On p. 38 (ll. 17–18) I have incidentally quoted the *Quarterly* reviewer's words 'referring not to a palisade, but to the shield wall,' as though he had confined them to ll. 7815–6 of the 'Roman de Rou' only. He uses the expression when speaking of the *whole passage* (ll. 7815–26), not merely of these two lines.

"2. On p. 40 (ll. 30–2) I have accidentally written 'Wace' when I should, of course, have written 'William of Malmesbury.' The sentence should run thus: 'I need hardly say that I am quite guiltless of any special application of this theory to *William of Malmesbury* or any one else.'

"The MS. of my last few pages went astray in the confusion of Christmas week; consequently the later paragraphs of my paper had to be set up from a rough first draft and not from my revised copy.

"I may add that about two-thirds down p. 40 (l. 33) my revised copy contained the words '*It* [*i.e.*, the theory] *would not work*.' I should like to restore this sentence to its place—after the words 'conceived it,' and before the words 'may I not fairly hope,' &c. It is perhaps worth remarking that, in the body of my paper (p. 27, foot-note), 'Anselm,' Richard L's poet, should, of course, be 'Ambrose'; and on p. 35 (foot-note), 'Benedict of Ste. Maure, Geoffrey Gaimar,' &c., be' Benedict of Ste. Maure [or St. Maur],' &c."

M. MAXIME DU CAMP.

M. Maxime Du Camp, who died last week when he had just entered upon his seventy-third year (for he was born February 8th, 1822), was a man of letters to whom the gods were kind, and who had led a rather unusually varied and well-filled life of almost complete leisure. He was well off, his father, a surgeon of eminence, having died when Maxime was very young, and left him a sufficient fortune. In 1844 he set out for the East, and travelled for the best part of two years. On his return he devoted himself to the then young art of photography, by which, however, he was not so absorbed as not to find time to carry a musket in the "days of June." Then he returned to the East with a mission which enabled him to photograph freely, and on his return once more set up (in 1851) the *Revue de Paris*, a title again resuscitated but the other day (see p. 212). In its phase under Du Camp it lived for some seven years, and had the honour of publishing among other things 'Madame Bovary,' but its difficulties with the censorship of the Empire were not small. M. Du Camp, however, was a *persona grata* to the administration, though not exactly of the innermost Bonapartist literary circle. He was with Garibaldi in Sicily. Then, towards the end of the Empire, he planned a very elaborate work on 'Paris,' which began to appear in the year before 1870, and was completed in six volumes six years later. Only the downfall of Napoleon III. prevented M. Du Camp from entering the Senate, to which he was actually nominated in July, 1870. He subsequently took up a strong line of attack on the Commune, which, while it made him most unpopular with the Extreme Left in French politics, was thought to have facilitated his election to the Academy in 1880. Two years later appeared his well-known 'Memoirs,' in which certain of Flaubert's friends thought that the novelist (then just dead) was treated indiscreetly and unfairly, but which were, on the whole, widely and deservedly popular. His last book, a series of 'Thoughts on the Present State of France,' from the standpoint of a disillusioned, but not cynical septuagenarian, appeared last year. Besides the books mentioned, M. Du Camp occupied his long life and complete leisure with writing pretty continually, his other books being chiefly travels and art criticism. Although not exactly a great writer, he was master of a capital French style, and had a good deal both of taste and of justness of thought. But he was something of a "looker-on" both in life and in letters, both in politics and in other matters. And while this detached and *dilettante* attitude accounts perhaps for the irritation which he aroused from time to time, it no doubt accounts likewise for his not having attained a more distinct literary excellence.

Literary Gossip.

Sir Auckland Colvin, lately Lieutenant-Governor of the North-Western Provinces, is engaged on a biography of his father for Sir William Hunter's "Rulers of India" series. The Colvins are the only great Anglo-Indian family of which a father and son have governed the same Indian province. The present 'Life' will exhibit the inner working of Indian administration, from Mr. Colvin's appointment as private secretary to Lord Auckland, through the stirring times of Hardinge and Dalhousie, down to his death in Agra during the first disastrous months of the Mutiny of 1857. It will be entitled 'John Russell Colvin, last Lieutenant-Governor of the North-Western Provinces under the Company.'

Mr. Frank Harris has, it is understood, undertaken the editorship of the *National Observer*.

Mr. Lecky has been elected to fill the place on the committee of the London Library vacated by the death of Mr. W. Watkiss Lloyd.

Mr. Lang has been following up his recent study of "spooks," and Messrs. Longman are to publish for him a series of papers on 'The Cock Lane Ghost and Common Sense.' The contents of the volume may be judged from the headings of the chapters: Savage Spiritualism — Classical Spiritualism — Comparative Psychical Research — Haunted Houses—The Cock Lane Ghost—Hallucinations, Wraiths, and Ghosts—Crystal-gazing—Second Sight — Ghosts in Courts of Justice—A Modern Trial for Witchcraft—Presbyterian Ghost-hunters—The Logic of Table-turning—The Ghost Theory of the Origin of Religion. Mr. Lang is also going to issue a new volume of poems, 'Ban and Arrière Ban: a Rally of Fugitive Rhymes.' Mr. Maskelyne invites to his volume on 'Flats and Sharps,' which the same firm are to publish, "the attention of that majority spoken of by Carlyle, and which may be said to include all gamblers."

A conference was held at Oxford on Thursday to consider the question of Entrance Scholarships, and at Cambridge the Vice-Chancellor has summoned a meeting to discuss the same subject; so it is not impossible the two universities may take common action in the matter.

Mr. Poultney Bigelow will contribute to *Harper's Magazine* for April an article on 'The German Emperor's Crack Stud Farm and Hunting Forest at Trakehnen and Rominten in East Prussia.' The article will be illustrated by Mr. Frederic Remington from drawings made by the artist at the places described. Mr. Edwin A. Abbey will contribute to the same number of *Harper* nine illustrations for 'A Winter's Tale.' The accompanying comment on the comedy has been written by Mr. Andrew Lang.

Miss Laurence Alma Tadema, whose first book, 'Love's Martyr,' enjoyed a considerable success six or seven years ago, and who has published nothing since, has completed a second novel. It is entitled 'The Wings of Icarus,' and will shortly be issued by Mr. Heinemann.

'The English Senate' is the title which Mr. George W. Smalley has given to an article on the House of Lords which will appear in *Harper's Magazine* for April.

The new volume of "The Canterbury Poets," which will be published towards the end of April, is to be an anthology of nature poems, edited by Mrs. E. Wingate Rinder. Unlike most compilations of the kind, it is to consist, not of a series of merely descriptive pieces, but of complete poems, interpretative rather than descriptive. Mrs. Wingate Rinder's idea has been favourably received, and she has already secured the assistance of many writers of note. The selections are to be from the writings of living poets only, as the aim of the anthology is to exemplify the nature poetry of "the later Victorians."

The volume which will follow Mr. William Sharp's 'Vistas' in "The Regent Library" of Mr. Frank Murray, of Derby, will appeal more particularly to those who are interested in that Celtic renascence of which as yet the ablest exponents have been Irish. 'Pharais: a Romance of the Isles,' by Miss Fiona Macleod, deals with a strange and tragic episode, the scene of which is laid among the remote and unfamiliar outer isles lying betwixt the Hebrides and the comparatively well-known islands close to the mainland. 'Pharais' will be published about the end of March.

It is proposed to perpetuate the memory of the late Mr. Henderson, who for many years had been the manager of the business

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of Messrs. Blackwood & Sons, of Edinburgh, by a memorial, the form which it is to take to be decided by a committee which has been appointed to discuss the matter.

The complete lecture by the late Mr. Lowell on 'Imagination,' hitherto only partially published in a newspaper report, will be printed in the March number of the *Century*.

A Society of Education, for social intercourse and the discussion of educational and literary questions, is to be formed at King's College, chiefly for the benefit of the Queen's scholars, past and present, of whom the College receives a large number in the Arts Department. Mr. Victor Plarr will read a paper at the inaugural meeting on 'Education and Superstition.'

Messrs. Longman have in the press a 'History of Marriage, Jewish and Christian, in Relation to Divorce and Certain Forbidden Degrees,' by the new Dean of Lichfield, Dr. Luckock.

Messrs. Bliss, Sands & Foster have arranged with the editor of "A Son of the Marshes" and with Prof. Boulger for the joint production of twelve volumes, to be entitled 'The Country Month by Month.' The first issue will appear on March 1st, and will be descriptive of that month.

Mr. Elliot Stock will publish immediately, uniform with the "Book-lover's Library," 'First Editions of American Authors,' a manual for book-lovers, edited by Mr. H. Stuart Stone.

Padre Cozza-Luzi, sub-librarian, has just discovered in the Vatican collection a MS. of the 'Divina Commedia' of Dante, with miniatures of 1450. The work will probably be published with phototype reproductions of the miniatures.

A volume of 'Literary Papers,' consisting of lectures and addresses on various subjects, by the late Mr. John Lovell, formerly editor of the *Liverpool Mercury* and founder of the Press Association, is preparing (under the editorship of his daughter) for publication by Mr. Howell, of Liverpool.

From March 24th to 31st there is to be an important "Versammlung deutscher Historiker" in Leipzig. One business before the assembled historians will be the projected issue of a new edition of the Spruner-Menke atlas, especially with reference to the "Gau-Karten." Prof. Jäger, of Cologne, is to speak on the place of ancient history in the education of the modern scholar. There is also to be a report and discussion upon the present state of the German local historical societies and their publications.

Prof. Joh. von Dümichen, the Egyptologist, died at Strasbourg on February 7th. He was born in 1833 at Weisskolz, in Silesia, and studied theology and philology at Berlin and Breslau from 1852 to 1855. From 1859 to 1862 he returned to Berlin to pursue his Egyptological studies under Lepsius and Brugsch. In the latter year he made his first journey into Egypt, Nubia, and the Sudan, returning in 1865. In 1868 he started upon a second journey. At the foundation of the German University in Alsace, Dümichen was nominated to the Chair of Egyptology. In 1875–76 he spent a great time in Egypt in order to complete the researches begun during his earlier journeys. He was a personal friend of the late Emperor Friedrich, whom he accompanied to the opening of the Suez Canal. A list of his works on the geography, inscriptions, architecture, and history of ancient Egypt would fill a column of this paper.

The only Parliamentary Paper likely to interest our readers this week is Royal Commission on Labour, Indexes, Vol. III., Glossary of Technical Terms used in Evidence, &c. (10*d*.).

SCIENCE

SCHOOL-BOOKS.

Euclid, Books I. to VI. With Notes and Exercises. By Daniel Brent, M.A. (Rivington, Percival & Co.)—It is not easy to introduce anything original into Euclid's Elements, yet Mr. Brent's painstaking work differs considerably from the general run of text-books. Whether its special characteristics are, on the whole, improvements is a question about which teachers will probably disagree. For ourselves, we are inclined to think that the author has erred on the side of over-refinement. The arrangement of each demonstration has a certain mechanical look about it, which, we fancy, would be more likely to repel than to attract the beginner. We are also of opinion that practical teachers, who have, above all things, to think of examinational requirements, will not appreciate the long demonstrations, in their full syllogistic form (with major premise, minor premise, and conclusion), which Mr. Brent has given of the first fifteen propositions—in addition, however, be it said, to the customary demonstrations.

A Short Course in the Theory of Determinants. By Laenas Gifford Weld. (Macmillan & Co.)—Of this work it is sufficient to say that we think it has accomplished its modest aim of presenting the theory of determinants in the "simplest possible manner" for beginners. It lays claim to, and merits, no other praise.

Statics and Dynamics. By C. Geldard, M.A. (Longmans & Co.)—We find no great difference between this text-book and the many on the same subject which have preceded it from other authors. It is intended mainly for students preparing for elementary public examinations, such as the London Matriculation, the Sandhurst and Woolwich "Further," &c. The book is well arranged, fairly supplied with appropriate examples, and, we have no doubt, will sufficiently meet the needs of the numerous class for whom it has been written.

A B C Five-figure Logarithms for General Use. By C. J. Woodward, B.Sc. (Simpkin, Marshall & Co.)—A few years ago the author published a similar work, but containing mantissæ of numbers only. We then suggested to him the advisability of extending his happy index-design to logarithms of sines, cosines, &c. In the present handy little manual this suggestion has been carried out. By means of the lateral index the calculator can immediately open the book at the right page when the logarithm sought is that of a number; and when the required logarithm is that of a trigonometrical function, he can at once open either at the right page or very near it. We know of no tables so convenient for the ordinary every-day calculations of engineers, surveyors, and practical mathematicians generally.

ASTRONOMICAL NOTES.

Two more small planets were discovered by M. Charlois at Nice on the night of the 29th ult., probably raising the whole number known to 384. No. 344, discovered by the same astronomer on the 15th of November, 1892, has received the name Desiderata.

The *Nautical Almanac* has recently been issued for 1897. The contents and arrangement are the same generally as those of the preceding year, the plan, then initiated, of publishing a separate "Part I." (containing such data as are more particularly required for navigational purposes) being also continued. An appendix gives the approximate places for the beginning of 1900 of 834 zodiacal stars which have been selected for use in the *Nautical Almanac*, the object being principally to obtain very accurate places of these stars from observations made on a uniform system. The only special phenomena in 1897 will be two annular eclipses of the sun, on February 1st and July 29th, neither of which will be visible in any part of Europe.

The Arago Medal of the Paris Academy for last year was awarded to two American astronomers—Prof. Asaph Hall, for his discovery (which had already been honoured by the Lalande Prize) of the two satellites of Mars in 1877, and Prof. Barnard, for his discovery of the small interior satellite of Jupiter in 1892. In reference to the latter the *Comptes Rendus* calls attention to the correspondence of the distance of this from Jupiter to an empirical law, developed by M. Gaussin in 1880, according to which the distances of the planets from the sun and those of the satellites from their primaries can be expressed by a formula in which certain numbers have to be determined for each system, in which they are then constant. According to this the Galilean first satellite of Jupiter is the third in order of progression, and Prof. Barnard's discovery nearly corresponds to the first place, so that it would appear probable that there is a second still smaller (or at any rate more difficult to see) beyond it. The nearest known satellite of Uranus (Ariel) occupies the fifth place in M. Gaussin's progression, pointing to four others revolving nearer the planet. Several gaps exist in the series formed for Saturn; and with regard to the planets, the so-called law fits them in continuously, but makes Mercury the eighth in order of progression, so that, although M. Gaussin cautiously remarks, "Cela ne veut pas dire qu'il doit exister sept autres planètes plus rapprochées du soleil," this is, of course, suggested.

SOCIETIES.

Royal.—*Feb.* 8.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Further Observations on the Organisation of the Fossil Plants of the Coal Measures: Part I., Calamites, Calamostachys, and Sphenophyllum,' by Prof. W. C. Williamson and Dr. D. H. Scott,—and 'Researches on the Germination of the Pollen Grain and the Nutrition of the Pollen Tube,' by Prof. J. R. Green.

Geographical.—*Feb.* 12.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Sir P. Anderson, Sir C. Euan Smith, Rear-Admiral F. K. Van der Muelen, Capt. H. C. Howard, Capt. F. E. G. Skey, Dr. G. S. Robertson, Messrs. C. A. A. Barnes, W. H. Brittain, G. B. Chace, W. S. Desborough, J. E. Hall, C. Heape, G. Ormsby, H. J. Pearson, H. W. Smyth, and J. Weston.—The paper read was 'Johore,' by Mr. H. Lake.

Geological.—*Feb.* 7.—Mr. W. H. Hudleston, President, in the chair.—Messrs. A. Alcock, W. W. King, and S. S. Platt were elected Fellows.—The following communications were read: 'On some Cases of the Conversion of Compact Greenstones into Schists,' by Prof. T. G. Bonney,—and 'The Waldensian Gneisses and their Place in the Cottian Sequence,' by Mr. J. W. Gregory.

Society of Antiquaries.—*Feb.* 8.—Mr. A. W. Franks, President, in the chair.—Sir J. C. Robinson exhibited a number of palæolithic and neolithic implements found at Lee-on-the-Solent.—Mr. A. S. Murray read a note on a small Greek bell found at Thebes, with a dedicatory inscription by one Pyrrhias to the god Cabeirus and a boy, which he thought might be of some use in the future

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elucidation of the complex and difficult subject of the Cabeiri.—Mr. Payne read a paper on the discovery of the Roman walls of Rochester, in which he showed that, despite the opinions expressed by Mr. Roach Smith, there could be no doubt that large portions of the existing remains of the city wall were of Roman date. Detached pieces remained along the whole line of the north wall; Roman masonry formed the base of the east wall; the rounded south-east angle was entirely Roman and still standing to a considerable height; a long piece of core remained in the Deanery garden, and beyond it a fine length formed the division between the Norman cloister and frater of the priory; and, lastly, it could be seen beneath the early Norman river wall of the castle built by Bishop Gundulf. Mr. Payne further described the foundations of two other walls—a Norman one found by Mr. Hope in 1886, and another further south, lately traced by probing, doubtless built by Henry III. in 1225–6.

British Archæological Association.—*Feb.* 7.—Mr. A. Wyon in the chair.—It was announced by Mr. Loftus Brock that an invitation had been received from the Lord Mayor of Manchester for the Association to hold this year's congress in that city, and that the invitation had been accepted.—Mr. C. Davis described some finds of prehistoric stone implements near Auckland, New Zealand, and exhibited two examples.—The Rev. J. B. Lewis reported the existence of an early font at Toller Porcorum Church, Dorset, which he supposes to have been a Roman altar.—Mr. Barrett described a mediæval column now in a cellar at Castle Hedingham.—Dr. Fryer rendered a description of the casting of the bells of Llantrisant Church, South Wales, in the tower of the church in 1718.—This led to a discussion with respect to the casting bells on the spot by various itinerant bell founders, and many instances were reported. Among these, Mr. E. Way described the Bell Pit Field at Templeton, near Tiverton, where the church bells are believed to have been made.—A paper on ecclesiastical antiquities was then read by Mr. A. Oliver, illustrated by an exhibition of many examples of crucifixes and other objects of varying dates, indicating much diversity of design; various positions of the Saviour's head were shown, and in one example both hands were placed over the head. Some of the crosses were made to open to contain relics, and an example found in the Minories had three cherubs' heads at the extremity of each arm of the cross. Among the examples was an elegant pax of fourteenth century date, in a framework a century or two later.—The second paper described an antiquarian tour in East Anglia, made by Mr. T. C. Hughes. Many of the lesser known churches of the district as well as others famous for their architectural beauty were described.

Archæological Institute.—*Feb.* 7.—Mr. E. Green in the chair.—Mr. R. W. Taylor exhibited and described a small coffer or box of stamped leather work of the early part of the fifteenth century. The top of the cover is richly ornamented with a floriated scroll of great beauty, the groundwork being pounced. The box was probably made for deeds, and still holds some, but of much later date.—Mr. C. T. Davis exhibited a rubbing of the little known brass at Aberdeen to Dr. D. Liddell, 1613. It is a foreign example, measuring 5 ft. 5 in. by 2 ft. 10½ in., and is valuable in that the accounts for the making, carriage, and setting are preserved amongst the town accounts. From the same source the maker's name appears to be Jaspert Brydegrowme of Antwerp.—Mr. M. Stephenson exhibited and shortly described an almost complete collection of rubbings of brasses from the county of Surrey. These numbered about 130, without counting the inscriptions only.

Zoological.—*Feb.* 6.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during January.—Mr. Sclater exhibited a fine mounted specimen of the river-hog of Madagascar from the Tring Museum, and pointed out that three distinct species of this well-marked genus of Suidæ were now known to occur in the Ethiopian region. A communication from Mr. Last gave an account of the habits of this animal as observed in Madagascar. Mr. Sclater also exhibited a stuffed specimen of the white-billed great Northern diver (*Colymbus adamsi*) from Norway, and made remarks on the distribution of the species, and on its interest as occasionally occurring on the British coast.—Mr. F. E. Beddard gave an account of the development of the tadpole of an African frog (*Xenopus lævis*), as observed in specimens of this batrachian hatched and reared in the Society's gardens.—Mr. C. W. Andrews gave an account of some remains of the extinct gigantic bird (Æpyornis) which had been recently received at the British Museum from several localities in Madagascar. These were referred to three species—*Æ. muelleri*, *Æ. medius*, and *Æ. titan*, the last being of larger size than even *Æ. maximus*. Another set of remains showed differences which might eventually prove to be of generic importance, and were, perhaps, referable to the newly established genus Muellerornis.—The Marquis of Hamilton made some observations on the antelopes met with by him during a recent excursion from the Pungue along the coast northwards towards the Zambesi.—Papers were read: by Prof. Howes, on synostosis and curvature of the spine in fishes, with especial reference to the common sole,—by Mr. M. Barkley, on the antelopes of the Pungue Valley, East Africa, as observed by him during a recent hunting expedition in that district,—and by Mr. O. Thomas, on a new species of bat of the genus Stenoderma from Montserrat, West Indies, proposed to be called *S. montserratense*. This bat was stated to be very injurious to the cacao plantations in that island.

Entomological.—*Feb.* 7.—Capt. H. J. Elwes, President, in the chair.—The President announced that he had nominated Lord Walsingham, Prof. E. B. Poulton, and Col. C. Swinhoe Vice-Presidents for the session 1894-95.—Mr. W. F. Baker, Mr. P. M. Bright, Prof. L. C. Miall, and Mr. E. Wilson were elected Fellows.—Mr. Jenner-Weir exhibited, on behalf of Mr. J. M. Adye, a specimen of *Plusia moneta*, Fabr., which had been captured at Christchurch, Hants, and remarked that this species, which had been found in this country for the first time so recently as June, 1890, was apparently becoming a permanent resident here, as it had been since taken in several of the southern counties. He also remarked that *Aconitum napellus*, on which the larva fed, though rare in England as a wild plant, was very common in gardens. Mr. Jenner-Weir also exhibited a nearly black specimen of *Venilia macularia*, L., the yellow markings being reduced to a few small dots.—Mr. H. H. Druce exhibited a female specimen of *Hypochrysops scintillans*, lately received by him from Mioko, New Ireland. He said that only the male of this species had been as yet described.—Mr. F. Enock exhibited and made remarks on a nest of the British trap-door spider, *Atypus piceus*, recently found near Hastings by Mrs. Enock.—Prof. W. F. H. Blandford stated that he had recently obtained an additional species of Scolyto-platypus from Japan, which, though closely allied to the species he had formerly described, showed a very distinct modification of the male prosternum.—Mr. M. Jacoby exhibited and remarked on a specimen of *Leptispa pygmæa*, Baly, which was doing much injury to sugar-cane in the Bombay Presidency.—Mr. G. C. Champion said he had found an allied species on bamboo.—Dr. F. A. Dixey read a paper—which was illustrated by the oxyhydrogen lantern—entitled 'On the Phylogeny of the Pierinæ as illustrated by their Wing-Markings and Geographical Distribution.'—A long discussion ensued, in which the President, Col. Swinhoe, Messrs. Salvin, Jacoby, Jenner-Weir, Hampson, and Kenrick took part.—Dr. T. A. Chapman read a paper entitled 'Some Notes on those Species of Micro-Lepidoptera whose Larvæ are External Feeders, and chiefly on the Early Stages of *Eriocephala calthella*.'—Mr. Hampson and the President made some remarks on the subject of the paper.—Mr. H. H. Druce read a paper entitled 'Description of the Female of *Hypochrysops scintillans*, Butl.'—The Rev. Dr. Walker communicated a paper, by Mr. R. H. F. Rippon, entitled 'Description of a Variety of *Ornithoptera* (*Priamoptera*) *urvilliana*.'

Society of Arts.—*Feb.* 12.—Dr. C. Le Neve Foster in the chair.—Prof. Clowes delivered the fourth and concluding lecture of his course of Cantor Lectures, 'On the Detection and Estimation of Inflammable Gas and Vapour in the Air.'

Feb. 13.—A meeting of the Applied Arts Section was held, at which a paper 'On Modern Developments of Illustrated Journalism' was read by Mr. H. Townsend.

Feb. 14.—Mr. W. H. Preece in the chair.—A paper 'On the St. Pancras Electric Light Installation' was read by Prof. H. Robinson, in which a full account was given of the important work as carried out by him on behalf of the Vestry of St. Pancras.—A discussion followed.

Society of Engineers.—*Feb.* 12.—Mr. W. A. McIntosh Valon, President for 1893, first occupied the chair, and presented the premiums awarded for papers read during his year of office, viz., the President's Gold Medal to Prof. V. B. Lewes, for his paper on 'Gas Substitutes'; the Bessemer Premium to Mr. R. N. Boyd, for his paper on 'Collieries and Colliery Engineering'; a Society's Premium to Mr. E. G. Mawbey, for his paper on the 'Leicester Main Drainage, &c.'; and a Society's Premium to Mr. R. Carey, for his paper on 'Hydraulic Lifts.'—Mr. Valon introduced the President for the present year, Mr. G. A. Goodwin, to the meeting, and retired from the chair.—The President, having taken the chair, delivered his address.

Mathematical.—*Feb.* 8.—Mr. A. B. Kempe, President, in the chair.—Miss E. Lees, Mr. F. W. Hill, and Major Hippisley were elected Members, and Miss Lees was subsequently admitted into the Society.—The President announced the recent decease of Mr. W. Racster, for many years a colleague of Prof. Sylvester at Woolwich, and of Mr. W. Paice, for twenty-two years an assistant master in University College School. Mr. Paice was the author of a small, but sound, elementary work, entitled 'Energy and Motion.' On the death of his colleague, the Rev. W. S. Moses, he succeeded that gentleman as the editor of *Light*.—At the request of Lord Kelvin, and by the permission of the Council, Mr. J. J. Walker exhibited and described Lord Kelvin's models of his "Tetrakaidekahedron."—An interesting discussion followed, in which Messrs. S. Roberts, Forsyth, Macmahon, Cunningham, Elliott, and the President took part.—Abstracts were communicated of the following papers: 'On a Class of Groups defined by Congruences,' by Prof. W. Burnside,—and 'Some Properties of the Uninodal Quartic and Quintic having a Triple Point,' by Mr. W. R. W. Roberts.

Physical.—*Feb.* 9.—*Annual General Meeting.*—Prof. A. W. Rücker, President, in the chair.—The annual report of the Council was read by the President.—Dr. Atkinson read the Treasurer's report and also an obituary notice of the late Prof. Tyndall.—The following gentlemen were elected to form the new Council: *President*, Prof. A. W. Rücker; *Vice-Presidents*, Mr. W. Baily, Major-General E. R. Festing, Prof. J. Perry, and Prof. S. P. Thompson; *Secretaries*, Mr. H. M. Elder, Mr. T. H. Blakesley, and Mr. E. Hill; *Treasurer*, Dr. E. Atkinson; *Demonstrator*, Mr. Vernon Boys; *Other Members of Council*, Mr. S. Bidwell, Dr. W. E. Sumpner, Prof. G. Fuller, Mr. J. Swinburne, Mr. J. Stoney, Mr. R. E. Baynes, Prof. G. M. Minchin, Mr. L. Fletcher, Prof. Henrici, and Prof. S. Young.—At an ordinary science meeting, then held, Mr. O. G. Jones read a paper 'On the Viscosity of Liquids,' and exhibited the apparatus used in his experiments.—Prof. Everett, in a written communication, suggested that the motion of the liquid spheres be checked by using beads of quartz or glass.—Lord Rayleigh pointed out in a letter that the formula employed related to a solid sphere, and thought it not legitimate to use it for liquid spheres.—Mr. Watson, Dr. Sumpner, Mr. Blakesley, Prof. Perry, and Mr. Boys took part in the discussion; so did Prof. S. P. Thompson, Dr. C. V. Burton, Mr. Trotter, and the President.—Mr. Jones replied.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 4.—'Sculpture,' Mr. A. S. Murray.
— London Institution, 5.—'English Bards of the Welsh Marches,' Mr. I. Gollancz.
— Hellenic, 5.—'A Reconstruction of the Chest of Cypselus,' Mr. H. S. Jones.
— Surveyors' Institution, 8.—Adjourned Discussion on 'The London Streets and Buildings Bill (1894) of the London County Council.'
— Aristotelian, 8.—'The Conception of the Soul in Plato and Aristotle,' Mr. B. Bosanquet.
— Society of Arts, 8.—'The Decorative Treatment of Artificial Foliage,' Lecture I., Mr. H. Stannus. (Cantor Lecture.)
— Victoria Institute, 8.—'The Physical Conception of Nature.'
— Bibliographical, 8.—'Censorship and Jewish Literature,' Rev. A. Lowy.
Tues. Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Statistical, 7½.—'Ocean Highways: their Bearing on the Food and Wages of Great Britain,' Right Hon. Lord G. Hamilton.
— Society of Arts, 8.—'The Arts and Industries of Belgium and the Antwerp Exhibition, 1894,' M. E. Sève.
— Civil Engineers, 8.—'Forging by Hydraulic Pressure,' Mr. R. H. Tweddell.
— Zoological, 8½.—'Method of preserving certain Invertebrata for Museum Exhibition,' Dr. H. W. Shufeldt; 'Collection of Land-Shells from the Samui Islands, Gulf of Siam,' Dr. O. F. von Moellendorff; 'List of the Hemiptera Heteroptera of the Families Anthocoridæ and Ceratocombidæ collected by Mr. H. H. Smith in the Island of St. Vincent, with Descriptions of New Genera and Species,' Prof. P. R. Uhler.
Wed. Geological, 8.—'Relation of the Basic and Acid Rocks of the Tertiary Volcanic Series of the Inner Hebrides,' Sir A. Geikie; 'Note on the Genus Naiadites, as occurring in the Coal-Formation of Nova Scotia,' Sir J. W. Dawson.
— Society of Arts, 8.—'Electric Signalling without Wires,' Mr. W. H. Preece.
— Meteorological, 8.—'Temperature, Rainfall, and Sunshine of Las Palmas, Grand Canary,' Dr. J. C. Taylor; 'Report on the Phenological Observations for 1893,' Mr. E. Mawley; 'Comparative Observations with Two Thermometer Screens at Ilfracombe,' Mr. W. Marriott.
— Folk-lore, 8.—'St. Nicholas Artemis,' Prof. E. Anichkov; 'Gipsy Fairy Tales from Roumania,' Rev. Dr. Gaster; 'Ghostly Lights,' Mr. M. J. Walhouse.
— Microscopical, 8.—'*Zooxenus chappuisii*, a Gall-producing Copepod,' Prof. G. S. Brady.
— British Archæological Association, 8.—'Riding Skimmington and Riding the Stang,' Mr. C. H. B. Farrell; 'Stained Glass at Lambourn, Berks,' Dr. A. C. Fryer.
Thurs. Royal Institution, 3.—'The Past and Future of Mountain Exploration,' Mr. W. M. Conway.
— Royal Academy, 4.—'Sculpture,' Mr. A. S. Murray.
— London Institution, 7.—'Opera: its Evolution and Present Tendency,' Mr. L. Mountain.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Electrical Engineers, 8.—'Method of testing the Magnetic Qualities of Iron,' Mr. G. Kapp; 'Note on Parallel Working through Long Lines,' Mr. W. M. Mordey.
— Antiquaries, 8½.—'Spanish Chasuble of Fifteenth Century Work,' Mr. S. Montagu; 'Palimpsest Brass of Sir Anthony and Dame Fitzherbert in Norbury Church, Derbyshire,' Mr. E. Clarke.

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Fri. United Service Institution, 3.—'Machine Guns with Cavalry,' Lieut. W. Amstrother Thomson.
— Physical, 8.—'Method of determining Refractive Indices,' Mr. Littlewood; 'New Electrical Theorem,' Mr. T. H. Blakesley; 'The Attachment of Quartz Fibres,' Prof. C. V. Boys.
— Royal Institution, 9.—'Transformations of Electric Currents,' Prof. S. P. Thompson.
— London Amateur Scientific.—Annual General Meeting.
Sat. Royal Institution, 3.—'Light, with Special Reference to the Optical Discoveries of Newton,' Lord Rayleigh.
— Botanic, 8.—Election of Fellows.

Science Gossip.

The Council of the Meteorological Society have arranged to hold at 25, Great George Street, from April 10th to 20th, an exhibition of instruments, photographs, and drawings relating to the representation and measurement of clouds.

According to the resolution passed at the last session in Washington, the sixth International Geological Congress is to be held in Zurich from August 29th to September 2nd. In addition to the general meetings, special sessions have been arranged for the following departments—general geology, stratigraphy and palæontology, mineralogy and petrography. Two geological excursions, each of thirteen days' duration—one in the Jura and the other in the Alps—are also planned. Both parties are to meet in Lugano, where the Congress will be closed on September 16th. The business part of the two journeys is in the hands of a firm at Lausanne. The scientific part of the tours will be under the conduct of Profs. Renevier and Golliez, both of Geneva, assisted by local geological experts. The details of each tour have been published. There will also be a series of ten smaller geological excursions on foot.

Messrs. Macmillan & Co. will publish immediately a 'Handbook of Gold-Milling,' by Mr. Henry Louis, whose object is to provide technical instruction for millmen and also practical guidance for managers and managing directors of gold mines. The science of gold-milling has only lately obtained full recognition, and this is the first attempt to state it in a clear and concise form.

Messrs. Macmillan & Co. are about to publish a volume of 'Essays in Historical Chemistry,' by Prof. Thorpe. Consisting mainly of lectures and addresses given at various times during the last twenty years, the essays are now put together with the object of showing how the labours of some of the greatest masters of chemical science have contributed to its development. Among the chemists dealt with are Boyle, Priestley, Cavendish, Lavoisier, Faraday, Dumas, and Mendeleef.

Major Arthur Glyn Leonard, late 2nd East Lancashire Regiment, has written a monograph on 'The Camel, its Uses and Management.'

Theodor v. Middendorf, known as the explorer of Northern and Eastern Siberia between 1842 and 1844, and in 1873 of Ferghana, died near Dorpat, on the 28th of January, in his seventy-seventh year.

Herr E. Hanslick, the well-known Austrian musical critic, thus writes of Prof. Billroth, the famous physician whom we have so lately lost. It has just appeared in the February number of the *Rundschau*, in which journal this author's reminiscences are being published:—

"I could name no personage, certainly no one who had come from North Germany, who enjoyed so general an honour and love as Billroth. This was unmistakably shown when he was so ill in the beginning of 1887. From the earliest morning to late at night crowds surrounded his house for news. Every newspaper published twice daily a bulletin on the state of his health, which was eagerly looked for. For many days Billroth was looked upon as a lost man. I became enraged when people came out with the expression, 'What a loss for science!' What does science trouble me? It can look after itself. Even better physicians may appear. But the man Billroth! As a man, even without his medical art and science, he can never have his equal; such a one can never appear again. Fortunately what was feared did not happen. Billroth was saved by his energetic nature and by splendid nursing. Vienna overflowed with announcement of the most joyous feelings of thankfulness. Billroth soon took up his labours with double zest. Years have not lessened his strength, nor disturbed his spirit, nor weakened his sensibility for all that is beautiful and great; they have only made him gentler and more amiable." How sad to think that before these lines appeared in print their subject was no more!

FINE ARTS

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Fifth Notice.—Dutch Pictures.)

Although as numerous as usual, the contents of Gallery II. are not, as a whole, nearly up to the high standard of former years. However, two rarities, an Ochterveldt and a Vermeer (Jacob, not Jan as the Catalogue has it), although neither of them is a first-rate specimen of the master it represents, impart a peculiar interest to the collection, and may serve to fix the gathering in the memory of the connoisseur.

We begin with the figure pictures, and this brings to the front Mr. Joseph's Ochterveldt just mentioned, a Metsu-like interior called *A Singing Practice* (No. 50). The party consists of a lady, wearing the white dress the artist was so fond of, and standing at a spinet; another lady, in whose dress appears the peculiar pure cherry red he was also partial to, holding a music-book; and other persons behind. The chiaroscuro and colour, the harmony and brilliancy of the light, the crispness and firmness of the touch, and the exquisite pencilling (which we prefer even to Metsu's) of the satin skirts of both ladies, combined as they are with the stereoscopic solidity of the whole work, are worthy of the closest attention, although the picture is not free from the hardness which characterizes all the Ochterveldts that we have seen. So rare are Ochterveldt's works that they were quite unknown at the British Institution, and only three have been exhibited at the Academy. The best of these is Capt. Hankey's 'Joyful Tidings,' which was No. 84 in this room in 1885. 'A Girl playing on a Harpsichord,' which was No. 74 here in 1872, was not superior to Mr. Joseph's picture. Mr. John Walter has a very good one of 'A Girl tickling a Sleeping Cavalier with a Feather,' which was at Manchester in 1857. He may like to refer to Smith's description of his picture under "Terburg," No. 43. There is a capital Ochterveldt at Dresden, numbered 1681. Ochterveldt generally dated his pictures; the undated have, doubtless, been allotted to his master Metsu; some, perhaps, bear the name of Mieris, or even that of De Hooghe.

Naturally enough, D. Teniers II. is as frequently represented at the Academy as Ochterveldt is rarely. *Interior of a Guard-room* (52), which Mr. Wertheimer has lent, is a moderately good Teniers, no doubt by the man under whose name all the so-called Tenierses pass, as "D. Teniers F." is written on a box in the front. Many of its elements resemble Smith's No. 435, said to be at the museum at Lyons, in which, as in other Tenierses, the group of St. Peter delivered from prison, here placed in the background, likewise occurs. The painter's satiric temper expressed itself in this quaint and, to all appearance, whimsically chosen incident; at least three examples of it are known. A very similar design occurs at Knowsley as No. 38 in Mr. Scharf's catalogue, and we described it in "The Private Collections of England"; another, still more like that before us, but painted on copper, is, or was, at Knole. Yet another was not long since at the Academy. There is one—without the angel or St. Peter, and smaller than No. 52—at Dresden; and Smith's 433, containing the apostle and his deliverer, was sold in 1815, and, as it fetched 330 guineas, it must have been a good one. The Lyons picture is most of all like Mr. Wertheimer's.

Next to the single Teniers of the year hangs Terburg's *Smoker* (53), a three-quarters-length figure of a man in a black jacket and cap, lighting his pipe at a chafing-dish—a fine broad study, rather warmer than usual, but marked by an exceptional brownness, and a first-rate illustration of the master's method of arranging masses of tone and strong tints of no great brightness. Otherwise it does not remind us of Terburg, nor is it mentioned in the catalogues. A much more important example is Jan Steen's *Saying Grace* (58), which is signed and dated 1660, a valuable member of Mr. C. Morrison's collection. It was No. 54 here in 1879, and is Smith's No. 185. Smith says it was imported by Mr. Chaplin in 1831. A much larger picture, with more figures, of the same subject, was lent to the Academy (as No. 69) in 1889 by the Duke of Rutland; and Col. Fitzgibbon exhibited at the British Institution No. 26, a smaller picture of 'A Boy saying Grace.' No such picture as this is mentioned in the copious catalogue of Heer T. van Westrheene, 1856. Nevertheless it belongs to Steen's best time, it is unusually pure and limpid, almost as warm, soft, and harmonious as a De Hooghe, and especially acceptable on account of the *naïveté* of the faces, the richness of the colouring, and the simplicity of the design. The child lies in the matron's lap, and is made distinct in the cool silvery light reflected on its figure. The verses in Dutch written on the tablet are a free adaptation of Proverbs xxx. 8. Among the noteworthy elements of the design are the table implements, the bell in the frame overhead, the articles hanging on the walls, and the dresses of the family. The next Jan Steen comes from Buckingham Palace. It is well known as *The Violin* (84), and, under the title 'Music and Gaming,' is Smith's No. 88. That writer, following popular tradition, as he was apt to do, declares that the "jovial fellow" who is playing on the violin is Steen himself. Such a face as this may possibly represent Steen's idea of his own looks, but no accepted portrait of him justifies the opinion. Heer van Westrheene, a great authority on the artist, gave the name 'Une Compagnie joyeuse' and the number 55 to this work in his catalogue, and repeated what Smith said about the likeness. Mrs. Jameson said the same thing, while she added that the picture is "very harmonious in the composition," which is a phrase we fail to understand. Perhaps it really meant nothing in particular; but probably it is a confused version of Sir Joshua's dictum that "Steen has shown the greatest skill in composition and management of light and shadow." Nagler and Waagen admired it, and Smith added that his number 88 was sold at Amsterdam in 1762, with the collection of M. Wierman, for 47*l.*, sold again in 1809 for 130*l.*, and finally for 145 guineas by Michael Bryan, probably to the Prince Regent, who was then forming the Carlton House Gallery, which is now included in the private collection of Her Majesty. With the Carlton House pictures it was at the British Institution in 1826 and 1827, under the title of 'A Dutch Merry-Making.' Heer van Westrheene challenged Smith's identification of the 'Compagnie joyeuse' with the picture sold at the Wierman sale, and he quoted prices very different from the above. It contains eleven figures, executed in what Reynolds called the "strong, manly style of painting, which might even become the design of Raffaelle." The brown tone which many critics have remarked is more predominant than usual in Steens; equally unfrequent are the lightness, firmness, and crispness of the touch, while nothing can surpass the animation, truth, and variety of the figures and faces. The figure of the woman in the blue dress, at whom the musician is looking, is most lifelike. The intense naturalism of the whole work is worthy of Steen's best time, and highly characteristic

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of his prodigious individuality. The details of this picture are, like those of No. 58, worth studying: the bell frame like a birdcage hanging over the table, the implements on the table, the crockery on the walls and floor, and that assembly of odds and ends with which Dutch farm kitchens were then and are still crowded. The *Dutch Family Merry-Making* (87), lent by the Corporation of Glasgow, is not to be compared with the Queen's picture. We need only mention, in order to call attention to them, the other Steens in this gallery: they are Mr. Joseph's luminous and spirited *Glass of Wine* (88), which is rich in character; and Mr. Montagu's *Interior with Figures* (94).

Eeckhout's *Portrait of a Man* (64) is so representative of that accomplished pupil of Rembrandt that it may be used as a sort of touchstone for distinguishing his works from Rembrandts. There is but the semblance of vigour in the rendering of this man's face; his eyes, unlike those of a Rembrandt portrait, have no speculation in them, nor any thought, so to say, behind them; there is little more than acquired habit or the trick of a school in the touch of the brush before us, while, the conventions of Rembrandt's workshop apart, the style of this picture is flat and weak. A characteristic yellowness, quite different from the yellowness of Bol and Dou, prevails, and suffices to convince the connoisseur at the first glance that the work is by Eeckhout. Most characteristic are the emptiness of the forms and a certain vagueness which bespeaks a facile but rather nerveless hand. Arent de Gelder, whose work is seldom seen here, was responsible for *Bathsheba asking King David to appoint Solomon his Successor* (66), of which it may be said that, while it has some merits, its best use now is to illustrate the difference between the powers of a pupil of Rembrandt and those of Rembrandt himself—a difference which was distinctly due to the want of insight and strength in the younger man. Miereveld's *Portrait of a Lady* (69) is not a first-rate example. The face is rather weakly executed, hard, and mechanical, and is only interesting as the work of a noteworthy artist, but it may have been rubbed.

Mr. Walter's *Garden Scene* (80) is a first-rate De Hooghe, and is a wonderfully charming illustration of the quaint beauty and restfulness of Dutch life during the later half of the seventeenth century, when, after terrible troubles and sacrifices, the freedom of the nation was secured. The place is a garden in front of a pavilion of sun-eaten brick, such as Pieter loved to paint in all its depth of redness, with its overlying lichens and trails of many coloured mosses that had ripened to seed during the summer, which has just given way to that autumnal glow that gives splendour to the flowers, and deeper hues to the grass and the finely massed foliage of the mid-distance. The cavaliers and ladies in their stiff but sumptuously coloured attire are the grandchildren of those who fought Alva and Requesens; their fiercest combats at home are confined to the game of ninepins which absorbs the chief figures who are not, like the lady and gentleman in the foreground, flirting in the Dutch manner. Technically speaking, the wise and brilliant master here proves himself to be what the half-taught and half-idle Impressionists of the present hour pretend to be, that is, an accomplished delineator of an effect of colour, light, and tone, combining the tonality and coloration of his subject so as to achieve perfect chiaroscuro. In doing this the painter did not save himself trouble by slurring the details. On the contrary, he has reproduced with the utmost care and subtlety of eye and judgment the warm autumnal light, so limpid and yet soft and rich, which pervades the place; he has delineated the ladies and gentlemen of his time with the choicest skill, and with exquisite craft painted the flowers they loved. With all this the master has forfeited nothing of breadth and harmony in his picture nor omitted the sparkle of the foreground blossoms, nor the silhouette-like masses of the shadowy trees which stand flat, so to say, against the sky. This picture appears to be Smith's No. 59, which was sold in 1832, with the collection of Mr. G. Morant, for 210 guineas; it would now fetch at least ten times as much. Under No. 58 Smith describes another very similar and somewhat larger De Hooghe, which was sold in 1829, with the Thomas Emmerson Collection, for 170 guineas. Dr. Waagen, describing this picture, 'Galleries,' 1857, p. 294, objected to the "verdure [qy. foliage] as somewhat too heavy, by which the keeping is rather disturbed." We suspect that the otherwise sympathetic critic misunderstood the painter's aim. The compilers of the Academy Catalogue, who give "c. 1632" as the date of De Hooghe's birth, will read with pleasure and profit the brilliant essay on 'Pieter de Hooch' in M. H. Havard's 'L'Art et les Artistes Hollandais,' iii. 63; and from M. Van der Willigen's 'Les Artistes de Harlem,' 1870, p. 180, they will learn that there is no need for the doubt about the date of his death implied by their "c. 1681." The Dutch antiquary discovered that on the 28th of February, 1681, a demand was made for the opening of a grave for "Pieter de Hooge" in the choir of St. Bavon at Haarlem, where his wife had been buried on the 11th of September, 1680. Mr. Edward Dennys exhibited at the British Institution in 1841 'A Garden Scene' by De Hooghe, probably that before us, which was certainly No. 77 at that gallery in 1861.

In Lord Amherst's *Portrait of a Burgomaster* (81) we have a good, but not extraordinary F. Hals. The same owner has lent another Hals, full of spirit and vigorously painted, but somewhat more heavily touched than usual, called *Portrait of a Young Man* (86), which is especially interesting because it is inscribed "Ætatis suæ 26," and, a somewhat rare circumstance, dated "Anº 1636," that is, when Hals was fifty-two years of age, the year before he completed the renowned 'Archers' Guild' in the Town Hall at Amsterdam. Although neither of these portraits equals the Queen's Hals, which was here some time ago, or Lady Wallace's 'Cavalier,' still less the great Hals at Brunswick, they illustrate the marvellous forthright touch of the master, who put his mosaic-like tints (which most painters find the most difficult to harmonize) side by side with utmost precision and with wonderful certainty that they would be right. Apart from this, let us say that we have seen portraits by Versprouck, Hals's follower, which are nearly as good as these, and not unlike them.

Mr. Ionides's Brauwer (90) represents an *Interior* in the painter's best manner. As is sometimes the case, it suggests the mood and technique of Teniers. Extremely interesting and attractive, but not pre-eminent among Ver Meers, is the *Lady at a Spinet* (93), probably the picture formerly in the Pommersfelden Collection, and at one time, together with the Ver Meer with a similar title lately acquired for the National Gallery, in the hands of M. Burger (Thoré). That before us, though it has high merits of its own, is not the better of the two. The disproportions (always to be observed in this painter's curiously incomplete works) of the rather clumsy maiden who sits at her instrument are obvious, and the violoncello at her side is also quite out of scale. These and cognate defects, such as the "sharp" perspective of the frame and bars of the window, and the spinet itself, indicate that "der Delftsche Ver Meer" worked in a very small atelier, and did not possess sufficient knowledge of perspective, or was too careless to correct the errors that circumstance imposed on an unscientific workman. The colouring is heavier than in most Ver Meers that we have seen, the darker tones are less limpid than usual, and the coloration at large is somewhat heavy, not to say crude. But the genuineness of the picture is unquestionable. The tones are strong, and like nature; the lighting approaches that of a moderately good De Hooghe; and in the mask-like face of the lady, her inanimate air, the colour and quality of her blue gown, as well as in the dark landscape which hangs on the wall behind the figure, and the peculiar position of the window, we have elements found nowhere else than in the works of Ver Meer. Almost invariably he depicted a framed picture on the wall of the room he chose to paint. They differ in character so much that we have been led to imagine Ver Meer had a deliberate intention in each case; if so, the gloomy landscape on the wall behind the "lady at the spinet" may be associated with her fortunes, much as the rococo Cupid painted behind the damsel in the example at the National Gallery may indicate the power who ruled her life. No. 93 has been engraved for the *Gazette des Beaux-Arts*. A noteworthy picture by a comparatively rare artist is Pieter Codde's *Dutch Interior* (97), whose peculiarities it thoroughly well illustrates—the grouping in varied views of the figures severally, which together form a circle, their animated expressions and attitudes, the stereoscopic solidity and finish of the work as a whole, and its prevailing greyness. In the last-named quality, as, in a less degree, in the others, we must needs associate him with Le Duc, although Anthony Palamedes is, so to say, Codde's artistic analogue. This circumstance struck M. H. Havard, who compared the charming 'Danseurs,' by Codde, which belonged to M. Wilson, with 'Le Concert' of A. Palamedes, then in the De Jonge Collection at the Hague. It would have been instructive to have seen together here Mr. Broadwood's fine Le Duc called 'Regret for the Violoncello Player,' No. 77 of 1892, and the charming Pieter Codde which is before us.

The Dutch landscapes, architecture, and pieces of still life need not detain us long, because, although their merits are considerable, they are not above the average, nor do they depart widely from the well-recognized types of the masters who painted them. Adrian Van de Velde's *Landscape with Cattle* (48), dated 1654, must consequently be due to his nineteenth year, for there is no doubt he was twenty-one, April 5th, 1657, when he was married. It speaks volumes for his skill in composition, and, though it has suffered from time or varnish, is bright and pure in colour. The laboured touch betrays the timidity of the painter, and has imparted to his work something like the hardness and polish of porcelain. The low horizon and blue sky attest the early fondness of the painter for those frequent elements in his pictures. Cuyp's *Landscape, Morning* (56), excels in breadth, silveriness, and harmony of all sorts. It is a fine example no one ought to overlook. It appears to be Smith's No. 138, and Supplementary No. 47. He does not mention the signature "A. Cuyp," and the dimensions he quotes are not quite the same as those of the Academy Catalogue. He records that it was bought in at Mr. J. Knight's sale in 1819 at 940 guineas, and again bought in, at 900 guineas, in 1821; in 1840 it was sold to Mr. Arteria (a dealer) for 950 guineas; and in 1842 it belonged to the now dispersed Saltmarshe Collection. It is in a fine condition. Lady Wallace's *Still Life* (61), by De Heem, is a masterpiece, larger and colder than usual. Ruysdael's *Town of Katwyk* (73) is remarkable for a finely painted sky and a silvery sea in the distance. His charming *Windmill* (76) reminds us of Van der Neer's silvery evening effects, and, like them, is noteworthy for expressing the beautiful sentiment of the time and scene. It is signed. The Spanish costumes of the women in P. Neefs's *Interior of a Church* (77) indicate that the church is at Antwerp; the slabs in the floor, the firm, crisp pencilling, and the solidity of

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the picture are noteworthy. *Calm* (79) is a good W. Van de Velde, but, though instinct with the serene poetry of evening, it is rather cold. The delicate draughtsmanship of the rigging of the ships is such as we expect from the artist. The *Landscape* (82) of Hobbema is powerful and characteristic.

In our next article we shall deal with the Italianized Flemings—Rubens, Van Dyck, and others.

NOTES FROM NUBIA.

Abou Simbel, Nubia, Jan. 20, 1894.

It may interest your readers to hear what we have been able to verify, or find for ourselves, in our journey up the Nile from the first to the second cataract. The number of scientific travellers who have reported upon Nubia is but small, Gau's inscriptions being the main authority for the Nubian collection in the 'C. I. G.,' and Lepsius having given his main attention to hieroglyphics. What I have found in the way of papyri at Alexandria and Cairo cannot be announced till I have returned to Egypt and re-examined them.

As regards Nubia, the chief points of historical interest are three: What amount of influence had the early Egyptian dynasties over this remote country? what did the Ptolemies effect in the way of civilizing it? what evidence is there for the existence of independent native princes? On all three points we have found considerable additional evidence. Taking the temples in their order from north to south, we find at Debôt that the inner naos was built by a native Nubian king Atkheramon, while the pronaos and pylons in front of it (and therefore subsequent) were commenced by Euergetes II., so that the native prince must come into the disturbed period at the end of Ptolemy IV., and during the infancy of Ptolemy V. The Rosetta inscription speaks as if the fifth Ptolemy had recovered all his father's dominions; the constant recurrence of Euergetes II. (and no earlier of the series) on Nubian temples seems to tell us that this was the king during whose long reign the southern provinces were recovered for Egypt. Roman emperors from Augustus onward have left ample records of their sway.

The few late and uninteresting votive inscriptions at Gártass are all round a small shrine in the centre of the great sandstone quarries, from which the temples of Philæ were chiefly built. At Tehfa we could find no inscriptions, but behind this, and indeed behind all such settlements in Nubia, we found the necropolis, generally tombs in the sand marked by stone circles, and in every case rifled and worried by the modern natives in search of *sebach*, a kind of saltpetre stuff, which they use for top dressing on their fields.

The next place, Kalapshé (Talmis of the Romans), has all the walls of the great pronaos covered with inscriptions. Mr. Sayce counted over eighty of them (fifty-six are given in the 'Corpus'), and we succeeded, with the aid of a ladder, in copying a metrical one which has probably not yet been published. Most of them are painted on the stone with red paint, which comes out very clearly when touched with spirits of wine. The well-known inscription of Silko, king of the Nubians and Blemmyes, we recopied, for the sake of verifying the editions of it; the Meroitic (?) text close beside it was copied by Mr. Sayce.

There did not seem to us any evidence in the inscription that Silko was a Christian. The order concerning the keeping of pigs out of the sacred enclosure is still there and quite legible, and sounds very like the orders of the Dublin Corporation on the same point in the seventeenth century.

High up above Kalapshé is the rock temple of Bet-el-Walli, set up by Ramses II., and showing both the merits and the defects of his work; the pictures of his conquests over the tribes of Ethiopia are, however, very interesting, and important for this southern history.

At Dendûr, a temple containing cartouches of Roman emperors misspelt ("Autotrator" for *Autokrator* several times), we copied a Coptic inscription on the east post of the south door, which speaks of Theodorus as "Bishop of Philæ," a title disputed in the guide-books. He was the bishop who abolished heathenism at Philæ about 577 A.D.

At Dakkeh (Pselchis of the Romans) we found the inscriptions very much effaced by the weathering which blowing sand produces even more than rain; but many of the votive texts of Roman officers are still to be read. It is remarkable that while that of Apollonius calls him a *strategos*, one immediately beneath speaks of him as the afore mentioned *Arabarches*, a word known in the late Republican days of Rome for native Syrian princes. Several of the devout call themselves generals, but we look in vain for the most distinguished of them, Petronius, though that name is scratched three times, apparently at random, in the temple of Gártass.

Everywhere we found the natives very friendly, though very noisy inside the temples, when we were dictating inscriptions, which are often best taken by one reading out while the other writes, and then verifying by reversing the operation. In each village there was a *gaffir* or policeman, distinguished by a double-barrelled gun (often flint-lock) and a Soudanese spear or sword, who attended us. The women were very shy, and difficult to inspect. Their chief peculiarities of costume (besides the absence of clothes) were a broad gold ring fixed in the right nostril so as to stand out sideways, the plaiting of the hair into a vast number of small cords, and an earring set in the top of the ear. But all the natives, both men and women, cast their rags about them with a truly Hellenic grace; and the men might fairly be called clean, though the little boys had a curious grey bloom of dust all over their dark skins. But I must postpone anthropology for the present.

The next place of interest was the rock temple of Gerf Husên, also a work of Ramses II., who seems to have built a large number of small imitations of the vast masterpiece at Abou Simbel. The scenery is very barren all through Lower Nubia, often a mere strip of five or six yards along the river; then comes the fine defile of El-Bab, which is almost a cataract, and exciting for boats which do not command steam. When we approach Korosko, and for many miles into Southern Nubia, the prospect is widely different; there is large cultivation, and much remains untilled for want of larger population. I will reserve more important novelties for another letter. J. P. Mahaffy.

NOTES FROM ITALY.

Two archæological discoveries of the first order have resulted from the excavations made during the last few months. The first is that of a very ancient stele, which, together with some figured representations, bears a well-preserved inscription of twelve lines in Italic characters. It came to light in excavating the necropolis of Novilara, near Pesaro, namely, in that same territory where have been obtained in past times other figured stelæ of a very peculiar character. One of these latter, most resembling our present one, was made an object of study some ten years ago by Prof. Undset, who recognized in the ornamentation a distinct Mycenæan character, and explained its presence there by means of the commercial and other relations between the East and the Italian coasts of the Adriatic. The new stele has been brought to Rome and placed provisionally in a private room of the new museum at Diocletian's Baths, until Prof. Lattes, of Milan, has published his illustrations of the object and the result of his studies thereon. The stele is eighty centimètres high, and is worked on both faces. On the top of the front face is carved a wheel of four spokes, and beneath it is a scene of combat between men and animals divided into two compartments. One portion displays various combatants armed with lances, and one armed with an axe, and near them are men and reptiles lying on the ground. In the other portion are to be seen two men, delineated in a very primitive fashion, one fighting with a bull, and the other with a bear. On the left, by the side of one of the combatants, stands a pyramid. The other face of the stele is also surmounted by a wheel, but of five instead of four spokes, underneath which are twelve lines of writing, clearly engraved and very legible. On the left of the inscription is a pyramid, and on the right a cross, while all round runs a border consisting of two wavy lines. The text, which was at first thought by some to be Sabellian, and by others Illyrian, appears now to be recognized by Prof. Lattes as Etruscan.

The other discovery was made in the village of Castel Trosino, about six kilomètres from Ascoli Piceno, and belongs to the time of the barbarians. In digging on some land belonging to the parish church of the village some tombs came accidentally to light, the contents of which soon began to attract the attention of the neighbours. On being informed of the occurrence, the Minister of Public Instruction ordered a regular exploration of the place to be undertaken under the direction of Prof. Brizio, of the University of Bologna. The result of his researches has been really splendid, and when fully made known to the public will awaken the greatest interest. The tombs, of which about 150 have been already explored, belong to a post-Roman necropolis, and their contents far surpass in abundance and richness all similar discoveries hitherto made on Italian soil. They consist for the most part of gold and silver ornaments, such as crosses (some of which bear inscriptions), brooches, clasps, circular and broad-headed nails, sheaths for knives and daggers, necklaces formed of mounted Byzantine coins, &c. To these must be added arms, fragments of breastplates and other armour, and an important series of fine articles in glass. The style of the whole of this hoard is distinctly Lombardic; small crosses in gold were worn sewn on the dress at that period among that warrior people. But the position of Castel Trosino corresponds to no Lombard duchy known to us, and the study of these precious remains, which have been brought to Rome and placed in the new museum of the Villa di Papa Giulio, may result in throwing light not only on the history of barbaric art, but also on that of the settlements of the Lombards in the peninsula. Another small necropolis belonging to the same period, but of lesser importance, has been discovered near Borgo Masino, in the province of Turin. Here also, together with swords, lances, bits and horse trappings in bronze, were collected gold crosses, and earrings embellished with filigree work of Lombardic style.

F. Halbherr.

SALES.

Messrs. Christie, Manson & Woods sold on the 10th inst. the following, from various collections. Pictures: W. Etty, The Choice of Paris, 430*l*. A. Holmberg, Words of Comfort, 137*l*. J. Opie, Portrait of a Lady, in white dress, 588*l*. J. M. Whistler, The Music-Room, 199*l*. F. Goodall, Mater Dolorosa and Mater Purissima, 105*l*. T. S. Cooper, Scene on a Farm, East Kent, 309*l*. S. E. Waller, Parted Lives, 141*l*. E. de Blaas, On the Terrace, 152*l*. G. Cole, Landscape and Cattle, at Shalford, Guildford, 168*l*. J. Phillip, Presbyterian Catechizing, 252*l*. E. Crofts, Marston Moor, 262*l*. Sir F. Leighton, Dante in Exile, 357*l*. Sculpture: A. Bottinelli, Inverno, a life-size female bust, on sculptured serpentine pedestal, and Autumn, the companion, on similar

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pedestal, 94*l.* 10*s.* Rossette (*sic*), of Rome, The Greek Slave, life size, on ebonized pedestal, 75*l.* H. Weekes, The Young Naturalist, on square scagliola pedestal, 99*l.* Canova, Venus, 157*l.* B. E. Spence, Venus and Cupid, 315*l.* J. W. Swynnerton, Love's Chalice, a group of lovers at a fountain, on sculptured pedestal, 168*l.* W. Storey, Medea, a statue rather larger than life size, on a square revolving marble pedestal, 210*l.* Anonymous, A Campana-shaped Vase, 57*l.*

The same auctioneers sold on the 12th and 13th inst. the following. Engravings after G. Morland: The Story of Lætitia, by J. R. Smith (the set of six), 30*l.*; The Deserter, by G. Keating (a set of four), 30*l.*; The Angler's Repast, and A Party Angling, by W. Ward and G. Keating, 25*l.*; Fox-Hunting: Going Out, Going into Cover, The Check, The Death, by E. Bell (a set of four), 52*l.*; The First of September: Morning and Evening (a pair), by W. Ward, 31*l.* Prints: A. Dürer, Melancholy (B. 74), 33*l.*; The Knight and Death (B. 98), 30*l.* F. Muller, The Madonna di San Sisto, after Raffaelle, 65*l.*

Fine-Art Gossip.

The general meeting of the Society for Preserving the Monuments of Ancient Egypt will be held in the rooms of the Society of Antiquaries, Burlington House, on the 23rd inst., at 3 P.M. The question of the reservoir at Assouan, which will involve the submersion of the island and temples at Philæ, will be brought before the meeting. The reader will hardly believe that this age has become barbarous enough for such a question to be set forth, much less discussed. Nevertheless such is the case, and lovers of antiquity and art had need be heedful of the matter, lest the question grow into a fact. The stupid devastation of Kirkstall can hardly—except that it was wanton, pedantic, and needless—be compared with the ruin of Philæ and its temples.

The second general meeting of the Hellenic Society for the session 1893–4 will be held at 22, Albemarle Street on Monday next at 5 P.M., when Mr. H. Stuart Jones, Fellow of Trinity College, Oxford, will read a paper on 'A Reconstruction of the Chest of Cypselus.'

At the general meeting of the Society of Painters in Water Colours on Thursday, the 8th inst., Messrs. Hubert Herkomer, R.A., Ernest A. Waterlow, A.R.A., and Lionel Smythe were elected Members, and Mr. J. R. Weguelin an Associate.

Some of the French journals announce that Sir E. Burne-Jones has not only been made a "baronnet," but "un pair d'Angleterre," and that Mr. Watts, to whom the same honours were offered, refused them. Many of our readers do not know that about the time of Mr. Watts's former refusal another most distinguished Academician declined a baronetcy, although he is possessed of ample means, and sons to boot.

F. Madox Brown's picture 'Christ washing Peter's Feet,' which we recently described, has been placed in the gallery of the left staircase (leading to the British paintings) of the National Gallery, and numbered 1394. In Room XX. of the same building, with the number 1398, there now hangs the life-size, half-length picture by Sir C. Eastlake entitled 'Ippolita Torelli,' and representing her seated in a chair, which is mounted in chased brass, and of which only one arm is visible; her head is turned in three-quarters view to our right, and rests on her right hand, the elbow of which is supported by the arm of the chair; her left hand holds a string of pearls. The fair and youthful face is modelled with all Sir Charles's care and refinement, in a soft, luminous, almost shadowless effect, after his wont; the uniformly delicate roseiness of the carnations is such as Eastlake adopted for similar studies, and it harmonizes with the red velvet robe, which has a pink satin lining, and the white Italian turban. The light, richly varied background is appropriate to the coloration of the figure, and such as we expect to have from the painter. It is a bequest from Lady Eastlake, and was No. 135 at the Academy in 1851. The catalogue gave a reference to Castiglione's 'Poemata.'

The Department of Greek and Roman Antiquities at the British Museum has of late years added greatly to its collection of strictly Athenian vases, and it has recently been especially fortunate in buying some of the choicest specimens of the beautiful and refined sort, the bodies of which are painted in red and other colours on light grounds, while the necks and feet are black. Of these none is more delightful than an Athenian *lecythus*, now in a case in the Vase Gallery, about fifteen inches high, dating from *c.* 420 B.C., and comprising a most curious representation of a lofty earthen tumulus surmounted by a tall *stele*, round which are tied fillets of red and yellow ribbons—the colours being still distinct—while larger and broader fillets, similarly coloured, are laid upon the tumulus itself. It is specially noteworthy that, as if the mound were transparent, five funereal vases of various forms are depicted standing on the floor of the chamber within. At each side of the mound stands a tall and stately youth, or mourner, who has come to visit the consecrated spot; one of them holds a lyre on which he is playing, and his companion has in his hands what appears to be a broad red fillet, intended, doubtless, for the decoration of the monument. Our readers will remember that some time ago we described a vase, then lately bought by the British Museum, which depicts the interior of a tumulus, and the corpse squatting on the floor, which is carefully paved with large water-worn pebbles. Another *lecythus*—found in the same tomb with that of the mourners, and of about the same date and dimensions, but not quite so fine in style—deserves mention here because its body bears on one side a drawing, in fine outlines and partly coloured, of a very lofty *stele*, and on each side of it is depicted a youth standing erect with a reverential air, while close to the youth on our left of the *stele* flies a minute human figure, evidently intended for the soul of the deceased, as if returning from the shades to the tomb. A third *lecythus*, which came from the same site, and is of about the same date, is decorated in fine red lines with an admirably drawn and very spirited dance of youths and maidens. In the same case the visitor will find a fragment of a similar *lecythus*, which—a rare circumstance—is inscribed ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ, which is identical with the writing on another vessel of the same kind already in the Museum. The fragment is an addition, and so is yet another *lecythus* on which are delineated Orestes and Electra in a group, and with their names written beside the figures. This circumstance affirms the correctness of the traditional habit of the older archæologists, who to similar groups, which are not infrequent, applied the names of these personages. The confirmation is the more valuable because some young scholars have denied the names to the groups in question, and asserted that there was no authority for their application.

The Ninth Report of the Egyptian Commission for the Preservation of the Monuments of Arab Art has reached us, and shows that a large amount of useful work was accomplished in 1892–3. The Commission appear to be spending the small grant of 4,000*l.* a year allotted to them by the Khedive's Government to the best advantage, and besides innumerable small repairs and proppings, by which many priceless monuments have been saved from ruin, they have undertaken large restorations at such mosques as Ibn-Tulun, El-Mosyyad, and Senjar El-Gawaly. We notice that they are working in excellent harmony with the Department of Religious Trusts (Wakf), which contributes considerably to the cost of the repairs, and even with the Board of Works—the natural enemy of ancient monuments, but at Cairo now apparently the ally of the Commission. Among other things the Works Department is clearing away the numerous shops which disfigure the façades of the mosques. This involves some loss of the picturesque, but an undoubted gain both to architecture and safety. The Cairene builder and householder are now kept in pretty good order; they cannot alter, pull down, or build to, an art monument without the leave of the Commission. Altogether this useful and intelligent body seem to be doing their best to keep the beautiful buildings of Cairo standing as long as their inherent perishableness will permit.

The Fine-Art Society has appointed to-day (Saturday) for a private view of "Drawings, Political and Social," by Mr. H. Furniss. The public will be admitted to the exhibition on Monday next.

A new work by Rembrandt, which Sir F. Burton bought at Lady Eastlake's sale, has been hung in the National Gallery.

The exhibition of the Royal Scottish Academy opens at Edinburgh this (Saturday) morning. Out of 1,400 works sent in 500 have been hung.

A portion of the line of the Antonine Wall has been destroyed where it is best preserved by the erection of a villa near Falkirk, the foundations of which are laid over the fosse. It seems that before this was done General Pitt Rivers remonstrated with the owner of the ground, Mr. Forbes of Callandar, but that gentleman declined to enter into correspondence with the General; nor has he taken any notice of a remonstrance addressed to him by the Glasgow Archæological Society. He enjoys the unique distinction of being, as General Pitt Rivers says, the only owner who, since the Act of 1882, has "been found unwilling to take any steps for the protection of a monument on his property." Both the English and Scottish Societies of Antiquaries have expressed their regret at the destruction of the wall, which there is reason to fear may be continued.

A Dutch correspondent tells us that an exhibition has been opened at Amsterdam of the book illustrations of Mr. Walter Crane, the late Mr. Caldecott, Miss Kate Greenaway, Mr. Thomson, Mr. Ford, and M. Boutet de Monvel. The prints have been mounted on toned paper.

The German archæological mission at Athens claims to have discovered in the bed of Lake Copaïs the ruins of a town more important than Mycenæ.

MUSIC

THE WEEK.

St. James's Hall.—Popular Concerts.
Princes' Hall.—Mr. Gomperts's Concert.

On Saturday afternoon last at the Popular Concert, Mlle. Eibenschütz repeated the five examples from the new set of ten pianoforte pieces by Brahms, Op. 118 and 119, which she introduced on a previous occasion, and played for the first time the Intermezzo in E flat minor from Op. 118. This piece, though small in dimensions, is singularly characteristic of Brahms in his loftiest mood, and, as the programme annotator well observes, contains enough of the essence of music for a symphonic movement, and, moreover, is pervaded by a certain gloomy grandeur and an air of mystery. Mlle. Eibenschütz again played very finely, and the crowded audience would not be content until she accorded an encore, her choice being the piquant and tuneful Inter-

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mezzo in C. Herr Joachim's undiminished powers were again exhibited in their fullest measure in Schumann's Fantasia in A minor, Op. 131, which the master composed expressly for him in 1853. It is well that the Hungarian violinist should present the work from time to time, if only as a token of respect; but it can scarcely ever become popular, as it was penned at a period when Schumann's mental powers had commenced to decay, and, in spite of occasional beautiful thoughts, is on the whole dull and laboured. The concerted works in this programme were Beethoven's Quartet in E flat, Op. 74, and the same composer's Pianoforte Trio in C minor, Op. 1, No. 3. The pleasing light soprano voice of Miss Alice Esty was displayed to advantage in songs by Grieg and Massenet.

Monday's performance may be briefly dismissed. The concerted works were Mendelssohn's Quartet in D, Op. 44, No. 1, and Mozart's Sonata in F for pianoforte and violin (Köchel's Catalogue, No. 377). The notes in the book with regard to the latter should be revised. The statement that only nineteen piano and violin sonatas of Mozart are published was true when it was written many years ago, probably by the late J. W. Davison, but it is, of course, absurd at the present time, when every available note penned by the Salzburg master is in print. Mr. Leonard Borwick repeated his masterly interpretation of Schumann's Fantasiestücke, Op. 12, and firmly declined an encore; but Herr Joachim was more amenable after as fine a rendering of Bach's Chaconne as any he has given us for many years. The vocalist was Mr. David Bispham, who was excellent in two songs by Marcello, and even more praiseworthy in Loewe's splendid ballad 'Archibald Douglas.' Better declamatory singing could not be desired.

The second chamber concert of Mr. Richard Gompertz, on Tuesday evening, was noteworthy for the first performance in London of a new Quartet in A minor by Prof. Villiers Stanford. The first movement, *molto moderato*, alternating with *più mosso*, suggests the influence of Beethoven, at any rate in the slow portion. The next, marked *prestissimo*, is brief, crisp, and brilliant; and the third, *andante espressivo*, is interesting, and contains a highly dramatic episode. The brisk *finale* is worthy of association with the previous movements, and the quartet, capitally played as it was by the concert-giver and Messrs. Inwards, Kreuz, and Ould, made a distinctly favourable impression, and should be heard again at the earliest opportunity. Good performances were also given of Beethoven's Quartet in C sharp minor, Op. 131, and Brahms's Piano and Violin Sonata in G, Op. 78, Madame Alma Haas being the pianist. Songs by Mendelssohn, Rubinstein, and Mr. Arthur Somervell were, of course, artistically rendered by Mr. W. Shakespeare.

HERR HANS VON BÜLOW.

We have made such frequent reference of late to the ill-health of this gifted musician that the news of his death, which took place at Cairo on Tuesday, scarcely came as a surprise. Few workers in his profession have laboured more zealously and unremittingly than Hans von Bülow, and his departure is certainly a loss to the art, though at the age of sixty-four—he was born at Dresden on January 8th, 1830—it can scarcely be regarded as premature. Intended by his father for jurisprudence, he took pianoforte lessons from Friedrich Wieck, the father of Madame Schumann, simply at first as an amateur; but music soon claimed him altogether. He was present at the memorable production of 'Lohengrin' under Liszt at Weimar in 1850, and forthwith became one of Wagner's most ardent admirers. During the next years he chiefly devoted himself to the pianoforte as executant and teacher, but in 1864 he became conductor of the Hoftheater at Munich, and here Wagner's 'Tristan und Isolde' and 'Die Meistersinger' were produced under his direction. Then came the divorce from his wife, Frau Cosima, Liszt's daughter, and her union with Wagner. He quickly married again, and more happily; and so far from showing ill-will towards the master, who was then maturing his Bayreuth schemes, he espoused his cause more enthusiastically than before. In the month of May, 1873, he paid his first visit to this country, and caused not a little flutter alike by his profoundly intellectual pianoforte playing and his spirited conducting. It was just at the period when headway was beginning to be made against the clique which dominated musical criticism in London, and had hitherto practically excluded such masters as Schumann, Wagner, and Brahms. Hans von Bülow did very much towards the destruction of the walls of prejudice, and English amateurs should hold him in grateful remembrance. He came again from time to time, his last visit being in 1888, when he gave a remarkably interesting series of Beethoven recitals, which were not so much appreciated as they should have been. Von Bülow's readings of the Bonn master's sonatas were almost without parallel for depth of thought, and if he did play false notes occasionally, forgiveness was easily accorded owing to the eloquence of his phrasing and the general insight into the composer's meaning which he invariably evinced. Though as a composer he did not display much originality, his editions of pianoforte classics are invaluable, and the Von Bülow fingering is frequently quoted as making easy passages before regarded as well-nigh impossible. Irascible in temperament, he possessed an inexhaustible fund of humour, and his witty remarks would fill a volume.

Musical Gossip.

The next festival at Chester is fixed for July 25th, 26th, and 27th. The programme will include two new works, namely, a Symphony in F, by Dr. J. C. Bridge, and a cantata, 'The Soul's Forgiveness,' by Dr. Sawyer; also 'The Messiah,' 'Elijah,' Dr. Hubert Parry's 'Judith,' Cherubini's Mass in D, Verdi's 'Requiem,' Sullivan's 'Golden Legend,' and Mendelssohn's 'Lobgesang.'

There is no diminution whatever in the popularity of Wagner's music in the concert-room, the London Symphony Concert on Thursday last week attracting such a crowd of amateurs to St. James's Hall that it was promptly decided to repeat the performance at the Queen's Hall on April 11th. And yet there were neither vocal nor instrumental soloists, Beethoven's 'Eroica' Symphony—as usual, associated with the "In Memoriam" concert which is now given regularly as near as possible to the anniversary of the Bayreuth master's death — being placed between the prelude and the Good Friday music from 'Parsifal' on the one hand, and the prelude and close from 'Tristan und Isolde' and the 'Walkürenritt' on the other. But it is only fair to say that on no previous occasion has Mr. Henschel shown himself so capable a conductor of Wagner's music. He secured a definitive and for the most part acceptable reading of the various excerpts, and the strongly expressed appreciation of the audience was well deserved.

It has been pointed out that not only is this year the fiftieth anniversary of Herr Joachim's first appearance in London, but that, by a remarkable coincidence, it is also exactly half a century ago that Signor Piatti first played in the English metropolis. The Hungarian violinist played at a benefit concert given by Mr. Bunn at Drury Lane on March 28th, 1844, and on June 24th of the same year Signor Piatti played at a Philharmonic concert at which Mendelssohn also appeared as a pianist. Some recognition of this double jubilee should certainly be made; but it must be left to the countless admirers of two of the greatest instrumental artists of the nineteenth century to say how it should be done.

The operatic performances given in connexion with our leading musical academies seem to be rapidly growing in importance. Sir Augustus Harris has granted the use of Covent Garden for a performance of 'Carmen' by the students of the Guildhall School of Music early in May. The choice of work is somewhat peculiar. If 'Carmen' is suitable, why not 'La Traviata'?

We regret to hear that Mr. W. T. Best has been compelled to retire from the profession, his health having completely broken down. As a recital player Mr. Best may certainly be regarded as the finest English organist of this or any other century, and his daily performances in St. George's Hall, Liverpool, were marvellous displays of technical skill combined with musicianly feeling.

Accounts from Berlin represent Mr. Ben Davies as having achieved a very great success in the concert-room. His singing evoked extraordinary enthusiasm, and the local prints are loud in his praise. As much prejudice exists in Germany against English artists, Mr. Davies deserves congratulation on the unlooked-for favour with which he has been received.

We are sorry to learn, on the authority of Messrs. Paterson, of Edinburgh, at whose Wagner commemoration concert Miss Esther Palliser was to have sung on Tuesday last, that the illness of the charming young American vocalist has assumed such a serious aspect that she has been compelled to cancel all her engagements for the coming spring.

Liszt's oratorio 'The Legend of St. Elizabeth' was announced to be performed under Sir Charles Halle, for the first time at Manchester, on Thursday evening last week. The principal vocalists engaged were Miss Thudichum, Madame Medora Henson, Mr. Ffrangcon Davies, and Mr. Andrew Black.

The death is announced of M. Adolphe Sax, the inventor of the saxhorn and companion instruments of the same class which are now universally employed in military bands. Notwithstanding the enormous demand for saxhorns and saxophones, the inventor never amassed a fortune, owing to his lack of capacity in business details, and he is said to have died in poverty.

The collection of "Minnesänger Lieder," together with the music to which they were set, dating from the fourteenth century, which was recently discovered in the University Library of Jena, is expected to be issued in the original size by means of heliogravure, provided a sufficient number of subscribers can be found for so costly a work. The valuable collection, which includes the famous 'Sängerkrieg auf der Wartburg,' fills 266 folio pages.

PERFORMANCES NEXT WEEK.

Mon.	Popular Concert, 8, St. James's Hall
Tues.	Miss Mabel Senior's Concert, 3, Queen's Hall
—	Stock Exchange Orchestral Society's Concert, 8, St. James's Hall
—	Madame Clara Ather's Pianoforte Recital, 8, Prince's Hall.
Wed.	London Ballad Concert, 8, Queen's Hall
—	Royal Academy Concert, 8.30, Imperial Institute
Thurs.	Mr. Barrington Foote's Concert, 3, St. James's Hall.
—	Royal College of Music Concert, 7.30, Alexandra House.
—	London Symphony Concert, 8, St. James's Hall
Fri.	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill
Sat.	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.

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DRAMA

Dramatic Gossip.

The beginning of Lent has arrested the progress of theatrical novelty. The observance of Lent is less rigorous than it was, and it is only in the more expensive portions of the theatre that its influence is felt. Still there is a certain indisposition on the part of managers to produce new pieces at this epoch, which may perhaps be regarded as an influence of "heredity."

For Mr. Sutton Vane's forthcoming new play at the Adelphi the management has made two valuable engagements, those, namely, of Miss Marion Terry, one of the ablest and most sympathetic of actresses, and Miss Hall Caine, a young girl whose future we have declared to be of importance to the stage.

A report is current that Mr. Sutton Vane will collaborate with Sir Augustus Harris in the production of the next Drury Lane drama.

An afternoon performance of 'Frou-Frou,' for the benefit of the Actors' Benevolent Fund, is promised at the Comedy Theatre. Miss Winifred Emery will take the part of the heroine, an experiment that should inspire much interest.

A new farcical comedy, entitled 'His Highness,' by Mr. Brandon Hurst, has been given for copyright purposes at the Opéra Comique.

With a performance of 'Captain Swift,' by Mr. Haddon Chambers, on Tuesday afternoon the dramatic season began at the Crystal Palace.

The sum left by Mr. Henry Pettitt, 48,477*l.*, earned entirely by his plays, should stimulate would-be dramatists. Singularly small is the invention or the literary quality called for in works such as he wrote, and the result is, to say the least, encouraging.

A performance of 'Liberty Hall,' by Mr. R. C. Carton, with the original cast, is to be given on March 1st, at the St. James's, for a charitable purpose.

Terry's Theatre will reopen on Wednesday next, under the management of Mr. Weedon Grossmith, with 'The New Boy,' a farcical comedy by Mr. Arthur Law, which has been seen in Eastbourne, but is new to London.

A comedy of modern life by Dr. Todhunter is to be given shortly in London under the direction of Mr. Helmsley. The exponents will include Misses Vane Featherston and Florence Farr, and Messrs. Bernard Gould, Thalberg, and Foss.

'Mizpah Misery' is the title of a one-act drama by Mrs. Vere Campbell, which has been produced by Mr. Hermann Vezin in Glasgow. Such accounts of the work as have been received seem to show that the eminently repellent title is at least appropriate.

The 'Heirs of Rabourdin' of M. Zola is promised by the management of the Independent Theatre. This is the piece of which, when first produced in November, 1874, at the Théâtre Cluny, a French critic said that around its plan M. Zola "fait graviter d'odieuses caricatures qui suent la cupidité, la gourmandise, et la crasse." The Independent Theatre might have made a better choice.

To Correspondents.—E. Y. H. G. N. S.—F. & R.—B. M. D.—W. F. C.—J. P. O.—J. H. B.—B. A. de B.—W. S. C. B.—B. E.—received.

No notice can be taken of anonymous communications.

Erratum.—P. 183, col. 2, ll. 30-31, for "8th and 9th ult." read *8th and 9th of December.*

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3461. SATURDAY, FEBRUARY 24, 1894. PRICE THREEPENCE REGISTERED AS A NEWSPAPER

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British Museum, February 21, 1894. E. MAUNDE THOMPSON, Principal Librarian and Secretary

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LITERATURE

The Great Pestilence (A.D. *1348–1349*), *now commonly known as the Black Death.* By Francis Aidan Gasquet, D.D., O.S.B. (Simpkin, Marshall & Co.)

Dr. Gasquet is growing proficient in the art and mystery of historical research. His volumes on the suppression of the monasteries are a considerable contribution to the literature of the subject; and now he has gone a good way towards making a permanent reputation for himself in a scholarly monograph upon the great pestilence. During the last twenty years or so the importance of this calamity has been far more accurately appreciated than during the five centuries since it burst upon the world; and evidence, direct and indirect, has been accumulating from all quarters which has thrown new light upon its course, its severity, and the momentous consequences that followed in its track. Dr. Gasquet has summarized this evidence, and has added to it some remarkable information laboriously collected from unprinted sources. Not only has he availed himself of the learned works of recent French and German inquirers, but he has searched diligently among the public archives and the episcopal registries, and has, besides these, laid under contribution the collections of Muratori and other learned compilers. The result appears in an unpretentious volume of little more than 250 pages, which not only brings the history of the plague up to date, but tells us all that is likely to be known of the subject for a considerable time to come. It was Dr. Jessopp who first pointed out the value of the episcopal records as sources of information on the incidence of the pestilence upon the clergy and the extent of the mortality among them, but Dr. Gasquet in following up this line of inquiry seems to have attempted an almost exhaustive examination of the bishops' registers. The harvest he has gathered is appalling. But the direct testimony of contemporaries and eye-witnesses, who have told what they saw while themselves going in and out among the dead and dying, is much more abundant than was generally known. Knighton, a canon of Leicester, Galfrid le Baker, and others of the chroniclers supply some more or less harrowing details of the course of the pestilence in England; but Dr. Gasquet has introduced us to the dreadful narrative of Simon de Cervius at Montpellier, and given extracts from Peter Azarius, an eye-witness of the terrible time in Lombardy; from an anonymous ecclesiastic who was at Avignon when the dead were more than the living; and above all from the chronicle of Giles li Mussis, who was a canon of Tournay apparently during all the time the plague was raging.

Not the least valuable of Dr. Gasquet's labours has been that spent upon the study of the "chronology" of the plague. He has evidently taken a great deal of trouble to trace its course as it travelled from the East over almost the whole of Europe, spreading desolation through every country from the Crimea to the Atlantic, from Italy to Scandinavia, from the islands in the Mediterranean to Iceland, where it burst forth among the people, high and low, with frightful violence. Nevertheless, the result of this laborious investigation leaves us almost as perplexed as before. All that is certain is that the plague was raging in Sicily during October, 1347, and continued to claim its victims till the following April, about which time it appeared suddenly in Lombardy and Venice, and all through the Valley of the Po, at Marseilles and Avignon, in Normandy and at Paris, in Spain and in the Baltic, but did not reach England till July, 1348, when its first appearance is said to have been noticed at Melcombe, in Dorsetshire. Nothing that the conscientious industry of Dr. Gasquet has produced seems to us to lend sufficient support to any hypothesis which has endeavoured to account for the direction of its march, or even to show that it followed any definable line. Patches of country here and there seem to have escaped the visitation. In Germany, where it appeared at all, it was in a milder form. Whether the great cities of Belgium suffered from it seems doubtful; if those large centres of population, Ghent and Antwerp and Ypres and Bruges, had been visited by the scourge, some record of the fact would surely have survived. In England, during its first and most dreadful visitation in 1348–49, it was noticed that it carried off an enormous number of the labourers in the country villages, the poor and the workmen in the towns, the monks and nuns and friars, that is, all that portion of the population who were ill housed, ill clothed, ill nurtured, or, like those in the religious houses, lived habitually upon an insufficient diet, among whom the practice of asceticism in various forms tended to bring about a weakening of their stamina and their vital power. On the other hand, the mortality among the clergy was far in excess of that among any other class, and this can be attributed only to their noble self-sacrifice in the discharge of their ministerial duties among their parishioners. Breathing day and night the pestilential air, working heroically among the people in every stage of the disease, comforting the dying, and burying the dead in the huge pits that were dug to contain the putrid corpses, the priests dropped by thousands into the same graves in which they had helped to lay their people; and before the year was out the supply of clergy had begun to fall short very seriously over all the land. At Florence, Boccaccio tells us, "it became necessary to dig trenches into which the bodies were put by hundreds, *laid in rows as goods packed in a ship;* a little earth was cast upon each successive layer until the pits were filled to the top." At Avignon several almost as soon as they were seized with the sickness "were carried off to the pit and buried. And in this way many were buried alive." At Vienna "the dead were buried in trenches, each of which, according to one chronicle, contained some 6,000 corpses." In London Sir Walter Manny provided a new cemetery more than thirteen acres in extent "in respect of the danger that might befall in this time of so great a plague and infection."

It is idle to quote the numbers which are given of the deaths in this town or in that; very little reliance is to be placed upon them, though in some cases—and notably at Bremen on the Weser, where the authorities appear to have shown extraordinary courage and presence of mind—something like a census of the dead was attempted parish by parish. Whether we shall ever be able to arrive at an estimate of the population of England at the outbreak of the pestilence which shall be accepted among historians seems more than doubtful. Mr. Thorold Rogers was of opinion that two millions and a half would cover it. Dr. Gasquet doubles this, and the probability is that the estimate in one case is too small; in the other it is surely too large. Whether few or many, half that population was swept off.

It seems almost impossible for a specialist who has devoted time and thought to an inquiry so absorbing and so horrifying as this to avoid exaggerating the effects of the visitation, and making it do duty as the origin of almost every evil that followed it. For instance, Dr. Gasquet is inclined to attribute to the mortality of 1349 the decline in the number and the influence of the monasteries and their inmates which is observable in the next century. This is more than doubtful. The Black Death, of course, contributed to bring about the decay of English monasticism; but other and very potent influences were at work in the same direction, for the universities had already begun to take the educational work of the abbeys out of their hands, and found no difficulty in adding to their endowments and retaining their hold upon the rising generation, while the religious houses had the utmost difficulty in keeping up the numbers of their brethren, and the stream of benefactions in their favour had quite stopped. It is hardly to be wondered at that Dr. Gasquet should endeavour to minimize the religious awakening due to the Lollards. That is a matter which we are hardly yet ready to deal with: Dr. Gasquet and the Wyclif Society with their friends and supporters may be left to fight it out between them. Meanwhile the picture of the general desolation of the country when the plague had left our shores, which forms the subject of Dr. Gasquet's ninth chapter, is quite vivid enough and horrible enough to incline the reader to believe that every sort of evil may well have ensued as the

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direct consequence of so overwhelming a calamity. And yet it must be remembered that, before and after the plague, the Hundred Years' War went on with all its battles and its bloodshed; the soldiers of fortune were never more to the fore; the demoralizing, the brutalizing effect of the ceaseless plotting and planning of sieges and pillage and plunder and conquest must have made the nation as a whole scornful of the life of devotion and peaceful retirement. The days when it had been said by any large proportion of the people *cedant arma togæ* had past; their joys had become more than ever before "joys of conquest, not of peace."

It remains only to congratulate Dr. Gasquet upon the accomplishment of a task which has been carried out with ability and success. It is a long time since an English Benedictine monk has done such good work as this, and it is not a little significant that, just as it is becoming apparent that the parochial clergy of the Established Church are ceasing to be men of learning and culture, Jesuits, Oratorians, and other battalions of the Papal army should be sending forth scholars and accomplished students, who are taking prominent positions as teachers of history among us—teachers, too, who deserve a hearing and will retain it.

Glimpses of Church and Social Life in the Highlands in Olden Times. By Alexander Macpherson. (Blackwood & Sons.)

This handsome compilation should be more widely popular than local histories in general. Not only will it appeal to numerous readers who have enjoyed rest and sport in Badenoch, where stands

> the kingly Cairngorm,
> From his heaven-kissing crown
> On the wealth of pine clad valleys
> Northward looking grandly down,

but many of her sons, whose fathers parted from her to the strains of "Cha till sinn tuilich," will, if we may trust the list of subscribers appended, welcome a book which so pleasantly sets before them the country of their origin, although the scope of the work does not include those observations of nature with which "Nether Lochaber" has enriched his records of a neighbouring district, nor have the present annals that touch of personal acquaintance with characteristic representatives of a bygone day which gave so much charm to the 'Memorabilia' of the late Donald Sage.

On the other hand, we have here more local history, properly so called; and Badenoch (Bàideanach in the vernacular, probably connected with *bàth*, drown, submerge) is not destitute of historical interest. Under the old *régime* of the Comyns, and in the later times of the "Wolf," Alexander Stuart, it had its share of convulsions, and the predominant race (the Macphersons, or Clan Mhuirich) bore a part in political strife which is familiar to most people. From the days when the Clan-y-ha and the Clan Qhuele—Davidsons and Macphersons according to the best account—waged the fatal battle of the North Inch of Perth, to those in which Alastair MacMhaighstir called the Cluny of the '45 to the ranks of Tearlach MacSheumais, the race of Gillechattan has ever been in the thick of Highland warfare. The antagonism of the rival tribe of MacIntosh, under which for some centuries the Macphersons suffered, provided a perpetual stimulus to internecine struggles, alternating with touching episodes of union of all branches of Clan Chattan in the stress of conflict with some common enemy. No mere Batrachomyomachia was this typical warfare. When "Macallan More came from the wast" in 1594, to earn what God should send him from the forfeitures that might be hoped from the discovery of the "Spanish blanks," he had 10,000 men with whom to assault Cluny (unsuccessfully) in the Castle of Ruthven. At Harlaw, a battle of the first importance, Badenoch was on the side of comparative civilization. At Corrichie the rival chiefs were in opposing camps. The thread of continuity which connects these mediæval politics is clearly traced in these pages. Roughly, it consists of the adherence on MacMhuirich's side to Gordon, and on that of MacIntosh to the successive potentates who represented Moray, the legal superiors on each side of the territory occupied by the respective chiefs, and illustrates the general interdependence and frequent antagonism of the patriarchal and feudal systems in the Highlands.

An interesting chapter derived from the MSS. of "old Biallid" (Capt. Lachlan Macpherson of that place, who died in 1858) details the fortunes of Cluny of the '45, who for nine years lurked in hiding among the rocks and caves of his country, in spite of the efforts of the Hanoverian Government to apprehend him. Since his day a modern chief as gallant has been seen—one "who delighted in old kindly usages," and was a living reminder of the best side of the clannish tradition. Those who saw him at the Edinburgh review of 1881 felt that he "connoted" far more than a rural potentate at the head of a fine body of volunteers. The late Ewen Macpherson of Cluny naturally fills a large place in the history of the district in which he lived, among the people whose tongue and feelings were his own.

Church life in Badenoch, as elsewhere in the Highlands, means Protestant Church life. There has been a revival in the present century of Roman Catholicism, and in certain districts, as in Moidart, there has never been a breach in the adhesion of the people to that faith, but, on the whole, the change of church government appears to have led to little friction among a population which it may be believed was as much pagan as Catholic. Undoubtedly the early efforts of the Church of Scotland, in days when the Gaelic-speaking area was so much larger than at present, to expound its principles through "readers in the Irische toungo" formed a successful contrast to ecclesiastical policy in other Celtic portions of these isles. Still, the early ministers had often a stormy time, and we read in many parts of the country of some "ministeir laidir" or "ministeir mór," who found his physical prowess stand him in good stead. Such men as "Bishop John" Macdonald, who subdued a drunken funeral party *breci manu*, or Duncan Macpherson of Laggan, who could baptize a child across the flooded Spey with unerring dexterity of aim, were invaluable in early times. But the docility with which, on the whole, the Highlanders submitted to the tyranny of church courts, and their prying into every detail of private life, is remarkable, and must have sprung from the instinct of spiritual submission exhibited in Catholic, and no doubt in "Druidical" times. For the Celt, indeed, "New Presbyter was but old Priest writ large." Yet, when one reads of the discipline inflicted in Covenanting times on the defeated adherents of Montrose, and the abounding evidence in the same church records of the hostility of the ecclesiastics to the musical and other consolations of their wild parishioners, it is impossible to doubt that a desire to free themselves from such a yoke must have been in many cases an inducement to the Highlanders to cast in their lot with political insurrection. In the session-books of Kingussie, Alvie, and Laggan are many quaint entries, dealing with such matters as "prophanation of the Lord's day," breach of promise, assault, "fiddling at lykewakes," and the fathering of bairns; but severe as they were, the ministers were good shepherds on the whole; and it is creditable to them that such a typical chief as Cluny of the '45 adhered to his faith, to his own great disadvantage, in his impoverished and friendless exile. His transcendent services were counterbalanced at the French Court by his obstinate heresy. Among the curious extracts in the Kingussie books is one relating how the notorious Lord George Sackville, marching past Ruthven Barracks on his mission of so-called military execution to be inflicted on the hapless Jacobites, gave "half a guinea" to "the poor of the parish" of Kingussie. The session seems to have been puzzled with the gift from such a remarkable quarter. After much debate

> "they appointed half-a-crown to be given to Donald McPherson, now in Claigean, as a great object of charity, and the remainder to be employed *in building the bridge of Geynack*."

Kingussie, the ancient church of which parish is said to have been planted by St. Columba himself, was early included in the Presbyterian system, the first "reader and exhorter," John Glas, being presented by James VI. in 1572. The name of the neighbouring parish of Laggan immediately suggests that of the inimitable Mrs. Grant, whose husband was its minister. A charming portrait, from a miniature taken in the sixty-ninth year of her age, gives us the presentment of the author of 'Letters from the Mountains.' Extracts from her works are cited as evidence to character in two much-debated cases. She and her husband were friendly believers in "Ossian" Macpherson, otherwise Macpherson of Belleville, who, of course, takes a prominent space in a history of his native district, and whose property there has descended to the issue of his daughter by the late Sir David Brewster, who was also his loyal admirer. Another, to whose memory the good estimation of so wise a judge is favourable, is one of less extended fame, the celebrated "Black Officer," Macpherson of Ballachroan, the perversion of whose exploits in recruiting for the Highland regiments has made him, most unjustly, a sort of bugbear of local tradition to this day, and whose death by an avalanche in the forest of Gaick, in company with his

four gillies, is cited as a judgment on his cruelty. We are on the side of the angels in this matter, and would believe him, on the testimony of Malcolm Macintyre, rather to have been

Oid'agus athair an fheumaich,
'Choibhreadh air aircich 's air éignich,

a fortress of the needy and a succourer of the distressed.

A history of Badenoch would not be complete without a reference to the Dukes of Gordon of the ancient line, a portrait of the last of whom, and one of the famous Jane Maxwell, his mother, adorn these pages. On the whole, the reader may derive from them a fair idea of a district typically Highland, and as late as the beginning of this century an inexhaustible recruiting ground. Gone are the Black Officer and scores of other veterans who finished their days as "tacksmen" among their rustic neighbours. Gone, too, are the rank and file, whose names are not preserved, but "who conquered for us in every quarter of the globe." The country is richer, but no stronger, for their absence:—

ἔρημος ἀνδρῶν μὴ συνοικούντων ἔσω.

Books about Books. Edited by Alfred W. Pollard.—*Early Printed Books.* By E. Gordon Duff.—*Early Illustrated Books: a History of the Decoration and Illustration of Books in the Fifteenth and Sixteenth Centuries.* By Alfred W. Pollard. (Kegan Paul & Co.)

It is a hard task in England to write a bibliographical work with any chance of its finding a publisher. A series of scholarly bibliographical monographs would not pay; the public for such works is too small, and they could only be undertaken, like Mr. Conway's volume on the Dutch woodcutters, by a university press. On the other hand, there is a very considerable number of more or less *dilettanti* book-buyers for whom collectors' manuals of various types possess a distinct attraction, and for whom more than one publisher delights to cater. We fear that Mr. Pollard's series may miss the two types of readers. Neither Mr. Duff nor Mr. Pollard has produced a monograph for scholars, but their books are much above the level of the various manuals on the printed book which have appeared during the last few years. Both works endeavour to cover too much ground; both accordingly degenerate at times into little more than catalogues. Both are neatly printed, are of handy form, and have passable reproductions. In both the reproductions occasionally fail to give any idea of the original, owing to the size of the volume, to the method of reproduction employed, or to the poor or late state of the original selected. For example, take in Mr. Pollard's book the 1541 title-border to Pynson's edition of 'The Image of Governance,' and compare it with the title-border to Erasmus's 'Epigrammata,' which is continuously paged with Froben's edition of Sir Thomas More's 'Utopia' of 1518. Look at Mr. Pollard's reproduction under the magnifying glass. It is not only the worn-out condition of the block after twenty-three years' use, but the badness of Mr. Pollard's method of reproduction, which is revealed. This title-page is very beautiful, Mr. Pollard remarks. So it is in Sir Thomas More's 'Utopia,' but in Mr. Pollard's volume the reader who has never seen the original might fairly question Mr. Pollard's artistic judgment. If it be not Mr. Pollard but his publishers who are to blame, surely we may ask whether his text would not have been more interesting had he actually pointed out the relation between the 'Utopia' of 1518 and the Pynson title-page of 1541. What we have said with regard to this reproduction applies with equal force to the Breydenbach cuts and the illustrations to the French Horæ. Those who know the originals must make an unfavourable comparison between Mr. Pollard's illustrations and the reproductions from the same or similar volumes given even in such a superficial work as Bouchot's 'The Printed Book.' Much the same criticism applies to the type-reproductions in Mr. Duff's volume, and he sins greatly when he does not give even the *size* of the originals he has reduced.

Turning from the reproductions to the text, we find that, if Mr. Pollard tells us nothing particularly new, he is never dull. Mr. Duff, on the other hand, claims in his preface to have "attempted rather to draw attention to more out-of-the-way information than to recapitulate what is already to be found in the majority of bibliographical books." He dedicates his volume to Henry Bradshaw, and lays claim in more than one place to a high standard of scientific criticism; he must, therefore, expect to be judged from his own standpoint. Possibly no study would have been more interesting than to have watched unobserved Mr. Bradshaw turning over the pages of Mr. Duff's book—in the presence of Mr. Duff. "No doubt," Mr. Duff writes,

"in time, when the Cologne press has been more carefully studied, the identity of some of these printers will be discovered; but at present there are a great many difficulties waiting to be cleared up."

Then why not strive to solve some of these difficulties before writing about early printing? They are not so recondite as might appear, when the Cologne books are once grouped and compared. A careful comparison of the *text* and cuts of the various Dutch and Cologne editions of the 'Fasciculus Temporum' goes a good way. A careful comparison of the works issued by Quentel's first press—with due regard to the "natural history" method—might have helped Mr. Duff to save Mr. Pollard from writing:—

"About 1480 there appeared a great Bible in two volumes, in the type and with the borders which are found in books signed by Heinrich Quentel."

As a matter of fact Quentel issued *two* such Bibles, and that both appeared before the 'Fasciculus Temporum' of 1479 may be demonstrated from the condition of the borders. The two Bibles are without printed signatures, which *all* other volumes issued by Quentel have; this, taken with their want of dating, places them before the cutless 'Summa Virtutum' and 'Summa de Viciis' of 1479, and the 'Astexanus' of the same year. Now the Bibles must be later than January, 1477, and therefore, allowing for the amount of work already known as completed by Quentel in 1479, we can name 1478–9 as the actual date of the appearance of the Bibles, the one in Westphalian dialect being in our judgment, from the state of the cuts, earlier than the one we take to be in Cologne local dialect. With regard to these very cuts Mr. Pollard makes a singular statement. He says that Anton Koburger used them again at Nuremberg, "rejecting nineteen of the thirty-one New Testament illustrations." Of which Cologne Bible is he speaking? The only cuts we know of are four of the evangelists, one for the heading of the epistles, a triple cut at the beginning of the Apocalypse, and seven illustrative Apocalyptic cuts—thirteen cuts in all. Of these the last seven fail in the Westphalian dialect Bible; all appear in the Cologne dialect Bible, the epistle cut repeated nine times; and all but the epistle cut appear in the Koburger Bible. The Koburger has, therefore, six cuts more than the first, one cut less than the second Cologne Bible. How Mr. Pollard reaches his thirty-one and nineteen it would be interesting to know. Perhaps he has excogitated them from the description given in the "monumental work" of Dr. Muther; but, unluckily, Dr. Muther is about the most untrustworthy writer that ever ventured to study early German woodcuts. Mr. Pollard notes that the famous Cologne cuts "influenced later engravers for many years," and cites Hans Holbein's Old Testament designs. A much more striking example lies at hand in Albrecht Dürer's Apocalyptic cuts.

Mr. Duff's remark on the Cologne presses has led us, however, a long way from his monograph, to which we must now return. On the blockbooks he has little new to tell his readers, nor does he use what few data exist to throw light on the probable date of the crude woodcuts which are so often given "as early fifteenth century." He cites Ottley as of opinion that a certain English 'Image of Pity' might be of as early a date as the famous 'St. Christopher,' "but that is a point impossible to determine." Why? Need we point out to Mr. Duff that to answer such questions is the bibliographer's reason for existing, and that in the images of pity we have two most important clues, namely, the details of the instruments of the Passion and the years of indulgence granted? The appearance of the sweat-cloth is a very characteristic mark, but the years of indulgence are even better. Let Mr. Duff form a collection of the years of indulgence granted on various *dated* documents, and he will soon find that the amount of indulgence increases with the centuries from a few days or years to several thousand years, 26 mill' (?26,000) in the case of one of the English cuts. Thousands, to say nothing of millions, of years' indulgence will hardly be found before 1460, and Sixtus IV. and Julius II. (1471–82 and 1503–13 respectively) were the Popes most prodigal of the heavenly treasure. Hence the English cuts are not likely to antedate the invention of printing. Talking about indulgences, we may turn to a remark of Mr. Pollard's that the execution of the cut of St. Gregory's mass in Königshoven's 'Chronik' of 1476 is inferior to that of the other cuts, "but as a woodcut inscription promised a special indulgence for every Paternoster said before it, it was probably esteemed the

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most highly." Yet every good Catholic of those days knew that the indulgence attached to the Vernicle, the subject of the second cut, was even more extensive—amounting, if we remember rightly, to 30,000 instead of some 13,000 years. The popularity of the Vernicle probably accounts for its absence in several copies of the 'Chronik' we have come across.

Of other points in Mr. Duff's work, we may notice his somewhat superficial treatment of the "Costeriana." Our own review of Mr. Hessels's 'Haarlem, not Mentz,' pointed out that although Mr. Hessels's bias was everywhere obvious and his arguments were frequently illogical, there were substantial difficulties about the "Costeriana" which only patient and scholarly study could surmount. We may have to date them "*circa* 1473," but this can only be done after due discovery of evidence, otherwise we had better confine ourselves "to facts and avoid theories." Again, speaking of library arrangement, Mr. Duff writes:—

"In the University Library, Cambridge, the fifteenth century books are all placed together, arranged under countries according to size..... Any further subdivision, as, for instance, under towns, is impracticable on the shelves, but must be done on paper."

Why? Subdivision by towns, and by printers also, is carried out in one great library, that at Basle, which is consequently the most perfect library for the bibliographer to work in.

Of Mr. Duff's book as a whole it must be said that while it is better than any book-collector's manual of the same size known to us, the bibliographic student will gain very little from its pages. In both Mr. Duff's and Mr. Pollard's volumes there is a singular absence of reference to monographs and papers wherein the reader might find further information.

Mr. Pollard, also, does not refer to the many excellent reprints of early illustrated works which have appeared of recent years in Germany, and which often fall within the means of the humbler student. Indeed, Mr. Pollard's omissions are rather numerous. Thus he tells us that of the three great works designed by Maximilian as a personal monument, the 'Theuerdank' appeared in 1517, but the 'Weisskunig' not till 1775. He does not, however, state that the third and last, the 'Freydal,' was ultimately published in 1881. Under Dürer also we find no reference to his books on proportion and fortification, while Tory's attempts on the true proportions of letters, printed in 1529, are only intelligible when reference is made to Dürer's 'Unterweisung der Messung' of 1525 and Pacioli's 'Divina Proporzione' of 1509. Why should Schöffer's 'Virgil' be omitted? Why—if, as the title-page tells us, the work is a history of decoration and illustration of books in the sixteenth as well as the fifteenth century—does Feyerabend receive no attention, nor is any reference made to the works of Sebastian Munster? Very incomplete, too, is the treatment of the Renascence ornamentation of books, and its gradual degradation in the theological struggles of the Reformation. Luther's Bibles and catechisms at least deserved a few lines and a specimen reproduction. The German Josephuses are passed by, although the French one receives ample attention. The cut Mr. Pollard reproduces from it is described by him as the entry "of a king and his staff into a captured town." Now the crown is *not* that of a king, but the sort of mitre usually put by mediæval illustrators on the Jewish priests and elders. In this case the cut represents Joshua entering Jericho; in the background Rahab may be seen descending from her house on the wall. On the whole, the French chapters are much better done than the German, the misprints in the latter—*e.g.*, "Bodner's" and "Boden's Edelstein" and "Thomas Sirar," for *Boner's Edelstein* and *Thomas Lirer*—seeming to mark that Mr. Pollard is not quite so thoroughly at home on German ground. The Italian pages are as complete as we could hope for in a manual of these dimensions, but the influence of German on Italian book-illustration is not sufficiently emphasized; no better representation of the mixture of German ground-design with Italian grace and finish could have been cited than the cut from the 'Devote Meditationc' reproduced on p. 95.

Mr. Duff contributes a chapter on early English book-illustration to Mr. Pollard's volume, which ends the work, perhaps, somewhat abruptly. To sum up then, these two volumes of the "Books about Books" do not reach the highest standard of scholarship or knowledge; yet they are better than similar books recently published in England so far as their text is concerned, hardly so good in their reproductions. They will scarcely be of service to trained bibliographers; they may teach something to the untrained collector.

Riding Recollections and Turf Stories. By Henry Custance. (Arnold.)

Horse Racing in England: a Synoptical Review. By Robert Black. (Bentley & Son.)

No pleasanter duty can devolve upon a reviewer than that of certifying that an author has succeeded more than indifferently well in a literary effort undertaken with a special purpose. So much, at the very least, must be conceded to Mr. Custance. The many thousands to whom an ex-jockey, especially such an ex-jockey as he, is an oracle, and to whom a teller of horse-flavoured stories, especially such a teller as he, is as irresistible as the Ancient Mariner was to the wedding guest, will be more than satisfied, probably, with his book. At the same time, it must be remembered that it is not given to all mankind to enter into the spirit of a book dealing for the most part with characters, incidents, and stories which only by the initiated, to whom the ways and language of jockeys are familiar, can be appreciated properly. That the work is written in the style which might be expected of an ex-jockey, assisted by a valued contributor to the columns of a sporting newspaper, is to the credit of the author as a narrator of an unvarnished, unpretentious tale, and is a fact upon which the numerous readers whom his name and fame cannot fail to attract are to be congratulated, although the person commonly described as the general reader may require the aid of a tutor sometimes before the interest of one story and the point of another can be brought out with satisfactory clearness. Some of the most amusing remarks are the author's own, apparently made with the most ingenuous innocence. For instance, at p. 112 we read:—

"In speaking of one whom I consider all round to be the finest jockey I ever saw or rode against, it is needless for me to say that I refer to my dear old friend, George Fordham. He was the most unassuming and, perhaps, honest man I ever met."

The modifying adverb is quite delicious. At p. 118, again, we are told, "My friend suggested a drink, and I think I concurred"; but in this case there is some reason to believe that the implied uncertainty is an intentional stroke of that sly humour for which the writer is understood to be celebrated.

As the work is of an autobiographical character, it may be well to give a brief sketch of the author's professional career up to the time at which he relinquished the racing-saddle for the starter's flag, which in these days is wielded officially sometimes by a scion of a noble house. He was not born in a stable, we learn, but, having horse upon the brain, took very early to riding races—on half-holidays when he was a schoolboy, in fact—and soon became the winner of a modest prize in the shape of a saddle, which, however, though he had won it, he was not allowed to carry off without maintaining his rights with his fists. After some rough experience, during which he made the acquaintance of George Fordham before mentioned, Mr. Custance found himself in 1860, being then eighteen years of age, associated with the stable presided over by the renowned trainer Matthew Dawson at Russley, and having for chief patron the late Mr. James Merry, M.P., no less memorable for his many excellent racehorses than for his willingness to vote for the abolition of the Decalogue (of which he had never heard before) if he could thereby meet the views of his constituency. Mr. Custance had now his chance of rising to eminence and affluence. He rode Thormanby for the Derby, and was only prevented by a broken collar-bone from winning the Two Thousand on Lord Lyon, as well as the Derby and the St. Leger that he did win on that famous horse. He also won the Derby on George Frederick. The Two Thousand and the Oaks he never gained; but the One Thousand he won on Achievement. He rode many great horses, including the illustrious Sterling, and many dangerous ones, including the savage Broomielaw; and he had established a reputation as a horseman inferior to few, if any, when he suddenly retired from the occupation of a jockey in 1879. The reason for his retirement was sound: he felt (and his feeling was confirmed by medical authority) that it was as much as his life was worth to go on "wasting" in order to bring himself down to the number of pounds at which he would have had to ride. He therefore very wisely sacrificed the chances which the insane practice, beginning even then to prevail, of giving jockeys the salaries of county-court judges, the retainers of leading Queen's counsel, and more than princely presents, undoubtedly offered him of realizing a large fortune, and adopted a different though cognate mode of life. He has now published a book,

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in which, besides the entertainment provided for the sort of readers whom he desires particularly to please, he records some facts and delivers some opinions worthy of attention from a very different class of persons, who never miss an opportunity of expatiating upon the cruelty, the gambling, and the blackguardism which are the constant comcomitants of horse-racing. Let such persons read what Mr. Custance says about the custom of running horses in blinkers, in order that the poor nervous beasts may not see when they are going to receive a "severe hiding" with the whip which, in their case, it is better to discard altogether; about the savage brutality with which the jockey Wells vented his displeasure at being called upon to ride Count Batthyany's obstinate horse Tambour Major in the Derby of 1863; about the fury with which loss of money by betting caused the losers to regard a matter at which they would otherwise have laughed as an amusing mistake on the part of the near-sighted count; and about the disgraceful scene which ensued when the Oaks of 1864 was won by Fille de l'Air.

Mr. Custance seems to have depended a little too confidently upon his memory sometimes, especially in what he tells us about the late Lord Glasgow, who, according to Mr. Custance, by his single black ball succeeded to the day of his death in keeping Col. Forester out of the Jockey Club. But what are the facts? Why, that one black ball is not, and never was, if the Jockey Club's own rules may be relied upon, sufficient to exclude; and that Col. Forester appears to have been elected to the Club in 1864, whereas Lord Glasgow did not die until March, 1869. In dealing with Lord Glasgow's horses, too, Mr. Custance should not have forgotten Musket, bred by Lord Glasgow, bequeathed to Mr. George Payne with the proviso "never to be sold," and consequently "leased for ninety-nine years" to the New Zealand Company, in whose hands he became the crack sire of the Antipodes, where Carbine and other sons of his carried all before them, and where Carbine alone won at least 25,000*l.* in stakes for his owner, Mr. D. S. Wallace.

By virtue of his volumes on 'Horse Racing in France' and on 'The Jockey Club,' Mr. Black has taken an assured place among the historians of the turf. His present work contains an immense amount of information in a small compass, and will be of much service to specialists, although often to the uninitiated his pages may seem little more than a mere list of names. Mr. Black does not dwell long on the early days of the turf and its heroes, the Byerley Turk, the Godolphin Arabian, and the Darley Arabian, but devotes most of his space, as his object necessitates his doing, to the Victorian era. We confess to not caring much for the period when the so-called "sport of kings" has become the business of blackguards, and to preferring to hark back to the eighteenth century, when some touch of romance is to be found in the feats of Flying Childers and Eclipse. They may not be all sober fact, but they have their interest. It is curious, too, to observe, on looking through Mr. Black's pages, how largely the Whigs monopolized racing in the reigns of George I. and George II., although neither of the monarchs took any interest in the turf. Of course there were exceptions. Bolingbroke, on his return from exile, kept racehorses; but the Jacobites, as a rule, remained on their estates and confined themselves to hunting, leaving Newmarket to the victorious faction. Mr. Black's remarks on the evils that attend racing in the present day, on gate-money meetings, betting, "bookies," and touts, are sensible and pertinent; and his volume may be warmly recommended, not merely for its conciseness, but for its accuracy.

NEW NOVELS.

The Common Ancestor. By John Hill. 3 vols. (Chatto & Windus.)

There is plenty of varied material in 'The Common Ancestor'; and the novel-readers of different types who peruse it will probably find something or other to their advantage, or at least amusement. To say that the story is devoid of padding would be untrue; but then what three-volume novel can be said to be entirely without it? Mr. Hill's opens with a scene in the Wellington Barracks presented with an air of reality and actuality. It seems a pity there is so little of it. The course of the story soon branches off to other scenes and persons of all sorts and conditions, and we hear no more of Tommy Atkins. Some of these people are not particularly entertaining and interesting, others are passably so. The author is at times rather aggravating in his way of cataloguing and labelling characters as though for action, and then doing little or nothing with them. Yet he manages to keep the thing going briskly enough. Villains and heroes, good women and others, do their parts fairly well, and their author does not exaggerate overmuch or set down aught in pure malice or gaiety of heart. One cannot complain that nothing happens, and there is at least one love affair for those who consider a novel incomplete without the introduction of more or less of the tender passion. The reader is left, too, with the understanding that another "affair" is coming on between a nice little girl and a good-humoured Irishman, not the least pleasant person in the group of those who share the ancestor. The latter, though he gives the book its title, does not appear in his true character till the *finale* is well under weigh. The book is not, perhaps, so exciting as the evident goodwill and intention of the author might have made it; but in spite of defects of style and faults of speech, such as the occasional misuse of a preposition, we have read many a worse novel, and so have other people.

The Romance of Shere Mote. By Percy Hulburd. 3 vols. (Bentley & Son.)

'The Romance of Shere Mote' is fair enough as a story of love and lunacy in an English countryside; but it has not the unity which is necessary for an ideal romance, and it is too laboriously built up to be well constructed. Mr. Hulburd cannot draw a villain; but unfortunately he tries to draw two or three, and, in despair at the incongruities which he recognizes in his own conceptions, he suddenly tells his readers (or so it strikes one) that it is useless to conceal the facts any longer — that the Lusteds, father and son, are stark mad. They are not the only mad people in the book; and the good people are exceeding mild and domestic; and some of the incidents are crude and whimsical; and the three thick volumes form a somewhat vague medley of intended heroisms and abortive crimes; but, taken for all in all, this narrative is about as straightforward and entertaining a novel of love and lunacy as the unexacting reader need wish. If it just misses real strength and genuine romance, it is sufficiently well written to amuse an hour or two of leisure.

Tempe. By Constance Cotterell. 3 vols. (Bentley & Son.)

The author of 'Strange Gods' gave undoubted proofs of the possession of cleverness, and there is plenty of cleverness in Miss Cotterell's new venture, which is a most elaborate study of the type recently labelled as the "revolting daughter." Heroines are not always true to their catalogue of qualities; but Miss Cotterell certainly adheres to her description of Tempe as one who struck the outside world as "an inexplicable, not pretty, not ugly clever girl, a girl to be dreaded and kept at a distance." The problem of the novelist, we need hardly say, is to explain the attraction exerted by this fantastic character on her inner circle of intimates, and to enlist the allegiance of the reader. In this task Miss Cotterell has succeeded fairly well. The story of Tempe's long and perilous flirtation with Major Wainwright is detailed with a good deal of subtlety, and the sequel to the elopement forms an excellent piece of tragi-comedy. Tempe's escape from the results of her own folly is natural enough; but it is to be regretted that the author should have declined in the last chapter on so clumsily melodramatic a reunion between the heroine and her good genius, or that she should have thought it necessary to convert the major, who was *ex hypothesi* incorrigible. Miss Cotterell writes well, but her employment of colloquialisms amounts at times to an affectation.

The Tiger Lily: a Story of Two Passions. By G. Manville Fenn. 2 vols. (Chatto & Windus.)

There is more of the tiger and the ape in Mr. Fenn's last story than of the lily. Hot Italian blood, stabs in the back, the artist and his model, the nude and the crude, an adventuress sitting with veiled head to the painter whom she pursues, in order that he may annex a Juno's body to the face which he has already painted in secret—these are amongst the somewhat garish subjects and incidents of 'The Tiger Lily.' They will scarcely be so attractive to the author's friends as the wholesome stories of adventure to which he has accustomed them in the past. There is not much that is wholesome, or even true to life, in this melodrama of the "passions."

A Woman of Heart. By Thomas Terrell. 2 vols. (Ward & Downey.)

It is related of the hero of Mr. Terrell's somewhat sordid romance that in his journalistic days he could write paragraphs not "better than any one else in the world, but

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better than any one else who would be prepared to accept the position of paragraph-writer on a small local paper." *Mutatis mutandis*, there is a good deal in this description which applies to Mr. Terrell's credentials as a novel-writer. 'A Woman of Heart' is almost entirely written in disjointed paragraphs, in a style which never once deviates into distinction or emerges from the pretentious commonplace of the descriptive reporter. Thus we are told of Mr. John Armitage that he was "armed with a vigorous constitution and an excellent *présence*"; and of the heroine's singing of a "light Spanish air," that "the song finished with a high note, which she brought out with a tremble, entrancing and delicious." Mr. Terrell's intermittent outbursts of unconscious humour occasionally enlighten the monotonous tawdriness of his novel, which is "respectfully dedicated" to those "who live in glass houses," and wages war on social conventionalities in such a spirit as to strengthen the hands of Mrs. Grundy.

Into Temptation. By A. Perrin. 2 vols. (White & Co.)

Anglo-Indian society has furnished forth an abundance of novels during the last few years for the edification or amusement of the sober-minded people who stay at home, and have other occupations than the eternal pursuit of somebody else's husband or wife. In the wake of Mr. Kipling a whole host of writers have bethought themselves of the dramatic material afforded by the incidents or the scandals of station existence in our Eastern empire. 'Into Temptation' is another picture of the mischief bred by an idle life in a tropical climate amongst neighbours whose only interests are flirtation and gossip. The story of the young girl whose wits were brighter than her conscience, and who married a fractious middle-aged collector, without realizing exactly what obligations she was undertaking, is briskly told, and is distinguished rather by its manner than its matter. Josephine Boscawen tells her own story with much terseness. Her unvarnished tale never wanders from the point, and is often extremely graphic in consequence. The character sketches it contains are drawn with few strokes, but are all remarkably effective. The fact that the scenery and native life of her new home strike her so little, in comparison with the doings and sayings of the few and mostly undesirable English people she finds there, is in itself a trait showing uncommon observation of character. The heroine is left to shape her own existence at the end of the book, having proved herself, by means of certain sharp experiences, able to perceive the virtues of the narrow and strait gate, but not able to enjoy its thorns and discomforts.

Hetty's Heritage. By Noel Dene. 2 vols. (Hurst & Blackett.)

'Hetty's Heritage' is quite a pretty story, told with a complete absence of all literary pretension. The mystery which hangs over Hetty's birth is one which is not unfrequently met with in fiction; her father's conduct, however, is of a baseness which the ordinary Mudie hero seldom equals. The haughty relations and kind persons who respectively snubbed or befriended the young woman, supposed to be the housekeeper's niece, are described with moderation and are more or less lifelike. The book contains at least one piece of realism in the shape of a detailed description of the curriculum of the Royal College of Music, which may, perhaps, prove serviceable to a chance reader. The story is entirely harmless from every point of view other than a literary one. Its mild interest is sustained to the end, and it has the merit of not being spun out beyond the limits of its plot.

The Shibboleth. By Mrs. Vere Campbell. (Ward & Downey.)

A good large volume, full of mysteries in small print, conveys dark or luminous suggestions of evil doings on the part of the principal characters in it, with an abundance of pantings, hissings, and cursings, or of "slow pregnant smiles" in the lighter moments of the lunatic heroine. Frankly, there is very little of human nature, or genuine tragedy, or comprehensible purpose in 'The Shibboleth.' The striving after effects which at best are purely theatrical is too obvious, and besides there are many unpleasant suggestions, and a number of general aphorisms, the most darkly incomprehensible of which sometimes stand at the head of a chapter. Here is one of them: "The Divine is dumb; sublimity bewails it, and the wailing is its own; but from Deep to Deep, signs flash; and the system of communion is in the unthinking, common, happy, wretched things of every day." This is truly a dark saying!

The Face of Death: a Westmoreland Story. By E. Vincent Briton. (Seeley & Co.)

Spite of its gloomy title and ominous start Mr. Briton's tale emerges at the last into sunshine. The main motive—the conflict between will and heredity—is consistently kept before the reader and treated with a fair measure of skill and success, though the author is much happier in his dialogue and narrative than in the contrivance of incident. Sensation is not Mr. Briton's strong point, but he has a pretty gift of sentiment and a decided vein of gentle humour. The hero's sister, with her imperturbable gaiety, forms an excellent foil to her serious brother; the old nurse, Mrs. Pudsey, is an admirable specimen of a now almost obsolete type; and the exasperating vagaries of Sir Andrew Wyke, a modern Bluebeard of transcendent selfishness, are drawn with remorseless detail. Indeed, the reader has good grounds for serious dissatisfaction with Mr. Briton for his leniency towards this entirely detestable personage. Accepting as he does the principle of the happy ending, he ought really to have devised some refined yet appropriate punishment for the evil genius of the plot.

Implacable! Par Jean Barancy. (Paris, Calmann Lévy.)

Gladys. Par Hugues Le Roux. (Same publisher.)

We have placed together the titles of two novels of much power, appealing to readers of very different inclinations. Novels "with a purpose" and "with a moral" are less common in France than among ourselves. Of such M. Barancy's is a good example. The characters are all substantial peasants, and the picture drawn of them is more flattering than that conveyed by Balzac's 'Les Paysans' or Zola's 'La Terre,' but is not untruthful. The love scenes display in the chief male actor that nobility of mind which, in dealing with such matters, modern French authors depict anywhere except among the rich or great.

If 'Gladys' had a moral, M. Paul Bourget has destroyed it in a critical note prefixed to the republication of this daring picture of modern love in the diplomatic world, which first appeared in a well-known review. The story of the successful attempt of a Parisian libertine on a great English lady is so told as to make the reader admire and pity the heroine; but the better drawn of the two characters is the hero, who, especially by making use of his mother to cover his intrigue, does not lead us to expect a better future for the couple than the man deserves.

PHILOLOGICAL BOOKS.

Unlike the tribes on the east coast of Africa, where one *lingua franca*, Swaheli, carries the trader from Witu in the north to Cape Delgado in the south, the various nations that people the coast districts of Western Africa have all their separate languages, some of which are split up into dialects of considerable divergence. Even on the Gold Coast, and the broad belt inland from Assinee on the west to Lagos on the east, none of the four principal languages—Ga, Tshi, Ewhe, Yoruba—has gained the ascendency over any of the others. Col. A. B. Ellis, who in his official capacity has had long and close experience of the natives of the Gold and Slave coasts, after treating in two separate publications of "the Tshi-speaking peoples" of Ashante, and "the Ewhe-speaking peoples" of Dahomey and other territories east of the Volta river, has now brought out the third volume of the series, entitled *The Yoruba-Speaking Peoples of the Slave Coast of West Africa* (Chapman & Hall). He gives full details of their religion, rites, superstitions, customs, institutions, laws, folk-lore, and language, and states, as the result of a comparison between them and the Tshi and Ewhe tribes, that the Yorubas are the highest in the social scale, and certainly the leading people in West Africa. The arguments by which he arrives at this conclusion are well worth perusal. We cannot bestow the same measure of praise on the appendix (pp. 305–402), which contains in tabular form a comparison of the Tshi, Ga, Ewhe, and Yoruba languages, the three former of which belong to the Volta group, while the Yoruba is assigned to the Niger languages. Both groups, however, share with the Haussa the important peculiarity of words of the same sound being—as in Chinese and most Indo-Chinese languages—distinguished by the *tones*. The author, disregarding this essential characteristic, on which the leading authorities (Bishop Crowther, Christaller, Schön) have laid special emphasis, does not mark either the high tone with an acute, or the low tone with a grave accent, any more than he makes a distinction between open and close vowels. Thus the Yoruba root-words yé, to understand; yé, to praise; yè, to be alive; and yè, to go aside, are all written by him "ye." Similarly, the Ewhe words do, to sleep; dò, to inundate; dó, to kick; and dò, to be thick, appear all alike as "do." The same applies to many root-words in the Tshi and Ga columns. What would a Burmese scholar say if he were to find in a book

laying pretence to scholarship the three words to, "to be short"; tó, "to touch lightly"; and tò, "to advance," written promiscuously? As many of the writer's remarks on the etymology of the four languages are sound and valuable, it is all the more to be regretted that he should have left untouched the question of the tonal distinction between homonymous words.

The *Catalogue of Sanskrit, Pali, and Prakrit Books in the British Museum, acquired during the Years 1876-92*, which has just been issued by order of the Trustees, is a sequel to the late Dr. Haas's 'Catalogue of Sanskrit and Pali Books in the British Museum,' published in 1876, and as such conforms in principle and arrangement to its predecessor. It is the work of Prof. C. Bendall, Senior Assistant in the Department of Oriental Printed Books and MSS., and reflects equal credit on the desire of the authorities to keep the national library abreast of modern publications in those branches of Eastern literature, and on the learning and accuracy of the Oriental scholar who has had charge of the compilation. It goes without saying that the two great collections of Sanskrit books, the one in the British Museum and the other in the India Office, will be found to contain together nearly every printed book in and on that language; but pending the cataloguing of the latter collection, students will have to resort to the two quartos of the British Museum catalogue for trustworthy information on any Sanskrit publications they may be in search of. We mean, however, no disparagement to the present compiler when we give it as our deliberate opinion that much space and expense would have been saved by a simple transliteration of the Oriental words. So far as we can see, no practically useful end has been served by giving the titles in the characters in which the original is printed, be they Devanagari, Bengali, Telugu, Canarese, Malayálma, Sinhalese, or Burmese. The titles of works in Grantha characters appear in Romanized form only, no Grantha type having been available in the office in which the catalogue was printed; but no one, we venture to say, will find that the description of those particular books would have gained by the addition of the Grantha titles. *Ex uno disce omnes.* We have also noticed many misprints in the words in less familiar Dravidian type. As for the Burmese type, it would have been an absolute gain to the work if it had been dispensed with altogether in the description of Pali books. With all this, the catalogue is an invaluable book of reference, and the pains which Prof. Bendall has bestowed on making it still more useful by cross-references, an index of titles, and a select subject-index are beyond all praise.

To those Oriental students whose tastes are rather literary than grammatical, and who prefer coming as soon as possible to the illustration of rules in books to lingering among the rules themselves, the *Grammar of the Bengali Language, Literary and Colloquial* (Oxford, Clarendon Press), by Mr. John Beames of the Bengal Civil Service, will perhaps prove as acceptable as to those "who desire to understand the spoken language," for whom it appears to have been mainly designed. The first half of this bright little volume should not, in any case, be hurriedly passed over. If its opening chapter be thoroughly apprehended and graven on the memory, and the remainder, up to the penultimate section of the sixth chapter, be carefully studied and considered, the "Structure of Sentences," which inaugurates the second half, will be a comparatively genial task, after which the literary student may fairly revel in "Specimens of Bengali Literature." We may well congratulate the author of this late issue of the Clarendon Press "Oriental Series" on the good work done in producing a volume of such practical utility, and so likely to meet the approval of students of Indian languages generally—notably members of the Indian services.

Mr. Frederick Du Pré Thornton's *Elementary Arabic Text and Glossary* (Allen & Co.) is an admirably printed little volume, and should prove useful to the English student who would learn something of book-lore as well as the spoken language of the bazár in modern Egypt. Although the extracts given are few and brief, they are significant in their way, and render ample justice to the more eloquent diction of the Kurán, from which they are all taken. The passage selected from the second chapter (that of "The Cow") is the one stated by Sale to be "a magnificent description of the Divine Majesty and Providence," the translation of which must not be supposed to attain "the dignity of the original." He adds: "justly admired by the Mohammedans, who recite it in their prayers.....some of them wear it about them, engraved on an agate or other precious stone."

Under the auspices of the Clarendon Press Mr. St. Andrew St. John has brought out a *Burmese Reader*, designed for the use of Civil Service students and others who may wish to acquire the language quickly and thoroughly. It is believed—and, we think, rightly—that this book will supply a want. The first part deals with the alphabet and pronunciation, the parts of speech, and syntax; the second part consists of a series of short stories—easy in style, but rich in their vocabulary—known as the 'Sudhammacari,' conveniently arranged for purposes of translation, and supplemented, story by story, with explanatory notes. Two other parts complete the volume: one comprising a number of more advanced selections from Burmese literature, and the other furnishing the student with samples of Burmese newspaper paragraphs, as well as of petitions, depositions, and other official documents. The typography is beautiful; and the volume is, in our opinion, well calculated to meet the purposes for which it has been put together. We may also hazard the opinion that the work will be welcomed by those whose interest in Burmese is that of the student of comparative philology; who look upon the language as monosyllabic, akin to Chinese, having the power of forming conglomerate compound words—as one, in fact, of a group of languages spoken in Indo-China, and possessing certain primitive characteristics. From such a book as this the philologist will be able after a few hours' study to glean much of what for his special purposes he requires to know.

Philostrati Maioris Imagines. Recensuerunt Seminariorum Vindobonensium Sodales. (Leipzig, Teubner.)—This useful addition to the Teubner series might provide our university reformers with matter for reflection. The book has been prepared by nineteen students of Vienna University under the guidance of Profs. Benndorf and Schenkl, and was one of the presents to the scholars who met at the brilliantly successful "Philologenversammlung" held last Whitsuntide at Vienna. The character of the work done will explain sufficiently why American scholars in search of knowledge and training turn to Berlin and Vienna rather than to Oxford and Cambridge, where the energies of teachers and undergraduates are absorbed in preparing for a written examination. Of the sixty-six MSS. of Philostratus scattered through the libraries of Europe, seventeen have been collated, and twenty-six inspected, for this edition. Some were sent to Vienna, *e.g.*, from Venice and Leyden; some were investigated by travelling students; for the readings of others the "sodales" return thanks to "viri docti" of various nationalities. The result reached is that though a convincing pedigree cannot be established for all the MSS., two stand out superior to the rest: F at Paris, and P at Florence. F, sec. XIII., is the more valuable, and all its readings are recorded; P, sec. XIV., is marred by bad corrections, so that attention is paid only to the first hand; the others are quoted occasionally, when their divergencies present some feature of interest or importance. The editors suggest that the two principal families of the MSS. go back as far as the sixth century A.D., and that the archetype was derived from a copy used by Philostratus for recitations; but the evidence is totally inadequate to prove these conjectures. The constitution of the text was entrusted to a committee of seven under professorial supervision. In addition to the contributions from periodical literature, which has been ransacked with German conscientiousness, some unpublished notes by C. Valckenaer and by Reiske ("immortalis memoriæ") have been secured from Leyden and Copenhagen; valuable emendations have been sent by E. Rohde and K. Dilthey; and Prof. Benndorf has written many terse archæological notes to explain and defend the readings adopted. The crown of the work is an exhaustive index of 127 pp., which includes the 'Imagines' of Philostratus Minor and the 'Descriptiones' of Callistratus, and, taken in connexion with the new volume of Schmid's 'Atticismus,' will assist the critic to an understanding of the very peculiar syntax and vocabulary of a style which appeared to the younger Philostratus "highly Attic." The archæologist will be grateful for a sketch of the literature on Philostratus since 1881, and for an elaborate table of references to the works in which Friedrichs, Brunn, Matz, and Kalkmann have discussed the pictures which Philostratus describes or pretends to describe. This text will supersede Kayser so far as the 'Imagines' are concerned, but we have still to wait for the general edition of the Philostrati projected by Sturm.

We have received from the Pitt Press a collection of *Latin and Greek Verse*, by the late Canon T. S. Evans, with a memoir by his son-in-law, Dr. Waite, formerly Master of University College, Durham. The volume is a pleasant record of a quaint and interesting personality, and contains many masterpieces in an art which will soon be as rare as that of engraving in mezzotint. The scholar whom Rugbeians used to call "Tom" Evans, to distinguish him from his colleague "Charlie" Evans, had the misfortune to be born three centuries too late. He might have achieved the same reputation as Buchanan, or Casaubon, or Vossius, in the days when Euclid and algebra were barely known, and criticism had not dared to touch the Holy Scriptures. No one who had his acquaintance could fail to respect his character and to admire his talents; but he was an "ineffectual angel" and he knew it, so he seldom attempted to beat his wings. A valuable, but somewhat eccentric edition of the First Epistle to the Corinthians conveys his only message. Besides this, he printed 'The Agnostic in the Hayfield,' a humorous piece, greatly prized by the few who possess it; a translation of Tennyson's 'Œnone' in Latin hexameters; and several compositions in 'Arundines Cami' and 'Sabrinæ Corolla.' Many more of his verses were circulated in manuscript, and have been familiar in classical schools for the last thirty years. Some of these, which are now printed for the first time, might have been omitted to make room for 'The Agnostic in the Hayfield.' As a composer Canon Evans shone, we think, more in Latin than in Greek, and in hexameters more than in any other Latin metre. His Greek iambics are wonderfully close translations, but not much like the iambics of a Greek tragedy. In Latin hexameters, on the other hand, whether he imitated Lucretius or Virgil, he moved freely, almost as if Latin were more familiar to him than English. In other metres he is highly ingenious, but not so thoroughly Latin. The following version of 'The Isles of Greece' is a *tour de force* which is new to us:—

Cyclades Ægæi stellæ maris insulæque Graiæ,
Phœnos Sappho qua canebat ardens,
Libera militiæ cunabula munerumque pacis,
Qua Delos orta est Deliusque Phœbus!

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Perpetui soles rident tibi fulgidum : sed extra
Soles nihil non occidit Pelasgis.
Montes te Marathon, Marathon mare tu quoque intueris :
Illic per horam solus otiosam
Dum mecum meditor, mihi Graecia visa post tot annos
Exire longam posse servitutem.
Scilicet haud poteram. Persas pede dum premo sepultos,
Putare me sic esse cum catena.
Quae Salamina mari genitam super imminens tuetur,
In arce rupis rex sedebat altus ;
Mille mari classes per litora, mille nationes
Uno minores rege subjacebant.
Ille recensebat numerum sibi prodeunte Phoebo :
Cadente, quonam tanta vis virorum ?

This is clever, but the translations from Milton, which are well known and not easy to cite, are natural. The editor admits that in the Latin pieces there are two doubtful constructions, but there are a good many more slips than two. Who, for instance, could explain *tibi* in l. 5 of the specimen just given ? It remains to be said that the memoir prefixed to this volume is well written and admirably proportioned. Among many good stories, it contains one that is especially pretty :—

"Once when he was sitting in the class-room at Rugby to superintend a mathematical examination, some of the boys were engaged on a Trigonometry Paper, and one of them, called Tawney, well knowing Mr. Evans's innocence of the subject, went up and asked him whether in one of the papers *cot* had not been printed for *cos*. Mr. Evans, catching the situation at a glance, said audibly : 'Well, Tawney, there is *πράττειν* and *πράσσειν*, *τάττειν* and *τάσσειν*, and so on. But, to go no further than your own name, there is Tawney and Sawney. Possibly there is no great difference.' "

SHORT STORIES.

Two Offenders. By Ouida. (Chatto & Windus.) —Ouida dedicates her new work to the memory of the late M. de Maupassant. Her English is not, perhaps, equal to his French ; but setting aside the form, his spirit seems to have certainly been present at the birth of these two stories. Both are thoroughly imbued with the notion that pervades all his books, that no man having power or wealth is likely ever to use either for any but a selfish or brutal end, while those who, having neither, have once in their lives done an unselfish action, can never feel either the gratification of content or the joy of having acted "altruistically." In the first story an old and forgotten artist in Paris is offered lodging and shelter in an institution provided to meet such cases. The person who gives the nomination is, of course, purseproud and overbearing ; the artist, who has lost his hand and cannot work, has an illegitimate grandson and a dog, whom he would rather see starve in his own society than thrive elsewhere. At last, when it is represented to him that a little more privation will kill the child, the old gentleman agrees to part with him, and to enter the institution. When there he behaves in such an ill-conditioned fashion, bullying the attendants and grumbling at large, that all sympathy the reader might have for him is destroyed. Ultimately he shoots his little dog, and dies himself. The purseproud benefactor comes out better than he really had any call to do, and one feels that the grandson may have a chance of turning out a decent fellow. The scene of the second story is laid in Italy. It is unpleasant, and altogether the book should be widely read, as showing what the "realistic" short story is apt to be when stripped of what is, after all, to most English readers—even Mr. Rolandi's subscribers—the obscurity of a foreign tongue.

Those who know Maxwell Gray principally as the author of 'The Silence of Dean Maitland' may be surprised to find her in *An Innocent Impostor, and other Stories* (Kegan Paul & Co.), tackling the short story on amusing and pleasing lines. 'An Innocent Impostor,' a gay little episode *à quatre*, bordering on genuine farce, is not without human and humorous touches. 'A Glass of Water' deals with a yet funnier, if more probable chapter of accidents ; but both are dependent on situations pushed to exaggeration. Likewise 'The Hansom Cabman,' which runs with brightness and vivacity. 'A Roland for an Oliver,' also a funny idea, is less amusingly worked. It tells how a couple of daring young people assumed fictitious names and personalities, and ended their harmless mystification by a happy marriage. 'The Mysterious Guide' is a thrilling Alpine adventure, in which a party set forth at night, to discover—by the light of day, and at a most critical moment in their roped-in climb—that the supposed slouch-hatted guide who goes first is the lunatic lover of the lady mountaineer, and that his intentions are murderous. The rest of the stories are more sentimental in kind ; but their end is not total despair. We have said enough to show that the author is to be congratulated on being able thus to display to the public a new and unexpected side of her cleverness.

OUR LIBRARY TABLE.

My Study Fire and *Under the Trees*, by Hamilton Wright Mabie (Dent & Co.), a couple of volumes by an American writer, contain a number of tiny essays, or papers of the nature of essays. The study fire and the voices of the trees are supposed to be an undertone to all the reflections. They slip along in pleasant places by quiet waters, and the American spelling—the only outwardly American thing about them—scarcely disturbs the attitude of calm and thoughtful repose. A rather too self-conscious air of "cultured simplicity" is apparent, as well as the influence of thinkers like Thoreau and Walden rounded by the Wordsworthian tradition. If the "elegant preparation" is not to lose its tonic properties, we should advise that the volumes be taken in sips rather than in draughts. These miniature essays and short excursions in thoughtland, all in the interest of a fuller communion with nature and a more perfect comradeship with books, show delicacy of perception and freshness of handling. Lovers of both will find fruitful suggestions and happy turns of expression, though a certain sameness in the intellectual horizon is a little monotonous. Mr. Mabie views authorship from a wide and generous standpoint, and is appreciative of the true "best" in many writers. Sometimes he is a little obvious, and his attitude towards nature, of which he has so much to say, seems to us extremely trained and prepared, and lacking in real spontaneity and original divination. Yet he is a devout lover of natural objects. "Books and nature," he truly says somewhere, "mutually interpret each other ; only he who stands where the double light falls sees things in the perspective"; "one needs," he adds, "preparation for the sanctities and solemnities of the woods." These remarks may be said to be the key-note of his mood, and it is on it we find him just a little too insistent and mannered, especially with regard to our "primeval kinship with nature," which one would like to see rather more taken for granted. What he urges against the modern gospel of despair and disillusion is by no means the worst thing in the volumes.

Mr. James Samuelson's book on *Greece: her Present Condition and Recent Progress*, is called "perfunctory" by the author, and is singularly inferior to his excellent monographs on 'Roumania' and 'Bulgaria.' It is published by Messrs. Sampson Low & Co.

We welcome the appearance of the volume for 1894 of that well-known work of reference *Debrett's House of Commons* (Dean & Son). It is not entirely free from printers' errors, but they are not, as a rule, important. Some of them are repeated from year to year, as, for example, "Egerton of Tratton" for *Egerton of Tatton*, at p. 22. We have had to notice in all works of reference with regard to the House of Commons a considerable amount of variation and uncertainty as to the figures given for the electorate of the various constituencies. In 'Debrett' of last year the electors of Cork for 1893 were stated at 13,974. In 'Debrett' of the present year the numbers for 1894 are not given, and the numbers for 1893 are repeated from the edition of last year. But in the official return the number last year is given as 13,660. The return for the present year is not yet out. The number of electors for the Isle of Wight was given by 'Debrett' last year for 1893 as 15,604. It is this year given both for 1893 and for 1894, and the number for 1893 is this year stated as having been 13,291, which is correct. We do not know how the curious mistake of last year was arrived at. The number of electors for Londonderry was given last year in 'Debrett' as 4,185 for 1893, and is this year set at the same figure for 1893. The official return gives 4,052. A praiseworthy attempt is made each year by 'Debrett' to give late figures, no doubt by correspondence with the returning officers ; but the result is disappointing, as in the most important cases—those of very large and rapidly increasing constituencies like South Essex, where figures are of real importance—those of 1894 are not given, doubtless from the answers not having been received in time. The result is that Cardiff appears at first sight from 'Debrett' to be leading in the race, although we understand that the Romford division of Essex still, in fact, keeps ahead in 1894, and continues to be the most considerable of the constituencies of the United Kingdom. In the account of the East Worcestershire election an error made last year is repeated, and Mr. Oscar Browning will continue, to his astonishment, to find himself described as a Conservative.

Kelly's Handbook to the Titled, Landed, and Official Classes for 1894 is thoroughly kept up to date, and there is nothing new to be said about it. We have frequently expressed our opinion that this is one of the most useful of all existing books of reference.

Bourne's Handy Assurance Directory, now edited by Mr. W. Schooling, is a useful and trustworthy manual.

Ferguson's Ceylon Handbook and Directory is a meritorious production which we have praised on previous occasions, and which continues to deserve praise. It is published at Colombo by Messrs. A. M. & J. Ferguson, and in London by Messrs. Haddon & Co., Messrs. Kegan Paul & Co., and Messrs. Street & Co. The volume forms a bulky and complete view of the colony, its trade and industries.

More than a dozen years ago Messrs. Marcus Ward & Co. issued, under the title of "The New Plutarch," a series of biographies: 'Haroun Alraschid,' by the late Prof. Palmer ; 'Sir John Franklin,' by Mr. A. H. Beesly ; 'Martin Luther,' by Mr. Treadwell (an American) ; 'Coligny,' by Mr. Walter Besant, &c. The series was edited by Mr. Besant and the Rev. W. J. Brodribb. Messrs. Ward & Co. are now reissuing these books under the name of "Heroes of History," and the title-pages are dated 1894 ; and there is no indication that we can discover that the volumes have appeared before. We do not suppose that Mr. Brodribb or Mr. Besant, who since "The New Plutarch" ceased to appear has laboured zealously to raise the morality of publishers, is at all aware that his name is being used to pass off old books for new ; but it is only fair to call their attention to what is being done, and to warn the public against taking the "Heroes of History" for a new set of books.

Donald Ross of Heimra is the latest addition to Messrs. Sampson Low & Co.'s handy reissue of Mr. Black's romances. The same active publishers send us convenient reprints of *Cripps the Carrier*, by Mr. Blackmore, and *Adela Cathcart*, by Dr. George Mac Donald.—Messrs. Jarrold & Sons send us a second edition of *His Heart to Win*, by Curtis Yorke.

We have received the reports of the Free Libraries at Belfast, Brighton, Clapham, Clerkenwell, and Cheltenham. The tone of them all

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is cheerful. It may be remarked that at Brighton the fine weather has proved injurious to reading, and at Clerkenwell the readers are now allowed direct access to the shelves.—From Cardiff we have received an excellent *Catalogue of Books in the Central Lending Library* (Manchester, Heywood); from Leicester an instructive *Catalogue of the Books, Pamphlets, &c., relating to Leicestershire* (Leicester, Thornley & Warren); from Nottingham a *Catalogue of the Special Exhibition of Works by Reuben Bussey* (Nottingham, Sands).

We have on our table *Glimpses of Welsh Life and Character*, by Mary Trevelyan (Hogg),—*P. Vergili Maronis Aeneidos, Liber III.*, edited by P. Sandford (Simpkin),—*Schiller's Song of the Bell, and other Poems*, edited, with Notes, by G. Macdonald (Blackie),—*Blackie's Junior School Shakespeare: Coriolanus*, with Introduction and Notes by W. Dent (Blackie),—*Twelve Years' Queen's Scholarship Questions, 1880–91, with Answers to Arithmetic, Algebra, &c.* (Moffatt & Paige),—*The Civilization of Christendom, and other Studies*, by B. Bosanquet (Sonnenschein), — *The Ethics of Hegel*, by J. M. Sterrett, D.D. (Boston, U.S., Ginn), —*The Pursuit of Happiness*, by D. G. Brinton, M.D. (Philadelphia, U.S., McKay),—*The Elements of Hypnotism*, by R. H. Vincent (Kegan Paul),—*The Clairvoyance of Bessie Williams*, edited by Florence Marryat (Bliss, Sands & Foster), — *Words to Mothers* (S.P.C.K.), — *Archæologia Oxoniensis*, Part III. (Frowde),—*Life and Labour of the People in London*, by C. Booth (Royal Statistical Society),—*Myxœdema*, by A. M. Wilson, M.D. (Scientific Press),—*The Hygienic Prevention of Consumption*, by J. E. Squire, M.D. (Griffin), — *What's the World Coming To?* by W. G. Moffatt and J. White (Stock),—*St. Wynfrith and its Inmates*, by E. Everett-Green (Jarrold),—*Doing and Daring*, by E. Stredder (Nelson),—*Rose Morton*, by L. Drury (Dean),—*Woman and the Man*, by R. Buchanan, 2 vols. (Chatto & Windus),—*Among Boers and Basutos*, by Mrs. Barkly (Remington & Co.),—*One of Us*, by O. Schubin (New York, Collier), — *A National Disaster, and other Stories*, by Desborough (Simpkin),—*An Army Doctor's Romance*, by Grant Allen (Tuck),—*The Beginning and End of Mary Jones*, by A. Irvine (Simpkin),—*The Design of Love*, by E. B. (Stoneman),—*The Religion of a Literary Man*, by Richard Le Gallienne (Mathews & Lane),—*I and Myself, and other Poems*, by N. F. Layard (Simpkin), — *Elizabeth Stuart, a Dramatic Sketch*, by W. E. Windus (Freshwater, Gubbins),—and *The Children in the Wood*, by Miss Corner and J. V. Barret (Dean). Among New Editions we have *Yussuf the Guide*, by G. M. Fenn (Blackie), —*Steve Brown's Bunyip, and other Stories*, by J. A. Barry (Remington),—*Sketches of Natural History*, by M. Howitt (Nelson),—*The Life and Duties of the Citizen*, by J. E. Parrott, First Course (Allen),—and *The Beauties of Nature*, by Sir John Lubbock, Bart., M.P. (Macmillan).

LIST OF NEW BOOKS.

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Theology.

Corpus Reformatorum, Vol. 77, 12m.
Texte u. Untersuchungen zur Geschichte der altchristlichen Literatur: Vol. 11, Part 4, Textkritische Studien zum N. Testament, v. W. Bousset, 4m. 50; Vol. 12, Part 1, Der Chronograph aus dem 10 Jahre Antonins, v. A. Schlatter, 4m.
Weiss (K. P.): Die kirchlichen Exemtionen der Klöster, 3m. 20.

Philosophy.

Herbart's (J. F.) sämtliche Werke, hrsg. v. K. Kehrbach, Vol. 6, 5m.

Fine Art.

Muther (R.): Geschichte der Malerei im XIX. Jahrh., Parts 9 and 10, 3m.

Poetry and the Drama.

Hueffner (F.): De Plauti Comœdiarum Exemplis Atticis, 1m. 50.
Oechelhaeuser (W.): Shakespeareana, 6m.

History and Biography.

Crose (P. de): Le Chevalier de Boufflers et la Comtesse de Sabran, 1788-1792, 3fr. 50.
Gérin (C.): Louis XIV. et le Saint-Siège, 2 vols. 15fr.
Liard (L.): L'Enseignement supérieur en France (1789-1893), Vol. 2, 7fr. 50.

Geography and Travel.

Deville (Capitaine): Palmyre, 4fr.
Wogan (T. de): Manuel de l'Homme de Mer, 2fr. 50.

Philology.

Aly (F.): Geschichte der römischen Litteratur, Part 1, 1m.
Decurtins (C.): Rätoromanische Chrestomathie, Vol. 1, Part 2, 9m.

Science.

Kelsch (A.): Traité des Maladies épidémiques, Vol. 1, 12fr.
Weber (W.): Werke, Vols. 4 and 5, 32m.

General Literature.

Gréard (O.): Prévost-Paradol, 3fr. 50.
Heyde (A.): Der Schachwettkampf zwischen Dr. Tarrasch u. M. Tschigorin, 2m. 40.
Margueritte (P.): Ame d'Enfant, 3fr. 50.
Rabusson (H.): Préjugé? 3fr. 50.

YORKSHIRE SCHOOLS.

February 19, 1894.

Please correct an error I made last week. The old trials took place October 30th and 31st, 1823, and not 23rd and 24th October as I stated. There is in last Saturday's (February 17th) *Newcastle Weekly Chronicle* a condensed report of these trials, but it only gives the plaintiffs' case, nearly the whole of the evidence for the defence being omitted. In this condensed report no mention is made of the fact that the schoolmaster nearly lost his own sight, nor is the fact mentioned that one of the specialists in "opthalmia," retained for the plaintiff, complained that he had not been informed that Wm. Jones had suffered from a severe attack of small-pox before going to the school. In this report many of the little charges against the schoolmaster loom up very largely, although most of them were explained away at the time of the trials; such, for instance, as the sleeping on hay and straw, which was shown to be chaff beds and straw mattresses. The charge that the boys had no tea was disposed of by showing that they had milk in place of it, and the disgraceful feeding of boys on oatmeal needs no defence to-day even in London. Milk and oatmeal are now considered more nourishing than tooth-destroying white bread and tannic acid, commonly called tea. The skill with which the solicitor or barrister had got up the plaintiffs' case is evident in every line of the old trials, which did not take place until two years and a half after the eye disease had been in the school. This gave plenty of time to arrange every bit of carelessness in such a manner as to make it appear terrible. There is no trace in the original report of any villainy on the part of the master; but there is great trace of his grief at the affliction from which both he and his pupils had suffered. He was ruined by these trials, and asked for time in which to pay the damages. It was at once acceded to by both Jones and Ockerby (the plaintiffs), and out of his mortgaged future he paid every penny of the 600*l*. In reading these curtailed reports of the trials it should be clearly kept in mind that he was a sufferer himself; that the damages and costs of these trials were great; that he had spent 400 guineas in medical attendance; that his school was ruined for a time by them; that both by word of mouth and through his counsel he expressed the deepest regret and sorrow that such affliction should have fallen upon his pupils; and that the disease was most probably caused by the small-pox patient (Wm. Jones). When all these points in the schoolmaster's favour are taken into consideration, surely he had been punished enough for any carelessness or errors of judgment of which he had been guilty, without branding him sixteen years afterwards as (what he most certainly was the very opposite of) a villain.

Jacmar.

Your correspondent Mr. G. H. Powell (*ante*, p. 213) is right in stating that there is an allusion to Yorkshire schools in one of Foote's plays. The allusion, however, is not in 'The Minor,' but in 'The Liar,' the date of which is, I believe, 1762. In the first act, near the beginning, Papillion says to Young Wilding: "Why then you are to know, Sir, that my former situation has been rather above my present condition, having once sustained the dignity of sub-preceptor to one of those cheap rural academies with which our county of York is so plentifully stock'd."

Mr. Wackford Squeers's advertisement of Dotheboys Hall, given in chap. iv. of 'Nicholas Nickleby,' is, perhaps, best illustrated by the

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following passage in No. 123 of the *Connoisseur*, June 3rd, 1756 :—

"We may suppose, that she took a fancy to that pretty babe, while in the country, and brought it up to town with her, in order to place it here : as she did a few years ago to another charming boy ; which, being too old to be got into this Hospital, is now at a school in Yorkshire, where young gentlemen are boarded, cloathed [*sic*], and educated, and found in all necessaries, for ten pounds a year."

F. C. Birkbeck Terry.

2, Thanet Place, Strand, Feb 16, 1894.

My reference should have been to 'The Lyar,' Act I. sc. i., where Papillion (recounting his rascally adventures) observes to Young Wilding : "Why then you are to know, Sir, that my former situation has been rather above my present condition, having once sustained the dignity of sub-preceptor to one of those cheap rural academies with which our county of York is so plentifully stocked." G. H. Powell.

I am obliged to Jacmar for giving the dates of the trials. Perhaps some correspondent will now be able to give some of the details as reported in the *Times*. There is no mention of Yorkshire schools in 'The Minor.' J. D.

DR. JOWETT'S MOTHER.

The Rev. W. H. Langhorne writes on the 20th inst. :—

"I have been applied to to-day, for the seventh or eighth time, for particulars about the mother of the late Master of Balliol, who was of my father's kin, and I am collecting and verifying such information as I possess or may acquire concerning her, which will be sent in due time to the editors of Dr. Jowett's forthcoming 'Life,' namely, Mr. Evelyn Abbott, of Balliol, and Prof. Lewis Campbell. In the mean time, will you kindly allow me to say that the late Master of Balliol's mother was Isabella Langhorne, and that he told me that she had told him that she was the grand-niece of the poet Langhorne, who, with his brother, gave 'Plutarch's Lives' to the world—Dryden's translation, which was not, however, his work, not being satisfactory. The marriage (by licence) of Benjamin Jowett with Isabella Langhorne took place at old Camberwell Church (St. Giles')—destroyed by fire just fifty years ago—on the 22nd of September, 1814 ; and the late Master of Balliol, the second child, was baptized in the same church on the 16th of May, 1817. These facts have been verified for me by the Rev. F. F. Kelly, Vicar of Camberwell. For further details, more hereafter."

ACTS II. 9.

It may be owing to dulness of apprehension, but I fail to see why your correspondent, remarking on the above-noted passage in the New Testament, should infer that by the word "Judea" the "multitude must have meant some distant country beyond Mesopotamia." The question, "Are not all these which speak *Galileans?*" is one of language and dialect. Both Judea and Samaria might have been cited, in this respect, as differing from Galilee ; for though the language of every-day life of the Jews under Rome may have been, in a general sense, Aramaic and Greek, such a state of things does not affect the existence of local forms of speech. Irrespective of Judea, Mesopotamia, and the wide term "Asia" (which might well imply other parts of Asia Minor than those named), the three verses bearing upon the case (9, 10, 11) mention twelve distinct localities which radiate, as it were, from Palestine, the central point. Of these, Media, Parthia, and Elam indicate the Persian dominions on the east ; Phrygia, Pamphylia, Cappadocia, and Pontus represent the Asiatic seats of Greek or Roman influence on the north ; Arabia, Egypt, Libya, and Cyrene are the more notable tracts on the south, stretching westward along the African coast ; while Crete (if really Candia) is significant of the nearer islands on the west, of which we hear further in the narrative of St. Paul. Why, then, need we bring Ayodhya, or any more remote place than Judea itself, to take up a position between Mesopotamia and Cappadocia, to which it has no better geographical claim ?

From the following account of the miracle of the Tongues, found in a curious old publication of the first half of the sixteenth century, 'La Mer des Histoires,' there appears to have been a tradition that St. James spoke the "Judaic" dialect : "Cest assavoir que par le don du Sainct Esperit chascun apostre fut instruict a parler selon le langage de la nation a laquelle il devoit etre envoye pour prescher, cõme Sainct Pierre parloit latin, Sainct Johan grec, Sainct Jacques judaique, Sainct Thomas ethiopique, et ainsi des autres." Whether the theory that "the gift of unlearnt languages was designed to help the Apostles in their future preaching" is universally accepted at the present day, or otherwise (the words quoted are from Dr. Farrar's 'Life of St. Paul'), we need not here discuss. But I may venture to recall Dr. Doddridge's once familiar paraphrase of the Scriptural text as putting forth a plain exposition pertinent to the whole subject under consideration :—

"*Are not all these that speak*, by Birth and Country, *Galileans? And how* then *do we everyone* of us *hear* them, as they direct their Speech to so many different People, who are here come together out of so many Nations, speaking to each of us *in his own native Language?* For while there are among us *Parthians, and Medes, and Elamites* or Persians ; *and those that inhabit Mesopotamia ; and* those that dwell too in *Judea*, where the Dialect is so different from that of Galilee, *and* likewise the Natives of *Cappadocia* and *Pontus, and* of the Country more properly called the proconsular *Asia ;* as well as the Inhabitants of the neighbouring Provinces of *Phrygia and Pamphylia*, of *Egypt, and the Parts of Africa which are about Cyrene, and the* many *Sojourners* in this City *(who are) Romans*, some of us native *Jews, and* others of us *Proselytes* to the Mosaic Religion ; together with *those* of both these Sorts who use the language *of Crete, and* those who are *Arabians ; we* do everyone of us *hear them speaking in our own* native *Tongues the wonderful Works of God*....."

Surely, notwithstanding etymological affinity, neither Siam nor Oude is here wanting to complete the roll of the countries or nationalities specified. F. J. G.

THE MIDDLEMAN.

New York, Jan. 30, 1894.

There are one or two points in connexion with the literary agent, or middleman between author and publisher, which I think have been missed by your previous correspondents, possibly because they are more particularly applicable to the American than to the English publishing business.

The most important point, so far as the author is concerned, is that the employment of a literary agent is likely to lead to the distribution of his books among a number of publishers. Now in this country the influence of advertising on the sale of books is chiefly a cumulative one, and a publisher spends his money not so much in advertising a particular book as in keeping the name of an author by whom he is employed constantly before the public. He will naturally do this more vigorously for an author all of whose books he controls than for a writer in the sale of whose works he is only partially interested ; and an author who has employed two or three different publishers may be annoyed, but must not be surprised, if he finds that his books do not figure conspicuously in the advertising lists of any one of them.

I could give you examples from my own experience of the disadvantage of this distribution of interests. A recent case is that of a writer whose books, saleable as they are, command in advance payments on royalties about one-third less to-day than they did three years ago, when they were all in one publisher's hands, although, of course, on the first book which was not brought out by his original publisher the author received a larger sum than he had hitherto done.

Another serious evil is the temptation which the literary agent has to accept on behalf of the author an offer for publication from a firm of small financial responsibility, so that, while the first payment on account of his book may be met, the author may find as the second or third year of publication comes round that the firm in question has made an assignment, and that his book has passed into the hands of the receiver of the failed company.

I was lately offered a book by a rising English author, whose books have had a fair sale hitherto, but the terms asked (and evidently suggested) by the literary agent were such as afforded no chance of profit to the publisher. The book was declined, and was finally issued by a firm of publishers who have already failed once, and who, if current report is to be believed, are likely to go through the same experience again at no distant date.

It is, perhaps, more important for an author here to make himself acquainted with the ability and responsibility of his publisher than it is in London. There are on this side of the water a number of publishing houses, both of English antecedents and of native origin, whose honour and financial responsibility have never been questioned, and it is, therefore, both surprising and irritating to find so many English authors of note falling (no doubt with the aid of the middleman) into the hands of firms such as those that have recently helped to swell the list of failures at "Bradstreet's."

An American Publisher.

MR. H. BICKNELL.

Mr. Herman K. Bicknell has written to us from Cairo :—

"I trust I shall not be reopening a controversy already closed if, as Mr. Herman Bicknell's only son, I enter a word of protest against Col. Jackson's remarks in your issue of December 16th. I have only just received the correspondence, or I should have written earlier. I do not desire to mention the Mecca pilgrimage—I consider my uncle, Mr. Sidney Bicknell, has fully dealt with that question ; I merely wish to refute the absolutely false statement that my father was in any sense of the word 'a renegade Christian.' Far from it, his great pride in life was that he was a Catholic ; and I am sure there are many who knew him, and especially at Ramsgate where he lived, who would willingly bear testimony to the truth of his religious convictions. Only a week ago I met an old dragoman—Assad Smart—employed by my father twenty-four years ago, and he told me he well remembered Mr. Bicknell once saying to him : 'You know, Smart, I have had experience of a good many religions, and, believe me, the only one that offers any consolations is the Catholic one.' Col. Jackson may consider it in good taste to employ opprobrious epithets in writing of a dead comrade ; but, fortunately, it is easy on this occasion to prove how untrue they are. I may add that my father was attended in his last moments by Father Christie, of Farm Street, and Father White, who, I believe, is now in charge of the Catholic mission at Brook Green."

NOTES ON WORDSWORTH.

Dublin, February, 1894.

In the 'Note on Coleridge' printed in the *Athenæum*, January 27th, Coleridge's obligation to Bartram's 'Travels' is shown with reference to the design of 'The Wanderings of Cain.' In the *Athenæum* review of the "Aldine" 'Wordsworth' the obligations to Bartram of Wordsworth in his 'Ruth' are pointed out. Readers of Wordsworth have been surprised by the collocation of the words "pulse" and "machine" in the well-known lines :—

> And now I see with eye serene
> The very pulse of the machine.

It may be worth noting that a like collocation occurs in Bartram : "At the return of the morning, by the powerful influence of light, the *pulse* of nature becomes more active, and the universal vibration of life insensibly and irresistibly moves the wondrous *machine*" (p. 177, Dublin, ed. 1793).

To another book of travels in America, Capt. Jonathan Carver's 'Travels, Wordsworth, in

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a note appended to the poem 'To H. C. [Hartley Coleridge] Six Years Old' in the volumes of 1807—a note subsequently omitted—acknowledges a debt; but Carver's words have not been quoted in illustration of Wordsworth's poem. Wordsworth writes:—

> Thou fairy voyager! that dost float
> In such clear water, that thy boat
> May rather seem
> To brood on air than on an earthly stream;
> Suspended in a stream as clear as sky,
> Where earth and heaven do make one imagery.

And Carver (in his description of Lake Superior):—

"The water in general appeared to be on a bed of rocks. When it was calm, and the sun shone bright, I could sit in my canoe, where the depth was upward of six fathoms, and plainly see huge piles of stone at the bottom, of different shapes, some of which appeared as if they were hewn. The water at this time was pure and transparent as air; and my canoe seemed as if it hung suspended in that element."—Pp. 132, 133, ed. 1781.

The "Muccawiss," as a name for the "whip-poor-will" in 'The Excursion,' bk. iii., is doubtless derived from Carver. To yet another volume of American travels, Hearne's 'Journey,' Wordsworth was indebted for the suggestion of his 'Complaint of a Forsaken Indian Woman.' Both Bartram and Carver were of service to Southey when writing his 'Madoc.'

Edward Dowden.

THE PEDIGREE OF THE AUTHOR OF 'THE SEASONS.'

A good many years ago a paper in the *Quarterly Review* hinted the connexion of Thomson, the poet of 'The Seasons,' with the Scottish house of Home. The paper may have been inspired by Miss Elizabeth Bell, daughter of the Rev. James Bell, D.D., minister of Coldstream, and granddaughter of Lizzie, the favourite sister of the poet. Lizzie was the wife of the Rev. Robert Bell, minister of Strathaven. However this may be, it is certain that the subject of the article in the *Quarterly* greatly interested Miss Bell, who made a communication to the last Earl of Home on the matter in question. What correspondence ensued, if any, has not been made public, and there the matter seems to have rested till now, when, interest in the subject having again awakened, search for Miss Bell's communication was made at the suggestion of the Rev. Dr. Mair, of Southdean, probably the best living authority on the life of Thomson, and within the last few days the aforesaid communication has been discovered at The Hirsel, in the form of a packet, carefully labelled in the Earl's handwriting. The packet was found to contain the poet's "mull," or snuff-box, and a pedigree showing his connexion with the noble family of Home. The present Earl of Home has kindly permitted the publication of the pedigree in question. It traces the poet's descent on the mother's side to William Home of Bassenden, brother of that Sir James Home of Coldingknows whose great-grandson succeeded to the earldom of Home in 1635. Home of Bassenden's daughter Margaret, as appears from the pedigree, was married to "Mr. Trotter of Fogo, author of the song 'Polwarth on the Green'"; and their daughter Beatrix Trotter, having been married to the Rev. Robert Thomson, minister of Ednam, and later of Southdean, became the mother of James Thomson.

This pedigree, if accepted as correct, shows Thomson the poet's connexion with the illustrious house of the Homes to be of no distant degree. The Session Books of the parishes of Fogo and Westruther (for Bassenden), beginning no further back than 1660 and 1657 respectively, cast no light on the interesting subject; but the books of the Heraldry Office at Edinburgh give a correction (or at least a difference) and some additional details in connexion with William Home, the progenitor of the Homes of Bassenden. They inform us that soon after the Scottish Reformation, Andrew Currie, Vicar of Bassenden, conveyed to William Home, third son of "Sir *James* Home of Cowdenknows," "terras ecclesiasticas, mansionem, et glebam vicarie de Bassendene"—whereupon he obtained from James VI. a charter of the same on February 11th, 1573. The Heralds' Office further shows that Mr. Trotter of Wideopen had for wife a Margaret Home; and further, that Fogo belonged to the Homes up to the time when he came into possession of it. Possibly it became his by his marriage with Margaret Home, but whether she was a daughter of William Home of Bassenden the Office seems to have no record to show. The question, therefore, is—so far as the public records are concerned—Who was this Margaret Home, who was the grandmother of the poet?

It need hardly be pointed out that the establishment of Thomson's family connexion with the Homes would place in a new light the purpose of the young poet's flight to London, his interest with Lady Grizel Baillie and Lord Binning, and other somewhat obscure points, especially in the earlier part of his literary career.

It may be noted that Miss Bell's attribution of the fine old Scottish song 'Polwarth on the Green' to Mr. Trotter of Fogo is now generally discredited. There is no good reason to doubt that Allan Ramsay wrote it.

J. Logie Robertson.

Literary Gossip.

A committee of the Convocation of London University will be appointed immediately to consider the scheme of the Commission. It will appear from the complete report that provision is made for post-graduate teaching by the professors of the University—a point of cardinal importance considering the great advantages which London affords for advanced study.

Six of the Commissioners, we believe, dissented from the clause under which the University will be precluded from giving any endowment to King's College with its present constitution. The College will also be excluded from any subsidy for technical education from the London County Council, except for its evening classes, if the recommendations of Mr. Llewelyn Smith's report are adopted, on the ground that the associateship is reserved to matriculated students, who have to qualify in theology. It is understood that the Council of the College are about to issue a statement on the question.

Mr. Andrew Lang has written a ballad on one of the most picturesque incidents of Scottish history, the taking of the Bass by the imprisoned Cavaliers, their expulsion of the garrison, and evacuation with the honours of war, after holding the Rock against all comers for three years. The poem is entitled 'How they held the Bass for King James,' and will appear in *Blackwood* for March. Mr. P. A. Wright Henderson, who was Snell Exhibitioner in 1861, will contribute an article on 'Glasgow and Balliol,' in which he will give his reminiscences of Profs. Lushington, Ramsay, Buchanan, and Fleming of Glasgow; and of the men who governed Balliol thirty years ago — Scott, Jowett, Woolcombe, Palmer, Riddell, Wall, Henry Smith, W. L. Newman, and Green.

Mr. E. Dicey has, we believe, gone to Bulgaria to write a book about that country.

Messrs. Hutchinson have in the press and will publish immediately a new work by Mr. Frankfort Moore, dealing with journalistic life. It will be entitled 'A Journalist's Note-Book,' and will contain some curious experiences and character sketches, as well as some hitherto unpublished anecdotes of Thackeray, Lord Tennyson, the late Emperor of Brazil, Henry Irving, Edwin Booth, Sir Charles Russell, and other distinguished persons.

A copy of Dickens's works, the *de luxe* edition in thirty volumes, was sold under the hammer last week for 11*l.* 10*s.* The auction value of these once coveted editions of books seems to be declining.

At a sale at Messrs. Puttick & Simpson's the five volumes of the first edition of Mr. Ruskin's 'Modern Painters' fetched 8*l.* 15*s.*; 'Missale ad Usum Sarum' (Paris, 1515), 23*l.*; Savage Landor's 'Poems' (1795) and 'Simonidea' (1806), first editions, 16*l.* 7*s.* 6*d.*; a MS. collection of poems by Thomas, Lord Fairfax, about 1670, 5*l.* 5*s.*; Clarendon's 'Rebellion,' 4 vols., large paper, illustrated with 400 portraits, 21*l.*; Allot's 'England's Parnassus' (1600), 10*l.* 15*s.*; and a vellum Latin MS. Bible, written in a minute and clear hand (1400), 9*l.* 5*s.*

The Gifford Lectures on Religion, delivered this session in the University of Edinburgh by Prof. Pfleiderer, of Berlin, are in the press, and will be published soon by Messrs. Blackwood & Sons. Prof. Pfleiderer has, by special arrangement, delivered both courses together.

Dr. Bradshaw, Inspector of Schools in Madras, has died in India. He had gained a reputation in this country within the last two or three years by his editions of Gray and Milton in the "Aldine Poets," and by his excellent edition of 'Chesterfield's Letters,' which we noticed last year. He had recently finished a concordance to Milton.

Prof. Edward Arber, of Birmingham, will send out to the subscribers in the next few weeks the fifth or index volume of his privately printed 'Transcript of the Registers of the Company of Stationers of London, 1554–1640.' As all trace has been lost of some of the 230 sets which comprise the edition of this scarce work, their present owners are desired to communicate at once with Prof. Arber.

Dr. Samuel Davidson has seen through the press a new edition, thoroughly revised and enlarged, of his 'Introduction to the Study of the New Testament.' It will be published in two octavo volumes, as before, by Messrs. Kegan Paul & Co.

At Rochester a poll has been taken on the question of adopting the Free Libraries Act, when there was a considerable majority in favour of the adoption of the Act. A free library has just been opened at Harlesden. At Sheffield a resolution, which had been passed by the town councillors, ordering the blotting out of the betting news in papers supplied to the public reading-rooms, has been rescinded.

The death is reported of Voislav Ilic, the "Servian Heine." He belonged to an old Servian poetic family, in which the gift has been handed down from father to son. His father was an esteemed poet, his brothers

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are poets, and his sons will probably be poets also. Voislav, however, had a distinct character of his own, which has made him the most popular of all the members of this family of poets. He fought as an officer in the Servian army, and after his retirement was provided with a small and ill-paid post in the civil service. He owes his epithet of "Heine" to the melancholy "Weltschmerz" tone which runs throughout his songs. He suffered, like Heine, from ceaseless illness, and had not reached his fortieth year at his death.

An English version of the essay on 'Peace and War,' by M. Sève, which gained the prize offered by the Peace and Arbitration Association, has been published in advance of the original French text. The idea of the Association in offering the prize was distinctly educational, and they appeal to teachers to include this pamphlet in their reading or history lessons.

The decease is announced of Dr. W. Alexander, a well-known journalist, at Aberdeen, and author of the popular 'Johnny Gibb of Gushetneuk.'

Mr. Passmore Edwards will preside at the festival dinner of the Newsvendors' Benevolent and Provident Institution, to be held at the Grand Hotel, Northumberland Avenue, on Tuesday, April 17th.

About 150*l.* has been collected for the proposed memorial to Prof. Minto, which is to take the form, according to the wish of Mrs. Minto, of a scholarship or prize in connexion with the English class at Aberdeen University.

The Icelandic poet Helgi Hálfdánorson died at Reykjavik in the month of January, according to advices just received from Copenhagen. He was born on the 18th of August, 1826, of an Icelandic family which has for centuries been identified with ecclesiastical life. Since 1885 he had been principal of the Priests' Seminary in Reykjavik. He was an active writer, and has in various ways contributed to the modern literature of his country. But it is pre-eminently as a religious poet that Helgi Hálfdánorson will be remembered. The new Icelandic hymn-book, which owes its existence to him, contains more than two hundred of his own psalms and spiritual songs. He had been in priests' orders since 1855.

The Worcestershire Historical Society is about to issue to members, as supplementary volumes during 1894 and 1895, an index to Nash's 'History of Worcestershire.' It will be prepared in two forms: one in folio, to range with Nash, and one in imperial octavo, to range with the ordinary publications of the Society. It will be supplied to members only, and all copies remaining after distribution will be destroyed. Applications for membership should be made to Mr. S. Southall, Guildhall, Worcester.

Mr. Thomson Boyd, of Edinburgh, died recently at the age of sixty-eight. He was one of the three brothers constituting the publishing firm of Oliver & Boyd, of whom the senior is Sir Thomas Boyd, who was formerly Lord Provost of Edinburgh. They succeeded to the business many years ago, on the death of their uncle Mr. George Boyd.

The *Critic* of New York says:—

"The energetic efforts made by the friends of letters and learning, to have books printed in English put on the free list in the Wilson Bill, have failed. Representative Dr. William Everett of Massachusetts took charge of the cause in the House, but as he says in a letter to the President of Amherst College, 'I found very early that it was almost impossible for me to get in the amendment for free books in time—and so it ultimately proved.'"

A committee has been formed at Goettingen for the purpose of erecting a *Grabdenkmal* on the Weender Friedhof to G. A. Bürger, the poet of 'Lenore,' on June 8th, being the centenary of the poet's death.

From Paris comes the news of the decease, at the age of sixty-three, of M. Alfred Dumesnil, the successor of Quinet in the Chair of Langues Méridionales at the Collège de France and the son-in-law of Michelet. He wrote on 'Bernard Palissy,' 'Jean Huss,' 'L'Art Italien,' &c. He has left behind him, it is said, an autobiography, giving an account of his relations with Lamartine, Michelet, Mickiewicz, and Quinet.

The two hundred and fiftieth anniversary of the foundation of the "Pegnesische Blumenorden" will be celebrated on October 18th at Nuremberg. The society was one of the *Sprachgesellschaften* founded in the seventeenth century for the purification of the German language. Later on it was transformed into a literary and social society, which still continues to this day. The name was derived from the river Pegnitz, which flows through the town, and from the fact that each member received a special name with the symbol of a flower. The last anniversary celebration took place in 1844.

The Parliamentary Papers of the week include the Fourth Report of the Vaccination Commission (6*s.* 7*d.*); the Annual Report of the Director of the National Gallery for 1893 (2*d.*); the Extradition Treaty between Great Britain and the Argentine Republic (1*d.*); Paper showing the Manner in which the Recommendations of the Royal Commission with respect to the Civil Service have been Dealt with (2*d.*); East India, Behar Cadastral Survey, Correspondence (1*s.* 5*d.*); and the Annual Report of the Poor Relief and Public Health Department, Scotland (1*s.* 9*d.*).

SCIENCE

THE LITERATURE OF MINING.

Machinery for Metalliferous Mines: a Practical Treatise for Mining Engineers, Metallurgists, and Managers of Mines. By E. Henry Davies, F.G.S. (Crosby Lockwood & Son.)—The number of works on mining that have been published lately is quite abnormal, and should the rate of increase continue, there must inevitably soon be a glut of this class of literature. Of introductory manuals to the whole subject there are already enough and to spare, and it seems evident that it is only by specializing that authors can now hope to meet a legitimate demand. Mr. E. H. Davies appears to have understood this, and in expanding into the handsome and well-illustrated volume before us the few chapters of his late father's 'Treatise on Metalliferous Minerals and Mining' which dealt with mechanical appliances, he has done the advanced student and the manager of mines good service. Almost every kind of machinery in actual use in the working of lodes in Britain is carefully described, and the woodcuts and plates accompanying the descriptions are exceptionally clear and to the point. The author professes only to give an account of successfully applied devices, but we think that some forms of apparatus which have done good work in their time, though unfashionable for the nonce, or even altogether obsolete, might have been included with advantage. In no branch of engineering is evolution more easily traceable than in the growth of mining machinery, and the steps by which present methods have been arrived at are highly instructive. We miss, for instance, any details respecting the old, and not yet extinct, man engine; and several valuable hints might, we think, have been gathered from many ingenious expedients found useful under special conditions abroad, but omitted here. Still, within the limits which he has marked out for himself, Mr. Davies has produced a book which, we have no doubt, will be as successful as the others on cognate subjects which he has helped to compile. Where so many types of machinery are explained it is difficult to select any particular section for special praise, but we are much struck with the excellence of the chapter on pumps and pumping, and with the many novelties introduced in that on electricity as a motive power. Aerial ropeways are also treated of in an interesting and practical manner. One word of commendation is due to the author for the impartiality which characterizes his pages. This is a feature not rarely absent from works on mechanical contrivances. Nothing here bears the slightest resemblance to a commercial puff.

Mining: an Elementary Treatise on the Getting of Minerals. By Arnold Lupton, M.I.C.E. (Longmans & Co.)—In many respects this is so laborious and painstaking a treatise that one cannot but regret that its preface and its first chapter (on geology) should be so written as to strongly prejudice the reader against it. As of malice prepense, the author has contrived, by the self-laudatory tone of the one, and by the inadequacy and inaccuracy of the other, to give a most unfavourable—and as it turns out, very unfair—impression of himself and his work. The student must not be repelled by this unfortunate beginning. After the twenty-eighth page all goes well, and in the five hundred pages or so that follow will be found one of the most condensed and closely packed accounts of mining operations and appliances in the language. No trouble has evidently been spared to render the compilation as complete as possible, and its value is enhanced by the fact that Prof. Lupton has drawn much of his illustrative matter from his own long experience as a mining engineer in the great Yorkshire and Midland coalfields. It is essentially as one familiar with collieries that Prof. Lupton can speak with authority, and although, as he informs us, he no doubt has some personal knowledge of other branches of the subject, it would, perhaps, have been better not to burden his book with details connected with metal-mining only. More space would have been available for the useful expansion of highly compressed passages, and, considering how distinct the working of ore-deposits is, in many ways, from the working of coal-seams, greater unity of purpose would have been attained. As it is, the great bulk of the work relates to the winning and getting of coal, and vein-mining is far less fully and less satisfactorily dealt with. From an engineer who is also a teacher one has a right to expect a greater amount of strictness in the use of words than is to be found in ordinary technological manuals. The author is disappointing in this particular. He frequently uses provincial terms without explanation, forgetting that every one is not "Yorkshire"; and he not seldom misuses well-known words. Thus he describes a plane as being "vertical" to another—the converse

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of the common mistake of using "perpendicular" for "vertical." The term "cleavage" also, and several others, he uses very loosely. But nowhere is this looseness so conspicuous as in the introductory pages on geology to which we have already alluded. Here carelessness and absolute blundering go hand-in-hand. Iron (not iron *ore*) is, we are told, "most commonly found as a stone impregnated with iron, and as such is itself a stratified rock." Potassium, we are also informed, is a mineral "mined in veins" at the present time, both at home and abroad. On the other hand, in a very strange table given at p. 19, "gas" is given as a mineral apparently not found in Great Britain, and "potassium ore" is likewise excluded from these islands. What these statements mean we cannot even guess. The remarks on fossils, brief as they are, are scarcely happier. After the encouraging assurance that "the student soon learns the distinctive appearance of some of the strata of each formation," the writer adds that "with regard to the characteristic fossils of each system, the student may easily learn to recognize the lias by the ammonites (see fig. 13) and belemnites which abound." Turning to fig. 13, we find it labelled "Ammonite (*Humphresianus*)" [*sic*], and *Ammonites humphriesianus* does not happen to be a liassic form. Another illustration in this unfortunate chapter, fig. 10, would alone justify our strictures. This is an ideal section from W. to E. across England, with granite at one end at the base of all things, and a thick miocene division between the eocene and pliocene at the other. After things like these it is somewhat surprising and decidedly refreshing to find in the very next chapter—on exploration—some new and excellent examples of geological-map reading. Before closing this notice it must be repeated that Prof. Lupton must not be judged from his geology. In mining he is at home, and writes with corresponding advantage to his readers. He and his publishers must be thanked for the very numerous and, in many cases, original woodcuts, which, though often rather too small, afford invaluable aid in elucidating the text. We should have been glad to see many more references to other authors than are to be found in this treatise.

ASTRONOMICAL NOTES.

The small partial eclipse of the moon on the 21st prox. will not be visible in any part of Europe, and will be best seen in Australasia.

It will be remembered that after the star Nova Aurigæ had decreased in brightness so as to become almost invisible with the most powerful telescopes in April, 1892 (about three months after its discovery by Dr. Anderson), it became considerably brighter again in the following August, and was then noticed at the Lick Observatory to be nebulous in appearance, the nebula surrounding a stellar nucleus of about the tenth magnitude. Dr. Roberts, however, obtained two excellent photographs of it at Crowborough in October and December, and concluded that there was then "no indication of nebulosity round the Nova or in its vicinity." Dr. and Mrs. Huggins made a careful scrutiny of its image in a reflecting telescope of 18 inches aperture and very fine definition on the night (very favourable for the purpose) of January 12th last (*Ast. Nach.* No. 3211), when the Nova came up to focus absolutely with a small star, only a little less bright, in its immediate neighbourhood; they remarked particularly that with the highest power the image was as small and as sharply defined as that of the small star, there being no indication of nebulosity.

The planet Mercury will be in inferior conjunction with the sun on the morning of the 14th prox., and will not be visible to the naked eye during any part of the month. Venus is a morning star in the constellation Aquarius (passing 3° due south of β Aquarii on the 25th prox.), and will attain her greatest brilliancy on the 23rd. Mars will move during March from Sagittarius into Capricornus; he does not rise until nearly 4 o'clock in the morning, and in consequence of his great southern declination never attains any considerable elevation in the heavens. Jupiter continues to be visible in the west in the early part of the night, a few degrees to the south of the Pleiades; by the end of next month he will set about 10 o'clock in the evening. Saturn is still in the eastern part of the constellation Virgo, rising about 9 o'clock in the evening; he will be near the moon on the 22nd prox., the conjunction taking place after daylight on the following morning.

SOCIETIES.

Royal.—*Feb.* 15.—Sir J. Evans, Treas. and V.P., in the chair.—The following papers were read: 'Chemical Analysis of the Meteoric Stone found at Makariwa, near Invercargill, New Zealand, in the Year 1886,' by Mr. L. Fletcher,—'On the Photographic Arc Spectrum of Iron Meteorites,' by Prof. Lockyer,—'On certain Ternary Alloys: Part VIII. Alloys containing Aluminium, Cadmium, and Tin; Aluminium, Antimony, and Lead; or Aluminium, Antimony, and Bismuth,' by Dr. A. Wright,—and 'On the Straining of the Earth, resulting from Secular Cooling,' by Mr. C. Davison.

Geological.—*Feb.* 16.—*Anniversary Meeting.*—Mr. W. H. Hudleston, President, in the chair.—The medals and funds were awarded as we mentioned in our number for January 13th.—The following is a list of the officers and Council for the ensuing year: *President*, Dr. H. Woodward; *Vice-Presidents*, Prof. A. H. Green, Dr. G. J. Hinde, Prof. J. W. Judd, and Mr. R. Lydekker; *Secretaries*, Mr. J. E. Marr and Mr. J. J. H. Teall; *Foreign Secretary*, Mr. J. W. Hulke; *Treasurer*, Prof. T. Wiltshire; *Council*, Mr. H. Bauerman, Dr. W. T. Blanford, Sir J. Evans, Prof. A. H. Green, Dr. J. W. Gregory, Mr. A. Harker, Dr. G. J. Hinde, Mr. T. V. Holmes, Mr. W. H. Hudleston, Mr. J. W. Hulke, Prof. J. W. Judd, Prof. C. Lapworth, Mr. R. Lydekker, Lieut.-General C. A. McMahon, Mr. J. E. Marr, Mr. H. W. Monckton, Mr. C. Reid, Mr. F. Rutley, Mr. J. J. H. Teall, Prof. T. Wiltshire, Rev. H. H. Winwood, Dr. H. Woodward, and Mr. H. B. Woodward.

Numismatic.—*Feb.* 15.—Sir J. Evans, President, in the chair.—Prof. J. H. Middleton exhibited a contemporary forgery in silver (once gilt) of a noble of Edward III., found at Cheltenham.—Mr. W. C. Boyd exhibited an ancient forgery of a Roman denarius of Antoninus Pius, reverse Minerva, and blundered inscription.—Mr. L. A. Lawrence exhibited a forgery of a half-crown of Charles I., struck on a plated "flan"; also Oxford and Aberystwith threepences of the same reign.—Mr. Durlacher exhibited a silver porter's badge, bearing the name of "John Moseley, Fellowship Porter, Aug. 7th, 1777," and the arms of the City of London.—Mr. H. Montagu read a paper 'On the Coinage of Edward V.,' in which he discussed very fully the origin of the mint-marks, the rose and sun dimidiated, and the boar's head, which were used by that king and by his uncle Richard III. The former was a contraction of two separate mint-marks, the rose and the sun, of his father Edward IV.; but the boar's head was the badge of Richard III., which had previously been borne by his father Richard, Duke of York. The writer attributed to Edward V. all the coins bearing the name of Edward in conjunction with either or both of these mint-marks. Hawkins in 1841 was of opinion that there were no extant coins of Edward V., but in the recent editions of his work this view has been abandoned by the editor, Mr. Kenyon. To his description of ten coins of Edward V. Mr. Montagu added that of an angel in his own collection, which, though bearing the name of Edward on the obverse, has on the reverse an E in place of an E at the side of the mast of the ship. Mr. Montagu believed this coin to have been struck from an altered die of Edward V., and to have been issued immediately after the accession of Richard III.

Linnean.—*Feb.* 15.—Prof. Stewart, President, in the chair.—Mr. L. Greening was elected, and Mr. A. Smith was admitted a Fellow.—Mr. W. B. Hemsley exhibited some germinating seeds of Lemna and some flowering plants of *Lemna gibba*, upon which, in his absence, some remarks were made by Mr. C. H. Wright. From the observations made, it was inferred that although *Lemna minor* and *L. gibba* are usually regarded as distinct, they are respectively the male and female plant of one species.—On behalf of the Director of the Royal Gardens, Kew, Mr. C. H. Wright exhibited and made some remarks upon a collection of native plants from the neighbourhood of Cape Town, which had been presented to the Herbarium by Miss Yorke, and which was remarkable for the skilful way in which the natural colours of the flowers had been preserved.—On behalf of the Rev. J. G. Tuck, of Tostock Rectory, Bury St. Edmunds, there was exhibited a hybrid between the common house sparrow and the tree sparrow (*Passer montanus*), which had been taken near Bury on January 13th last. Only one instance of a similar wild hybrid was known to have been previously captured, although two or three instances were on record of the two species interbreeding in aviaries.—Mr. J. C. Willis gave an abstract of a paper 'On the Natural History of the Flower' (Part II.), in which he dealt with the mode of fertilization in *Brodiæa ixioides*, S. Watson, *Stanhopea tigrina*, Bateman, *Pimelea decussata*, R. Br., var. *dioscæfolia*, *Cotyledon umbilicus*, L., *Hydrolea spinosa*, L., and *Ziziphora capitata*, and made some remarks on cleistogamy in *Salvia verbenaca*, L.—A discussion followed, in which Dr. D. H. Scott, Prof. R. Green, and Mr. A. B. Rendle took part.—The Secretary read a paper by Miss D. F. Perts 'On Hygroscopic Movements connected with Seed-dispersal,' in which the author partially reviewed the literature of the subject, and detailed the method of observation adopted by previous workers and by herself.

Institution of Civil Engineers.—*Feb.* 20.—Mr. A. Giles, President, in the chair.—A paper was read 'On Forging by Hydraulic Pressure,' by Mr. R. H. Tweddell.

Society of Arts.—*Feb.* 15.—Hon. G. N. Curzon, M.P., in the chair.—A paper on 'Experiences at the Court of Afghanistan' was read before the Indian Section by Mr. J. A. Gray, late Surgeon to His Highness Abdul Rahman Khan, Ameer of Afghanistan.

Feb. 19.—The first lecture of a course of Cantor Lectures 'On the Decorative Treatment of Traditional Foliage' was delivered by Mr. Hugh Stannus.

Feb. 20.—Sir A. Rollit in the chair.—A paper 'On the Arts and Industries of Belgium and the Antwerp Exhibition, 1894,' was read before a meeting of the Foreign and Colonial Section by M. E. Sève.

Feb. 21.—Sir R. Webster in the chair.—A paper 'On Electric Signalling without Wires' was read by Mr. W. H. Preece, Engineer in Chief to the General Post Office.—A discussion followed.

Historical.—*Feb.* 15.—*Annual Meeting.*—Sir M. E. Grant Duff, President, in the chair.—The Secretary read the Report of the Council on the literary work and financial position of the Society at the close of the past session.—Lord Rosebery, Prof. Max Müller, and Prof. Pelham were elected *Vice-Presidents*, and Prof. Maitland, Mr. Hubert Hall, Prof. Tout, Mr. C. W. C. Oman, and Mr. I. S. Leadam were elected *Members of the Council*.—Sir J. H. Ramsay was elected a Fellow.—The President delivered his annual address, choosing as his subject the importance of a study of the works of Tacitus for the purpose of estimating the continuity of historical phenomena, this being a pendant to the presidential address of 1893 on the lessons to be derived from the historical writings of Thucydides. In the course of his address the President referred to numerous passages in Tacitus which appeared applicable to the events and statesmanship of our own day. The remarkable sagacity of Tacitus and his inimitable sententiousness have also been responsible for some expressions that may be ranked as proverbs. After an eloquent review of the Roman historian's ideal of a great orator, Sir M. E. Grant Duff concluded by expressing his conviction that a careful study of this author would undoubtedly repay the modern statesman and historian.

Aristotelian.—*Feb.* 5.—Mr. S. H. Hodgson, President, in the chair.—A paper was read by Mr. W. H. Fairbrother 'On Green and his Critics.' The "critics" dealt with were Prof. Seth in 'Hegelianism and Personality,' and Mr. Balfour's essays in *Mind*. The thorough self-consistency of Green's philosophical system as a whole was due to the fact that his ethical and political doctrines were the direct logical outcome of his metaphysical teaching. This teaching was in no way borrowed from Kant or Hegel, but the result of an analysis into the facts of consciousness. Still less could Green be charged with pantheism, whether metaphysical or theological, or with the *petitio principii* of a "ready-made ontology." The "criticism" fell to the ground as both false and irrelevant. It was untrue in its statement of what Green actually taught, and consisted for the most part of what was practically a restatement in slightly different language of

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Green's own views.—The paper was followed by a discussion.

Hellenic.—*Feb.* 19.—Prof. Jebb, President, in the chair.—The following were elected Members: Miss M. Stokes, Miss E. Pickard, Miss S. Morgan, Miss M. Egerton, M. E. Dragoumis, Messrs. F. W. Hall, H. A. L. Fisher, E. K. Corbet, C. J. Tait, J. N. Barran, F. R. Earp, R. G. Mayor, and C. Crawley.—It was announced that in future there would be six general meetings in each session, instead of four as hitherto, and that the Library would in future be closed on Saturdays at 2 P.M.—Mr. S. Jones read a paper 'On a Reconstruction of the Chest of Cypselus.' The paper was illustrated by a diagram, executed by Mr. F. Anderson, jun., under Mr. H. Stuart Jones's supervision, showing the chest as conjecturally restored in the dimensions of the original. The diagram is 2·40 mètres in length, and 68·5 centimètres in height. The following is a summary of the paper. The story of Cypselus as told by Herodotus does not occur again in literature before Plutarch. In Plutarch's time Dion Chrysostom saw a "wooden chest" at Olympia, purporting to be that in which the child was hidden; and some years later Pausanias saw and described the same monument, possibly with the aid of written sources. Recent critics have disputed its connexion with the Cypselid house, partly on the ground of the silence of Ephorus, who seems to have given a divergent account of the rise of Cypselus, and partly because the word "cypsele" does not seem to mean a chest, but a round hollow jar. This makes it very probable that the legend connecting the chest with Cypselus is of recent origin; but internal evidence shows it to be Corinthian and archaic, and it may well have been dedicated by Periander. There is much dispute as to the disposition of the scenes with which it was decorated in relief. The old view that the five "fields" of decoration mentioned by Pausanias were the four sides and the lid is now practically given up. They were certainly horizontal bands, but it is uncertain whether the decoration covered the front only of the chest or three sides. The latter is the more probable, since Pausanias speaks of "going round" the chest. The typology and artistic affinities of the chest show it to be a work of the early sixth century. Greek artists were then emancipating themselves from Oriental influence and employing the decorative types of the East in new mythological meanings. In the first stage of this process the types are combined like the letters of an alphabet. This is the period of stamped pottery and the Hesiodic "Shield of Herakles." On the chest of Cypselus mythology has become predominant, but the types on being closely examined bear traces of their decorative origin. The materials—cedar-wood, ivory, and gold—connect it with the works of the earliest Greek sculptors, traditionally called the Dædalidæ, several of whose works were, like the chest, in the Heræum at Olympia. If we survey the field of early Greek industry, and especially the work of the Corinthian (or Peloponnesian), Chalcidian, and Ionic schools, we shall find a contrast between what may be called "Doric" and "Ionic" art which may be compared to the opposition between the metope and the frieze. Both these principles of composition may be shown to have been employed by the artist of the chest. In the individual types, again, there was divergence between the schools, and also borrowing, and in this respect also we find analogies on the chest, which, indeed, faithfully reflects the phenomena of industrial art at the time to which tradition leads us to assign it. Finally, in tracing its relation to literature and legend, we notice that, while the pottery, &c., of the period displays little or no direct acquaintance with the text of the epic poets, the artist of the chest seems to have been directly influenced by Hesiodic poetry. In the details of the myths represented there are some possible indications confirmatory of the date in the reign of Periander.—The paper will appear with illustrations in the next number of the *Journal of Hellenic Studies*.

Bibliographical.—*Feb.* 19.—Mr. A. H. Huth in the chair.—The Rev. Dr. Löwy read a paper on the injuries done by the censorship of the sixteenth century to the Hebrew manuscripts and printed books, giving a sketch of the history of the institution of Hebrew censors, and a translation of the special rules laid down for the guidance of censors in the Hebrew 'Index Expurgatorius,' and exhibiting the original manuscript of that index, which was completed by Domenico Girosolimitano at Mantua in 1596, and is spoken of by Bartolocci in his 'Bibliotheca Rabbinica Magna.'—Fifteen candidates were subsequently elected Members of the Society, which now numbers exactly two hundred.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 4.—'Sculpture,' Mr. A. S. Murray.
— London Institution, 5.—'[illegible] Chemistry of Cleansing,' Prof. V. Lewes.
— Institute of Actuaries, 7.—'On the Use of Scales of Premiums [illegible] Accumulation of Future [illegible],' Mr. G. F. Hardy.
— Institute of British Architects, 8.—'The New Engineering and Physical Laboratories at University College, London,' Prof. T. Hudson Beare and others.
— Society of Arts, 8.—'The Decorative Treatment of Artificial Foliage,' Lecture II., Mr. H. Stannus. (Cantor Lecture.)
— Geographical, 8½.—'Exploration on the Upper Mekong, Siam,' Mr. H. W. [illegible].
Tues. Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Society of Arts, 8.—'Goldsmiths' Work, Past and Present,' Mr. F. Newman.
— Civil Engineers, 8.—'The Liverpool Overhead Railway,' Messrs. J. H. Greathead and F. Fox; 'The Electrical Equipment of the Liverpool Overhead Railway,' Mr. T. Parker.
Wed. Entomological, 8.—'Notes on [illegible],' [illegible], a Species of Jassidæ from New Zealand,' Mr. W. F. Kirby; 'Description of the Larvæ and Pupa of [illegible],' Mr. [illegible].
— Society of Arts, 8.—'Rainfall Records in the British Isles,' Mr. G. J. Symons.
Thurs. Royal Institution, 3.—'The Vedanta Philosophy,' Prof. Max Müller.
— London Institution, 6.—'Old Traditions and Memories of our own Neighbourhood,' Rev. Canon Benham.
Royal Academy, 8.—'Sculpture,' Mr. A. S. Murray.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Linnean, 8.—'Algological Notes from [illegible],' 'On the Origin of the [illegible],' Mr. [illegible]; 'Entomostraca and the Surface Film of Water,' Mr. D. J. Scourfield.
— Chemical, 8.—'Aerial Oxidation of Terpenes and Essential Oils,' Mr. C. T. Kingzett.
— Antiquaries, 8½.—Election of Fellows.
— Society for the Encouragement of the Fine Arts.—'Eastern Art as it is found in Egypt,' Mr. [illegible] Walsh.
Fri. United Service Institution, 3.—'The Art of Breathing, as applied to Physical Development,' Surgeon-Captain A. L. H. [illegible].
— Architectural Association, 7½.—'Colour in Street Architecture,' Mr. [illegible].
— Civil Engineers, 7½.—'Efficiency and Economy of Elevators,' Mr. [illegible]. (Students' Meeting.)
— Philological, 8.—'The Accentual Element in Early Latin Verse, with a New Theory of the Saturnian Metre,' Mr. W. M. Lindsay.
— Royal Institution, 9.—'The Theory of the Cochlea and Inner Ear,' Prof. J. G. McKendrick.
Sat. Royal Institution, 3.—'Light, with Special Reference to the Optical Discoveries of Newton,' Lord Rayleigh.

Science Gossip.

A cheap Netherlandish translation of Darwin's works is being published in numbers in Holland and Belgium.

The concluding parts of the sixth volume of the *Internationales Archiv für Ethnographie* are of particular interest to an English reader. Prof. Giglioli contributes in English notes on the ethnographical collections formed by Dr. Elio Modigliani during his recent explorations in Central Sumatra and Engano. Contrary to the advice of the Dutch colonial authorities, the explorer penetrated into the heart of the independent Battak country, where he obtained the assistance of a learned *guru*, Somalaing, who accompanied him in his travels, and gave him much valuable information. The island of Engano, where he also spent some time, had ten years ago a native population of 8,000, now reduced to 840. They greatly resemble the Nicobarese. The magnificent collections of casts, models, and specimens which Dr. Modigliani made in both islands are described and illustrated by Prof. Giglioli in such a manner as to lead to the hope that the explorer himself will shortly give to the public a full account of his researches. Prof. Haddon, of Dublin, contributes, also in English, a paper on the secular and ceremonial dances of Torres Straits, with four spirited coloured plates from his own drawings and photographs. He gives at the outset the wholesome caution that native actions should be regarded from a native and not from a European point of view. He classifies the dances as festive, war, and ceremonial, and subdivides the last into initiation dances, seasonal dances, turtle processions, and funeral ceremonies. Several causes—depopulation, poverty, missionary influence—are at work to put an end to these customs. Baron von Hoëvell, resident of Amboyna, describes the mechanical arrangements made for flattening the forehead and breast of young children in Buool, on the northern coast of Celebes. Dr. J. D. E. Schmeltz describes and illustrates one Dayak and two Japanese sword-cases in the collection of Mr. Victor de Stuers, and seeks to identify the scenes depicted upon the latter with certain Japanese traditions. Prof. Joest and Dr. Schlegel discuss the uses to which small balls, sometimes containing an inner one forming a rattle, are devoted in China and Japan. The bibliographical review, by Dr. Dozy, of the Hague, is exhaustive and most valuable. This may be a fitting opportunity to renew the recommendation to English anthropologists to support this excellent periodical by their subscriptions, as the costly manner in which it is illustrated must render necessary a very large sale before any question of profit to the publisher, Mr. Brill, of Leyden, can arise.

FINE ARTS

DRAWINGS AT THE BRITISH MUSEUM.

The Keeper of the Prints has made a noble use of the large hall adjoining the Print Room in the White Building. After to-day the visitor will find in it about four hundred and fifty drawings and sketches by the old masters, a small number of fine illuminations, and about three hundred and fifty early engravings of the German and Italian schools. These works have been chosen partly from those deposited with the Department by the heirs of Mr. Malcolm of Poltalloch, and partly from the collections of the Print Room itself. They comprise not a few of the most famous specimens of all the schools, and they have been selected with great care and intelligence, so that the engravings supplement and illustrate the drawings. In several cases this has produced most striking and instructive results. The arrangement is, of course, chronological, and by schools of art, beginning with Masaccio and Fra Angelico, and terminating with a few choice specimens of the later schools of Italy, Germany, France, and the Low Countries.

It is impossible for us, especially as the official catalogue will not be ready for a week or two, to give more than a running comment upon the principal examples. Commencing on the left side of the door as he enters, the visitor will notice a spirited sketch of 'An Artist Drawing,' which is (doubtfully, we think) ascribed to Masaccio. Near it hangs a choice instance of the exquisite touch of Fra Angelico, delineating a statue of St. George standing in a niche in a Gothic wall, of the type of Giotto's Tower; and close by, and by the same master, is a more highly spiritualized and poetical 'David seated on a Bench,' and playing on a psaltery which hangs against his breast. It reminds us of numerous Gothic sculptures of the same fine subject, to be found in the heads of the west porches of certain great mediæval cathedrals, and it is drawn and washed in a purple tint. Like all the drawings which bear the mark "M," it belongs to the Malcolm Collection. Superbly naturalistic, vigorous, slightly florid in its taste, and like an inferior Da Vinci, is a large head by Verrocchio which comes next, and is followed by Pollaiuolo's most curious composition of nude male figures, designed like those of a bas-relief to represent the execution of a man before a judge. The figures, being in outlines not filled up (*i. e.*, not modelled within the outlines), and placed upon a dark ground, are silhouettes only. They are learnedly and delicately drawn. Botticelli's 'Abundance' reminds us of one of the quaint nymphs in his so-called 'Flora,' and may have been a study for that great piece. Very tender and elegant indeed is Lorenzo di Credi's seated figure of a young man: the grace, breadth, and simplicity of the drapery indicate the painter's studies of antique sculptures of a higher type than those coarse and clumsy alto-reliefs on late Roman sarcophagi which, it is alleged, exercised so profound an influence on early Italian painting. Two charming studies by the same master, of the heads in full view of lads, are marked by his fine feeling for style and his rare skill as a draughtsman. These Di Credis are all from the Malcolm Collection, and better than any the Museum could show till now. Also from that collection comes another Di Credi, a superb

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and exhaustive study in silver-point of voluminous drapery arranged with sculpturesque severity and breadth upon the knees of a seated figure. It is on pink paper, and evidently by the same hand as that which drew on blue paper a curiously similar study of the same subject which, ascribed erroneously to Leonardo, is one of the chief ornaments of the Salle des Boîtes at the Louvre. Near this instance are three more drapery studies by Di Credi, which illustrate his indomitable care and skill as a draughtsman.

To the old collection of the Museum belong several neighbouring specimens; and near them is the fine head, from the Malcolm Collection, of a war-worn soldier in a fantastic helmet, which has been repeatedly reproduced. This is by Da Vinci. The beautiful, large head of a young male saint, with "I. O." outside the nimbus, seems portrait-like, and, being a masterpiece of pure drawing, deserves the name of a great draughtsman. Close to it hangs the famous design in pen and ink of a chalice with the sacred wafer above it, formerly attributed to Mantegna, and now to a Venetian, who had not escaped the influence of Dürer's florid Gothic phase. As we recorded at the time, the Museum bought it not long ago. By Gentile Bellini, and among the fruits of his adventurous journey into Turkey in 1479, are two capital drawings with a pen, which have been engraved, representing severally a Turkish soldier and a Turkish woman, both seated on the ground. The former is not, of course, the great Sultan Mahomet II. himself, as used to be supposed. A 'Study for the Portrait of a Man,' at once quaint, severe, and laborious, is rightly, we think, attributed to Antonello. It belonged to Mr. Malcolm. Ercole Roberti's fine and passionate, but much damaged 'Pietà' compels us to recognize as his the still finer little predella picture with the Virgin dressed in black (formerly awarded to Mantegna), which is one of the ornaments of the Roscoe Collection at Liverpool. To this succeed several studies of value for enabling tyros to discriminate Perugino, Pinturicchio, and others, their contemporaries. Signorelli's fine group of kneeling figures for an 'Adoration of the Shepherds' is replete with his vigour and large sense of style. It has been squared for engraving.

A fine group of studies of female heads and figures—all from the same model, a very sweet and pretty damsel—have been evidently arranged to mark the difference between Timoteo della Viti and Raphael. The shades of divergence, although sometimes almost imperceptible, nevertheless do not fail to indicate that of four heads which are in one case, the last of them, a half-length figure of a smiling maiden, is by Raphael himself and of his early Florentine period, while the first of the four is by Timoteo, and is rather jejune, stiff, and, though more laboured, less researchful and far less tender and animated than the fourth, which, like the third of the group, indicates a freer hand, a joyous mood, and a more sympathetic touch. Further on is a charming Madonna's head, doubtless from the above-named maiden, evidently by Raphael, and of c. 1504, as it is officially dated. This beautiful example was Mr. Malcolm's. The second stage of Raphael's career is illustrated in several succeeding cases, one of which contains a most instructive example of the ancient practice of fraudulently copying drawings. In the upper row of the case the visitor will find a (Malcolm) drawing in ink with a pen, bearing the square-framed mark of Sir Joshua Reynolds, of some standing naked male figures, parts of a well-known composition in the Vatican, and much more energetic, spontaneous, and skilful than the (B.M.) version now hanging below it, which long passed for, and has been engraved as, an original. This comparison will lead most of us to say that the adjoining drawing of 'A Man seated straddling on a Cloud' is manifestly a copy of a Raphael, but by a hand much less skilful than that of the forger of the Vatican group. Its disproportions, the imperfect comprehension of anatomy, and other crudities are only too plain. It bears the small Italian "*R*" of Richardson the younger. Still more plainly by a copyist is the 'Hercules and Nessus,' long ascribed to Raphael, which has always seemed to us a Bandinelli, or possibly by a later man. Some capital sketches of designs by Fra Bartolommeo, illustrating his taste and power of composing figures in a monumental manner, are worth looking at. The next group are by Michael Angelo, or attributed to him. In some of them no artist will believe. A lovely group of flying figures, rightly named 'Thetis with the Arms of Achilles,' is a gem of Primaticcio's art.

Correggios, Campagnolas, G. Bassanos, Paolo Veronese, Guercinos, Albanos, Dolcis, Clouets, Dumonstiers, Claudes, Poussins, Watteaus (including exquisite girls' heads from the Malcolm Collection), Durers (or attributed to him), Holbeins, Elzheimers, Rubenses, Van Dycks, Rembrandts (a superb series), Lievenses, Jan de Brys (among which the brilliant half-lengths of two sisters, from the Malcolm and Museum collections, join each other again after centuries of separation), Terburgs, Mierises, and Van Ostades, to say nothing of a host of later specimens, are to be found in this wonderful exhibition of designs and studies.

A NEWLY DISCOVERED PORTRAIT OF THOMAS GRAY, THE POET.

A genuine and hitherto unrecorded portrait of the poet Thomas Gray has recently been discovered at 50, Albemarle Street, where, indeed, a pictorial record of the bard had never been suspected to lurk. In clearing out a seldom used room on an upper floor a well-painted portrait came to light. It attracted Mr. Murray's attention, and awakened his curiosity.

When the picture was shown to me, I at once recognized it as a portrait of Thomas Gray, the poet, of a novel type, differing both in style and turn of the head from all other portraits known of him. Among the portraits of Gray, which, after all, are not numerous, this is the only one with the eyes fixed on the spectator. All the others are looking away. Besides this, only three portraits in oils are known to exist.

Gray seems actually to have given sittings on two occasions only, and those quite early in life. He sat at the age of fifteen to Richardson in 1731, and at the age of thirty-one to Eccardt in 1747. The third oil painting, a posthumous one, in Pembroke College, will hereafter be noticed. With the exception of these two early portraits and the Albemarle Street picture, all known portraits of Gray are in absolute profile, sometimes turned to the right and sometimes to the left. They all represent him at the same period of life, with variations as to the cut of the coat and manner of dressing the hair.

These profiles were based on a silhouette, then known as a "black shade," taken after he was forty, by Mr. Mapletoft, formerly a Fellow of Pembroke College. Gray, in a letter to the Rev. James Browne, dated October 23rd, 1768, mentions an etching of himself done by Mason. Horace Walpole had in his collection at Strawberry Hill a profile which he describes in the catalogue as "Mr. Thomas Gray; etched from his shade by Mr. W. Mason." Two genuine silhouettes, or profile shades, of Gray still remain at Pembroke College, and I have seen them there. They originally belonged to Dr. Turner.

It was a happy instinct of Mr. Mason's to make use of the silhouette for producing a more complete portrait. He took the external outline, and completed the portrait by drawing within the contour the eyes, mouth, nostril, cravat, coat collar, and rolls of curls on his wig, as he was accustomed to see them. One of Mason's drawings of Gray in indian ink, in the library at Nuneham Harcourt, is excellent. It is preserved in a large scrap-book and not frequently seen. When Gray's works were to be published after his death, Mason, with the assistance of Benjamin Wilson, an experienced portrait painter, and, like Mason, a native of Yorkshire, prepared a careful drawing in profile of the poet.

Wilson, born in 1721 at Leeds, besides being an artist, was a philosopher and electrician; he was F.R.S. His portraits were distinguished by a breadth and solidity of shadow, and his etchings were numerous and diversified. He wrote on scientific subjects.

Mason, a poet, the son of a clergyman at Hull, in addition to literature, studied music and painting. He became Precentor and Canon Residentiary of York. He published a work on church music in 1795, and composed anthems. When young he translated Du Fresnoy's Latin poem on painting. In 1783 it was published in quarto with annotations by Sir Joshua Reynolds. Besides innumerable sketches of Gray in profile, Mason painted Whitehead the poet and an altarpiece of "the good Samaritan" for the church at Nuneham. He composed music for the responses to the Commandments, which was set on the organ-barrel in the same church, for he was on intimate terms with the Harcourt family. Lord Nuneham, in a letter to his father Earl Harcourt, dated October 25th, 1776, described a visit which he had paid to Mason at Aston Hall, where he found the entire household, under the Canon's influence, devoted to the practice and study of art. "Aston," Lord Nuneham says, "was the very temple of genius and good taste. We had delightful music, and the servants as well as their master are artists. His young footman has produced some excellent etchings and copies in oil." Walpole writes to Mason in July, 1773, criticizing a portrait of Gray done by Mason's boy Charles in the following terms: "The eye is too open," "In general there is more vivacity than was in his countenance; and yet I think it will be difficult to produce a more faithful likeness."

Gray himself was devoted to music and studied it assiduously. He delighted in the new Italian school, and sang well. He had lessons on the harpsichord from Scarlatti. This strongly pronounced taste of Gray may have influenced Walpole in selecting the figure and costume of Liberti by Van Dyck for Gray's portrait by Eccardt. Liberti was the celebrated organist of Antwerp Cathedral.

The profile turned to the left, and placed as a frontispiece to the first edition of Gray's works, encircled by a wreath of laurel, and a small lyre introduced below, is perhaps the best known of all the portraits of Thomas Gray. The profile is singularly birdlike. Basire made a most delicate drawing of this entire arrangement before commencing his engraving. The latter was afterwards worked upon by other hands and spoilt, but the drawing has fortunately escaped injury, and is now preserved in excellent condition in the National Portrait Gallery. That this profile was directly derived from the "black shade" now at Pembroke Lodge, Cambridge, is clearly shown by the introduction of a long rope-like queue to his wig, extending down the line of his back. At one place it is detached from the coat and the light seen through. The Basire drawing is the work of a very superior artist. The foldings of the coat are rendered with great intelligence, especially those down the side of the body, next his arm. The coat is thrown more open, showing the waistcoat, with three buttons prominent on the other side. In the drawing the button-holes are faintly marked; but in the engraving they are showily edged with lace. The flexible nature of the coat collar is lost sight of in the engraving, and the plain white cravat is lost in unmeaning shadow. On the engraving, under the stems of the branches

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forming the wreath, is inscribed in small clear letters, "W. Mason & B. Wilson, vivi memores delineavere," and in a distinct place, "Engraved by James Basire."

It would appear that Wilson painted the oil portrait now in the Combination Room at Pembroke College from these same materials. I am not aware of any record of the date when this portrait was received into the College, but the period would range from 1775 to 1788, when Wilson died in Bloomsbury. Here again we recognize the long rope-like queue, derived from the "black shade" belonging to Mr. Turner at Pembroke Lodge. The figure, life size, painted in oil, is seen to the waist, turned in profile to the left. He wears a yellow-brown coat (the folds of which are artistically treated, as seen in Basire's original drawing), a plain white cravat and no shirt collar, and a light flaxen wig, with rolls of curls over the ear. Behind the head is a dark mass of brown colour, which might either be a rock or the trunk of a tree. To the left of this in an open landscape is a church with a spire, which rises above the distant hills. The complexion is fair, with pink cheeks, and the face close shaven. The general tone of the picture is heavy, but the shadows are well massed, and the light cleverly concentrated on the forehead and cheeks. This picture, omitting the church and landscape, was engraved by R. Pollard.

From this painting an exact copy was taken by Benjamin Vander Gucht for Lord Harcourt at Nuneham Courtenay. It still adorns the library there. Benjamin Vander Gucht, grandson of a distinguished engraver, was greatly employed in large houses. He painted original portraits, made copies, restored pictures, and was besides a dealer. He cleaned and repaired Lord Burlington's pictures at Chiswick, and made many copies of original portraits for Nuneham and Althorp. He was accidentally drowned in crossing the Thames at night.

The Albemarle Street picture presents the same materials and artistic treatment as the profile painting at Pembroke College, but the figure is turned round to the spectator, showing more of the face, and the side of his very aquiline nose is in shadow. Although this feature in Gray is so very decided in form, it does not dominate the rest of the face as we see in busts of the Roman emperors or modern individuals like Chatham and Wellington. Here the rope-like queue has been exchanged for a small tie. The tall rock or trunk of a tree remains the same; but the landscape to the left is altered. The church has a square tower, but no spire. In front of the grove is a group of leafless trees; and beyond the church, against the horizon, is a building on a lofty eminence, from behind which the rays of morning light seem to issue. The general impression is as if the poet represented in the profile version of Wilson and Mason in the Combination Room had suddenly turned round to look at you. The chief distinction in this Albemarle Street picture is that the eyes look piercingly at the spectator.

In all other portraits, even those by Richardson and Eccardt, the eyes are turned away. This is the more remarkable as we are told that Gray had a singularly piercing look when addressing any one. Mr. Norton Nichols, when introduced to Mr. Gray at Cambridge, being then a lad of eighteen or nineteen years, was much impressed by this peculiarity, and described it afterwards to Mr. Mathias as realizing the Italian expression "folgorante sguardo."

Any one who had seen the oil painting of Gray in the Combination Room at Pembroke College would at once recognize this as the work of the same artist. Such a picture, one might imagine, would immediately have been engraved.

Very recently, however, I met with a small engraving, an oval about two inches high, which was evidently done from the Albemarle Street picture, and seems to have been intended to decorate the title-page of a small-sized edition of Gray's poems. It is in the Print Room of the British Museum. The portrait is engraved in stipple by Chapman. The painter's name is also given: "Wilson pinxt." Below the engraving, on the same copper, as a half-title, is inscribed the following: "Printed and sold by G. Nicholson, Poughnill near Ludlow, sold also in London by H. D. Symonds, Paternoster Row, Chapman & Co., Aldgate, Lackington, Allen & Co., Finsbury Square, and all other booksellers." No date is traceable. I have sought in vain for any record of such an edition of "Gray's poems, with the author's Life." The plate has the appearance of being a proof, and may possibly never have reached publication.

Although small and without a date, the existence of this plate is of particular importance. It shows that the portrait was recognized as genuine and intended for a choice edition of his works. The name of Wilson also confirms the opinion that the portrait was the work of the same hand as painted the oil profile in the Combination Room of Gray's own college.

On one occasion only, in the year 1778, do we find the names of Gray and Mason associated with John Murray, who was at that time resident in Fleet Street. We learn from Dr. Smiles's 'Account of the Origin and Progress of the House of John Murray' that, after the death of Gray in 1771, Mason, as his literary executor, prosecuted Murray in the Court of Chancery for printing and publishing some fifty lines of Gray's poetry without first obtaining the requisite permission. The publisher lost his cause, but a letter of remonstrance, couched in dignified terms, which he addressed in a pamphlet to Mason, fully vindicated the course he had pursued, and received the approbation of Dr. Johnson and the candid critics of his day. This incident and Mr. Murray's admiration for the poetry of Gray, as evinced in his reproduction of the fifty lines, do not suffice to account for the appearance of the portrait in Albemarle Street. There is, however, so much independence about this portrait, so much more of Wilson than of Mason, that we are inclined to inquire whether any personal friendship existed between Wilson the painter and Murray the publisher—whether, indeed, this picture might have come direct to Mr. Murray from the artist. Benjamin Wilson was, as we have seen, a man of science and wrote on various subjects. He succeeded Hogarth as serjeant-painter, and both aristocratic and scientific celebrities sat to him.

All sculptured portraits of Gray are posthumous. In 1778 Mason commissioned John Bacon, the sculptor, who was then executing various works in Westminster Abbey, to carve the monument which still exists in Poets' Corner, adjacent to Milton. A female figure of Eloquence supports a medallion with a head of Gray in profile, turned to the left, on it. This is simply a reproduction of Mason's own drawing. Here the hair is gracefully flowing and naturally dressed.

Another portrait of Thomas Gray, a life-sized bust probably the work of Bacon, also deserves record. It was sold in a collection of MSS. and relics of Thomas Gray at Messrs. Sotheby's in August, 1851. The bust was intended to be placed in the flower garden at Stoke Park. It is now treasured in the National Portrait Gallery, to which it was presented by Joshua W. Butterworth, Esq., F.S.A. Here the face is close shaven, the hair close cut and in its natural growth, and the neck bare. It accords strikingly with the Albemarle Street painting, but the eyeballs are not indicated. The "folgorante sguardo" is wanting.

George Scharf.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Sixth Notice.—Rubens and Van Dyck.)

Rubens and Van Dyck changed the art of the Low Countries, and substituted for a sincere and natural school a style that, however splendid, was florid and artificial. De Hooghe, Steen, Teniers, and others, it is true, continued to work on the national lines, but none of their successors who made any mark escaped the influence of Rubens, so that art in the Low Countries entered upon a new phase, and, in the end, the introduction of Italian motives and foreign taste proved fatal, and for a generation, at least, nothing like national art existed in Flanders or Holland. It nowadays seems scarcely credible that Mignon, Netscher, Van der Werff, Van der Meulen, Gerard de Lairesse, and Francisque—to say nothing of obscurer men—succeeded the giants of the sixteenth and seventeenth centuries, and that Halses were sold for florins and Rembrandts became cheap. Such, however, was the case. While we are speaking of Rubens and Van Dyck, it is to be regretted that, painters of true genius as they were, their works are not more numerous this year at Burlington House, where Van Dyck, at least, has been so often and so gloriously represented.

Of Rubens himself there is at present small occasion to speak, although his influence on Van Dyck is manifest in two of that painter's three large canvases, while, oddly enough, it distinctly underlies the, for a time, overpowering influence of Paolo Veronese in the magnificent portrait of the Genoese Doge Spinola (No. 125), which Mr. Heywood-Lonsdale has generously lent to fill the place of honour in Gallery III. Mr. C. Butler's *Portrait of a Lady* (No. 67), which is inscribed "Virgo Brabantina," we have more than once seen before, and, so far as the face is concerned, with ever-increasing doubts as to the extent of the damage which may have been done to it by injudicious restorations — doubts which are accompanied by suspicions as to whether or not Rubens's hand was ever employed to finish and correct the errors of drawing (see the eyes and nose), which must needs be ascribed to one of those assistants whose handiwork is only too distinctly seen in the master's official pictures. We cannot believe that, especially at a time to which such a portrait as this must be allotted, Rubens drew or even painted a face so inferior, to which the Academicians have awarded a conspicuous place on the line, and in the best light, in Gallery II. The artistic qualities of the dress may have secured this honourable place for an unsatisfactory picture. They indicate the middle period of Rubens's practice, are of high merit in their way, and prove the skill of the master's assistants, one of whom, we think, painted the face. Lord Amherst has lent his capital large group of *Dead Game* (57), by Rubens and Snyders, which, even more than most works of the class to which it belongs, illustrates the extraordinary brush power, splendid handling, and forthright draughtsmanship of the master and his most robust pupil. Rubens, and of course, in following him, Snyders, failed to profit as much as they might have done by those Italian influences which had so great an effect upon the Dutch School. Had it been otherwise, besides that largeness of treatment which imparts artistic interest to the dead animals, the fruit, and the dogs, we should have found grouped colours, tones, and masses of homogeneous textures, which are conspicuously absent in this strong and nervous piece of art. As it is, the chiaroscuro and grand simplicity of Italy are wanting to make this otherwise fine piece a specimen of consummate art. Still, we trace in 'Dead Game' an unusually large proportion of the master's painting, while Snyders's share is, even for him, more than ordinarily masculine. *The Pig* (83), of the same artists, which Lord Windsor has lent, comprises—besides dead game, as in No. 57—a man with a falcon, a woman, and three dogs, all painted with astonishing skill and freedom, but even less effectively arranged in masses. Yet, like No. 57, it proves the amazing wealth of the artists' technical resources.

It was at Genoa that Van Dyck first took his

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proper place among the great artists of the world, when it became, so to say, a distinction to sit to him. Among those who sat to him was the Doge Andrea Spinola, to whose magnificent life-size, whole-length portrait, No. 125, we have already alluded as one of the greatest pictures in the exhibition. It embodies in the completest manner the highest qualities of Van Dyck's art during his Genoese period, and enables us to distinguish the paintings belonging to it from those which are due to the sojourn of the master in other cities. At this epoch he was affected by the artistic influences amid which he lived and worked—so much so that it is not difficult to discriminate the portraits he painted at Venice and Rome from those he painted at Genoa, in all of which masses of gorgeous crimson and intense black form leading elements of the chromatic schemes. It is not a paradox to say that here, as in all such cases, Van Dyck contrived to make even the diverse whites of his sitters' ruffs and cuffs subserve the truly black portions of the picture, and effectually bear their parts in the coloration of the whole. Paolo Veronese delighted in this expedient, and that Van Dyck was greatly taken with it they may be sure who look at 'Andrea Spinola,' as well as at other Genoese Van Dycks, *e. g.*, the delightful portraits of 'A Man and Child' (1973) and 'A Lady and her Daughter' (1974) in the Grand Gallery of the Louvre. In the latter two, which were probably not painted in Italy, Genoese influences survived the artist's return to the Low Countries. In pictures like that before us Van Dyck matched himself with such magnificent masters as Paolo, and did not suffer in the contest, and he never painted better. Apart from this he was to be envied the opportunity of delineating this stately and astute-looking Italian gentleman, at once vigorous and aristocratic, from whose features and character every vulgar element had, as his presence seems to indicate, been eliminated by the highest breeding. The splendid crimson robe of the Genoese Doge was, as comparisons of pictures suggest, somewhat darker in tone than the not less sumptuous mantle of the Venetian Doge. This noble picture is in perfect preservation, and as brilliant as if it had not long left the easel of some modern painter, say that of M. Jacquet, whose life-size, whole-length figure of a lady clad, like Spinola, from head to foot in crimson, and known as 'Rêverie,' was the delight of visitors to the Salon about fifteen years ago. The 'Cardinal Bentivoglio' of Van Dyck, now in the Pitti, is an exact analogue of 'Andrea Spinola,' and, like it, must have been painted when the artist was about twenty-four years of age. No. 125 was not mentioned by Smith nor M. Guiffrey in their catalogues of Van Dycks; it probably came from the Palazzo Spinola, and was unknown in this country until Sir Henry Hawley, of Leybourne Grange, lent it as No. 168 in the Academy of 1879, when it hung near its present place.

Lord Leicester's *Robert Rich, Earl of Warwick* (124), is a whole-length, life-size portrait, standing, and, except the head, clad in armour and buff leather. After the fashion of Van Dyck, he rests his right elbow on a pedestal on which lie his helmet and a gauntlet. It is a replica of the picture at Warwick Castle, which was engraved, in part, by Houbraken; another, which Lodge engraved, belongs to Lord Hardwicke. Choice as it is, this portrait is not of the master's best time, but, nevertheless, it is a genuine specimen of the style of which there was a very inferior instance, such as we ventured to doubt, hanging on the same wall last year. The latter, even if it came from the same workshop, which was questionable, had little or nothing from the same hand that produced this solid and severe 'Earl of Warwick' and its fellow at Warwick, which is Smith's No. 549. The present version is in excellent condition, in perfect harmony with itself as to colour and tone, and, as to the face, an admirable study of character. The difference in the flesh painting of Nos. 125 and 124 must strike every one who studies them with technical knowledge. Another portrait of this nobleman by Van Dyck is at Petworth, and has not been exhibited; that before us was No. 204 in the Academy of 1873. Lord Leicester has likewise lent his whole-length *James Stuart, Duke of Richmond and Lennox* (126), one of a very numerous family, some of which, as is frequent with Van Dycks, differ in unimportant details of the attitudes and accessories. An indifferent one is at Wilton. Dr. Waagen was right in praising highly the nobly conceived and simple forms of the portrait before us, and its "flesh admirably treated in a tempered golden tone." The man himself is interesting, on account of his intense devotion to Charles I. He was one of the four peers who offered their lives to save that of their master, and one of the few who attended the king's interment at Windsor. Despite his high-heeled boots, he must have been a very little man, yet not much less than the king he served. There is a gentle melancholy in the face, which, though capable of enthusiasm, is weak, yet not so "foolish" as Carlyle was pleased to assert, and despite the preposterous disproportion of the wig, which his big head makes bigger, and his much-padded shoulders, it is easy to sympathize with him. The picture, like most Van Dycks, is in excellent condition. Except the king and queen, no member of the Court was so often painted by Van Dyck as the amiable Duke James, who, in happier times than those to which this sad-looking likeness belongs, figured in the guise of "Paris" holding an apple in his hand, as if "to judge of goddesses." Of this picture, which probably referred to a Court masque, there is a good version in the Louvre; Mr. Pole Carew and Lord Bristol (Grosvenor Gallery, 1887, No. 32) have others. One of these Evelyn saw in "one Mr. Tomb's house, near Hackney," May 8th, 1654, the year before the duke died. Lord Darnley has a whole-length in black, with the famous dog, whose warning saved his master's life, standing near him. The Duke of Buccleuch, the Duke of Richmond, Lord Clarendon, Lord Methuen, Lord Denbigh, Lord Carlisle, Lord Craven, the Hon. Mrs. Trollope, and Sir C. Strickland all own, or have owned, portraits, with or without the dog, of Duke James; and Faithorne, Hollar, Stent, Earlom, Vaughan, and Fry engraved one or another of them. This picture, the last of the Van Dycks of the year, brings us round again in the galleries of the Academy to the Reynoldses, about which we have already written. When one has been studying the Van Dycks, the Reynoldses seem insincere as well as unreal. It is impossible to turn from the noble pictures of the 'Doge of Genoa' and the 'Earl of Warwick,' or even from that of the 'Duke of Richmond,' and not see how feeble is modern portraiture compared with them. Compared with the Van Dycks, 'Lord Amherst,' by Sir Joshua (127), looks like an actor posing to be seen; 'Mrs. Powys and her Daughter' (128) resemble pictures of coloured shadows. Still less lifelike seems Gainsborough's 'Mrs. Robinson,' whose dog is more real than she. Romney's 'Mrs. Van der Gucht' (140) alone stands the test of a comparison with the Flemish pictures, and looks like real flesh and blood.

SALES.

Messrs. Christie, Manson & Woods sold on the 17th inst. the following pictures: G. David, of Bruges, The Marriage of St. Catherine, 231*l.* R. Van der Weyden, A Triptych, with the Crucifixion and Procession to Calvary on the wings, and saints on the doors, 136*l.* S. Botticelli, The Madonna and Child, with a figure holding a Missal, 120*l.* Canaletto, A View in Venice, 128*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following prints last week: Hobbinol and Gandereta, after Gainsborough, by Tomkins, 15*l.* 15*s.* The Fair Moralist and her Pupil, after Cosway, by Bartolozzi, 15*l.* 15*s.* Lady Hamilton as "Nature," after Romney, by Meyer, in colours, 31*l.* Charlotte, Countess Cholmondeley, and her Son, after Hoppner, by C. Turner, 26*l.* Serena, after Romney, by J. R. Smith, 17*l.*

Messrs. Robinson & Fisher sold on the 15th inst. The Adoration, a picture of the Italian School, for 273*l.*

Fine-Art Gossip.

Sir Frederic Leighton is likely to be represented at the forthcoming Academy Exhibition by at least four, if not five pictures, more than ordinarily ambitious. The subject of 'The Spirit of the Summit' reminds us of Mr. Watts when he emblematizes some of the mysterious forces of nature. The life-size, statuesque figure of a stately virgin clad in voluminous white drapery sits on a lofty rock throne, on the highest peak of a mountain, with "eyes commercing with the stars" that glitter far above her in the dark-blue firmament. From the deep valleys below white clouds are slowly climbing. Her drapery has been designed with all the President's learning, care, taste, and skill. The coloration of the picture, an exercise in intense blues and various whites, is soft and harmonious, yet powerful. 'Summer Sleep' depicts the interior of a luxurious chamber, flushed with the warmest light of the afterglow, and distinguished by the depth, clearness, and breadth of its massed shadows, which serve as a foil to the graceful, nearly life-size figure of a damsel, who lies supine upon the broad margin of a marble tank filled with bluish water, which reflects the lustre of the sky seen without. The sleeper's draperies veil, without marring, the fine and lengthy lines of her body and limbs, her virginal contours, and the elegance of her attitude. Sculptures emblematic of repose and silence adorn the place, and an opening in the wall behind the sleeper reveals a shadowy prospect. In 'The Armlet' the chief figure is a tall and stately Greekish damsel draped from head to foot in a semi-diaphanous tissue of a pale primrose colour. Lifting one elbow, she slips along her rounded arm a large and massive bracelet of gold, at which, while thus fitting it, she looks attentively, her head being thrown slightly backwards and sideways. She has risen from the chair on which she has thrown her outer garment, and stands nearly erect, while between two lofty columns of the background we catch glimpses of trees of the darkest foliage, of vines that autumn has begun to tinge, and the sky. At the lady's feet a little child holds a casket, from which the bracelet was taken. 'A Soothsayeress' is the title of another important picture, in which Sir Frederic has represented a large-limbed dame, attired in ample robes of white, and half reclining and half sitting in a silver throne, while one of her strong arms rests upon the elbow of the chair, and the other sustains her head. Her pale and moody, yet majestic face suggests to us that she is brooding upon fortune and the future. It is a stately Michael Angelesque figure, which impresses the spectator by its grave, abstracted, and somewhat stern aspect. She sits on a raised platform that is set in a large niche, or the ambo of a temple, the walls of which are covered with silver, where mysterious gleams and shadows seem to play. At her side is a tall, richly sculptured tripod of silver, on which a sullen fire is slowly burning. At her feet lies a long branch of golden laurel.

The Report of the Director of the National Gallery, 1893, has been published, and, besides

details we have already set before our readers, such as the names and numbers of pictures added to the collection, urgently repeats the appeal of the Trustees and Director for the enlargement of the building. The practice of hanging paintings on screens has, the report says, now reached its utmost limit, and, "if the present system of classification is to be maintained, there is absolutely no more room available." Details of cleaning, repairing, and varnishing pictures are given, as well as notes on the catalogues published, and the numbers of the visitors who have used the galleries. The decease of Lord Northbourne caused a vacancy which led to Mr. Heseltine becoming a Trustee. More than 13,000 catalogues have been sold during the year.

No. 1399, a new Terburg, being the third in the public collection, has been added to the National Gallery and hung on a screen in the Octagon Hall. It is 'A Portrait of a Gentleman,' who wears a tall steeple hat of felt, trunk hose, a cloak, and square-toed shoes, all of black, a wide, falling white collar, and a long, light-brown wig. He stands between a table and a chair covered with red cloth. The background is a rather dull olive-brown. The newly acquired sketch by Rembrandt to which we referred last week is No. 1400, and represents in many figures, with the Saviour in the centre, 'Christ before Pilate.' It is a design in monochrome, or nearly so, manifestly made for a very important picture, conceived with great vigour and abundant power of dramatizing.

The gold medal of the Institute of Architects, 1894, has been conferred upon Sir F. Leighton, who has, we understand, accepted a distinction which Mr. Ruskin and Mr. Norman Shaw declined to receive—the former because he is not an architect, and the latter because he is one. Awards of this medal are made annually, and among the recipients have been Cockerell, Donaldson, Sir G. G. Scott, M. Viollet-le-Duc, Street, Mr. Waterhouse, Mr. Butterfield, and Mr. Pearson.

Most of our readers will wish Mr. Watts many happy returns of his birthday. He was seventy-six yesterday (Friday); he is in the country, in excellent health, and happily painting.

Mr. Armitage has given his large picture 'Herod's Birthday Feast' to the Art Gallery, Guildhall; it was at the Academy in 1876, and will be included in the forthcoming City Loan Exhibition.

To-day (Saturday) has been appointed by the Fine-Art Society for the private view of a number of water-colour drawings of "Paris in 1894," by Mr. J. Fulleylove, to see which the public will be admitted on Monday next.

The Trustees of the British Museum will shortly issue the third volume of the 'Catalogue of the Cuneiform Tablets in the Kouyunjik Collection of the British Museum,' by Dr. Charles Bezold.

Messrs. Boussod, Valadon & Co. have formed a collection of paintings by Mr. P. W. Steer, and appointed to-day (Saturday) for the private view of them. The public will be admitted on Monday next.

The Provincial Museum of the Mark of Brandenburg has been presented with a collection of portraits of Frederick the Great, the gathering together of which has occupied the donor several years. There are 520 different portraits. Nearly all of them are contemporary engravings of Frederick's time; many of them are unique; and 300 different artists are represented in the collection.

It is announced that the promoters of the exhibition at the Champ de Mars have decided to limit to eight the works to be received from any one artist. In the Salon proper no artist may exhibit more than two examples of his skill in any single method of art, but he may send two paintings, two sculptures, and two engravings.

Pradier's eminent pupil, M. Jacques Léonard Maillet, is dead, aged seventy-one years. He won the Grand Prix de Rome in 1847 with 'Télémaque rapportant les Cendres d'Hippias à Phalante,' and, with 'Agrippina and Caligula,' a Première Médaille in 1853 at the Salon; a *rappel* of the same in 1857; and in 1861 the Legion of Honour. Among his other works are 'Agrippine portant les Cendres de Germanicus,' 'La Réprimande,' 'La Science,' and 'L'Abondance,' the last two of which are in the Musée du Louvre. In addition, he obtained the prize *ex æquo* for his 'Voltaire,' a very noteworthy piece indeed.

Lady Eastlake's executor informs us that a picture by Rembrandt, lately bought for the National Gallery, was purchased direct from him, and not, as we were informed, at a public sale.

The *Chronique des Arts* tells us that the new version of M. Mercie's statue of Jeanne d'Arc, the original of which we have all admired in the Place des Pyramides, Paris, will be completed in two years. It is a commission to the sculptor from the Conseil Général des Vosges, to be wrought in marble, and erected at Domrémy; it differs considerably as to the costume from the original, and the plaster model will be sent to the next Salon.

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.
St. James's Hall.—Popular Concerts.

On March 7th, 1891, a pianoforte concerto by Mr. R. Burmeister, leading professor at the Peabody Institute, Baltimore, was performed by his wife at the Crystal Palace, and received fairly favourable comment. Last Saturday another and, in some respects, more ambitious work from the same pen was presented to notice. This is entitled 'Symphonic Fantasy,' and is an attempted illustration in music of a picture by R. Henneberg, 'Die Jagd nach dem Glück.' The score is in two parts, the first being headed "Happy time of youth, and love scene," and the second, "The temptation, the chase, and death." The picture is described as presenting "a youthful knight of noble birth pursuing the fleeting form of Fortune, portrayed as a nude female of alluring but fatal beauty. The knight is urging a spirited horse forward over the prostrate body of his bride, and madly rushing toward a frail and constantly narrowing bridge, at the further end of which Fortune hovers over a bubble. Mean time Death, mounted on a weird and fiery steed, gains on the youth and reaches to grasp his victim, who in a moment more will plunge from the breaking bridge into the yawning abyss." In prefacing his illustration of this ghastly theme by movements suggesting youth and love Mr. Burmeister has followed the example of Raff in his 'Lenore' Symphony. The work is in three distinct sections, and is built upon a series of short motives which reappear in each movement, thus giving the effect of unity to the entire design. It is very cleverly put together, and the "love scene" may be described as beautiful: but, on the whole, it is made rather than inspired music. Admirably rendered by Mr. Manns's orchestra, the work was received with favour, but scarcely with enthusiasm. Lady Halle played magnificently in Beethoven's Violin Concerto, and in Dr. A. C. Mackenzie's 'Highland Ballad'; and the programme included Sterndale Bennett's Overture 'Paradise and the Peri,' and Weber's to 'Oberon.' Miss Evangeline Florence was highly acceptable in airs by Schubert and Gounod.

There is little to be said concerning last Saturday's Popular Concert, though a well-diversified programme was presented. The concerted works were Mozart's ninth and last Quintet for strings, in E flat; Dvořák's Pianoforte Trio in F minor, Op. 65; and Brahms's Sonata in A, for piano and violin, Op. 100. In these we have examples of classical, modern Slavonic, and modern German art at their best. Miss Fanny Davies played Mendelssohn's Prelude and Fugue in B minor, Op. 35, No. 3, in which the composer's affection for Bach strongly asserts itself. Mr. Santley greatly pleased in a song from his own pen, "The old, old time," and Sullivan's "Thou 'rt passing hence."

Monday's programme was of a more speculative nature, if such a term may be allowed. Mlle. Eibenschütz introduced for the first time three movements of a Pianoforte Suite in G by Moszkowsky, Op. 50. Why the fourth should have been omitted it is difficult to say. The examples given are, like all this composer's music, written in a refined and elegant manner, and perhaps more suitable for home use than the concert room. In the first movement M. Moszkowsky's intention would seem to have been to imitate the old Italian masters; and if so he has accomplished it with fair success. Herr Joachim presented, also for the first time, the second and third movements, 'Abendglocken' and 'Ballade,' from his set of pieces for piano and violin, Op. 5, composed many years ago. The 'Evening Bells' piece is written in very expressive style, and the other is vigorous and effective. Herr Joachim's playing was faultless alike in tone, phrasing, and intonation. Not for several years has he been in such splendid "form" as at present. Schumann's Quartet in A, Op. 41, No. 3, and Brahms's Trio in E flat, Op. 40, for piano, violin, and horn (the horn part being played on the violoncello, as sanctioned by the composer), were included in the programme. In connexion with the last-named work we read in the book that "Curiously enough the master's catalogue indicates equal reluctance to employ brass or wood in any association apart from the orchestra. We find a Funeral Hymn for chorus and wind, Op. 13, and four songs for female chorus, two horns, and harp, Op. 17. But these are the only cases." Apparently the writer has never heard of the Clarinet Trio, Op. 114, not to mention the Clarinet Quintet, Op. 115, which has been so frequently played since its first performance at these concerts as recently as March 26th, 1892. Miss Gwladys Wood displayed an excellent method and a refined style in Handel's air "If guiltless blood," from 'Susannah,' Schubert's 'An die Musik,' and a pleasing song in the old style, 'Queen and Huntress,' by Mr. W. S. Rockstro.

The Art of Music. By C. Hubert H. Parry. (Kegan Paul & Co.)—This rather curious volume is not a treatise on the development of music, nor a musical history, but rather a series

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of essays, in which the growth of the most modern of the arts and the special work accomplished by several of the great masters are dealt with in the intelligent manner that would be expected from a musician of such rare attainments as Dr. Parry. Chapters are devoted to scales, folk-music, incipient harmony, the rise of secular music, combinations of old methods and new principles, balance of expression and design, and modern tendencies, in all of which, although the author may not have anything new to tell us, he proves himself a deep thinker with a firm belief that music has advanced since the classic age of the symphony and the sonata. His last chapter, "Modern Phases of Opera," naturally deals chiefly with Wagner, and might have proceeded from the pen of the Bayreuth reformer. Here, for example, is Dr. Parry's severe portrait of Meyerbeer :—

"He did not care in the least whether his details were commonplace or not. His scores look elaborate and full of work, but the details are the commonest arpeggios, familiar and hackneyed types of accompaniment, scales, and obvious rhythms.....The element of wholesome musical sincerity is wanting in him, but the power of astonishing and bewildering is almost unlimited. For instance, when a situation requires something impressive, and he has nothing musical to supply, he takes refuge in a *cadenza* for the clarinet or some other instrument, and the attention of the public is engaged by their interest in the skill of the performer, and forgets to notice that it has no possible relation to the significance of the situation."

This is trenchant, but its truth cannot be disputed. Of Wagner's mode of utterance it is said :—

"Of the method itself it may be said that it is the logical outcome of the efforts of the long line of previous composers, and the most completely organized system for the purposes of musical expression that the world has ever yet seen."

But Dr. Parry is by no means one-sided in his views. Here is one more quotation :—

"The song from the Music Hall may be excellent and characteristic, and often is ; the music of people who have every opportunity to be refined and cultivated may be detestably bad, and often is. There is an infinite variety of moods which admit of being expressed, from the noble, aspiring, human sincerity of a great nature like Brahms's to the rank, impudent, false sentimentality of impostors who shall be nameless."

The book is not one from which the student could derive much technical instruction ; but it may be read with some degree of profit as well as pleasure. Actual errors are few and far between. Mention is made of Beethoven's 'Engedi,' a work which, it is needless to say, is only an adaptation ; and the same composer's Sonata in E minor, Op. 90, is spoken of as Op. 91.

Musical Gossip.

The first prospectus of the Birmingham Festival, to be held in October next, has been issued. The new works promised are an oratorio, 'King Saul,' by Dr. Hubert Parry ; a cantata, 'The Swan and the Skylark,' by the late Goring Thomas, found in a complete state among the deceased composer's papers, save as to the orchestration, which will be added by Prof. Villiers Stanford ; and a 'Stabat Mater,' by Mr. Henschel. 'Elijah' and 'The Messiah' retain their accustomed places, and other works of importance are Cherubini's Mass in D, Berlioz's rarely heard 'Te Deum,' a Mass of Palestrina, and Beethoven's 'Choral' Symphony. The dates of the festival are October 2nd, 3rd, 4th, and 5th.

So much interest is being taken in the Wagner concert to be directed by Herr Felix Mottl at the Queen's Hall on April 17th, that endeavours were made to secure the Carlsruhe Kapellmeister for a second performance, at which he should conduct works by Berlioz and some of the classical masters. Unfortunately his leave of absence could not be prolonged, and the matter has, therefore, to be postponed until a future occasion.

The repetition performance of 'Pagliacci' and 'Cavalleria Rusticana' at the Queen's Hall last Saturday afternoon was, in some respects, artistically more successful than the first, the orchestra and chorus being decidedly more at home in their work. Miss Ella Russell, Miss Grota Williams, Miss Damian, Mr. Lloyd, and Mr. Oudin repeated their previous successes, and Mr. Payne Clarke displayed a fine though somewhat vibratory tenor voice as Canio in Leoncavallo's opera. Mr. Braxton Smith and Mr. Arthur Oswald, who were unable to appear, were efficiently replaced by Mr. Lawrence Kellie and Mr. Arthur Appleby.

At last, it seems, there is a likelihood of London musicians being able to hear the pianist Herr Rosenthal, who by many good judges is regarded as the greatest living executant. Mr. N. Vert is endeavouring to make terms with him for a series of recitals after Easter at St. James's Hall.

The death of that veteran operatic vocalist Mr. Aynsley Cook, which occurred at Liverpool on Friday last week, should not pass unrecorded. At first associated with the Pyne and Harrison English Opera Company at Covent Garden, more than thirty years ago, Mr. Aynsley Cook has ever since held a recognized position on the lyric stage. His voice was bass, of agreeable quality, but he was most successful in such parts as Giacomo in 'Fra Diavolo' and Devilshoof in 'The Bohemian Girl.' He had attained the age of sixty-two, and may be said to have died in harness.

Mr. Charles Manners and his wife (Madame Fanny Moody) have just received a flattering offer to appear in opera at St. Petersburg next month, but have been constrained to decline it owing to engagements nearer home.

The Stock Exchange Orchestral Society gave one of its admirable concerts at St. James's Hall on Tuesday evening. Under Mr. George Kitchin's direction exceedingly creditable performances were secured of Beethoven's Symphony in B flat, No. 4, and Weber's Overture to 'Oberon.' Mr. Hamish McCunn's ballad 'The Ship o' the Fiend' was conducted by the composer. A pretty but extremely unpretentious little piece, called 'Cradle Song,' by Mr. Santley, was also conducted by its composer. Another novelty was a cleverly written ballad for baritone solo, male chorus, and orchestra, 'The Song of Harold Harfager,' being a setting of Scott's words by Mr. John Pointer. The solo part was well sung by Mr. H. F. Chamen. The rest of the programme does not call for remark.

The death is announced of the once famous violinist Ernest Camille Sivori, at the age of seventy-nine years. He began the study of his instrument when he was five years old under Restano, and at eight Paganini took him in hand. At twelve he visited London as a "prodigy," and afterwards, as a mature artist, or rather virtuoso, he frequently appeared here, his last visit, if we remember rightly, being in 1869, when he led at the Monday Popular Concerts. He possessed extraordinary executive powers, but his tone was thin, and therefore he did not shine in classical works. In pieces of a brilliant, showy style he was, perhaps, on the other hand, Paganini's greatest successor.

The deaths are announced of two Spanish musicians : Señor Arricta, Director of the Conservatoire at Madrid, and Señor Barbieri, the composer of more than fifty operas and operettas, which, however, are unknown in this country. Señor Barbieri did much to popularize the music of Wagner and other German masters in Spain.

PERFORMANCES NEXT WEEK.

Mon	Performance of 'The Bohemian Girl,' 7, Drury Lane Theatre
—	Royal Academy of Music Students' Concert, 3, St. James's Hall
—	Popular Concert, 8, St. James's Hall
Tues	Mr. Arnold Dolmetsch's Concert, 3.45, Dowland, West Dulwich
Wed	London Ballad Concert, 3, Queen's Hall
—	Philharmonic Concert, 8, Queen's Hall
Thurs	Mr. George Russell's Concert, 3, Queen's Hall
—	Royal Choral Society Gounod's 'Requiem' from 'Mors et Vita,' and Rossini's 'Stabat Mater,' 8, Albert Hall
Thurs	Mrs. Jean Hume's Concert, 8, Kensington Town Hall
—	Subscription Concert, 8.30, Princes' Hall
Sat	Crystal Palace Concert, 3
—	Concert Recital of Gounod's 'Faust,' 2.30, Queen's Hall

DRAMA

Specimens of Greek Tragedy. Translated by Goldwin Smith, D.C.L. 2 vols. (Macmillan & Co.)

Mr. Goldwin Smith's dabblings in the classics have been more extensive than we thought when reviewing, a few weeks ago, his little volume of 'Bay Leaves.' That modest selection of versions from the Latin poets has been quickly followed by two companion, but stouter, volumes of translations from the Greek tragedians. As before, Mr. Goldwin Smith has contented himself with picking out favourite passages, refraining from the higher and harder task of producing a complete version of any play or plays ; but the selected passages are held together by brief prose outlines, so that the reader who is unacquainted with the drama can gather a good idea of the whole. As to the success of the venture we should be sorry to speak too definitely. The translations are not so adequate as those in the earlier volume ; but, on the other hand, the originals are far greater. The Latin poets, with the exception of Virgil and the harder parts of Horace and Catullus, with which Mr. Goldwin Smith did not meddle, require in their translator nothing higher than culture and literary taste ; the Greek tragedians need a poet, and the greater the better. From a scholar and an accomplished man of letters, like Mr. Goldwin Smith, one is sure to get sound and tasteful versions ; but the illuminating touch of poetry is not at his command. Perhaps this deficiency is made more conspicuous by the character of some of the passages chosen. Mr. Goldwin Smith is shy of the choruses, in which the poetry of the original will sometimes carry off even an uninspired translation, and he is unduly fond of *stichomuthia*, which is just the part of a Greek play which it is least possible to represent adequately to a modern audience. In some cases, also, fine passages have been passed over in favour of others less effective. Thus not only are the great choruses (with a slight exception) and the lyric part of Cassandra's prophecy omitted from the 'Agamemnon,' but also the two famous speeches of Clytemnestra, of which one describes the succession of beacon fires announcing the fall of Troy, and the other the condition of the captured city. The 'Eumenides' also is inadequately represented, and one of the best speeches in the 'Œdipus Coloneus' (ll. 607–628) is rather strangely passed over. As a rule, however, the finest passages in each of the great plays are given, and, granting Mr. Goldwin Smith's postulate of the almost entire avoidance of choruses, there is very little fault to be found with his selection. As a specimen of his style—always readable and sometimes really good—the following speech may be taken from the 'Hippolytus' (ll. 73–87) :—

Lady, this garland I have twined for thee
Of flowers fresh gathered from the virgin mead,
Where never shepherd dares to feed his sheep
Nor mower's scythe is seen ; only the bee
In springtide through that holy meadow flits,
And chastity, with clear streams, waters it.
They in whose hearts dwells native purity
Unharmed may cull the blossoms from that mead,

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But none with hand profane may gather there.
Take thou this wreath to deck thy golden locks,
For holy is the hand that offers it.
To me alone belongs this privilege:
I in thy presence live, converse with thee,
I hear thy voice, although I see thee not.
And as my life began, so may it end.

With Mr. Goldwin Smith's deliberate rejection of the choruses, not merely as difficult to translate, but because "when they are strictly analysed not much will be found, in many of them at least, of the material whereof modern poetry is made," we disagree entirely. "Strict analysis" is perhaps seldom the best way to arrive at an appreciation of poetry; but in themselves the choruses are not more essentially antique in character than the *epeisodia*. As to the difficulty of giving them adequate representation in English, and without the melody and dancing which originally accompanied them, Mr. Goldwin Smith's practice may answer his principle; for the few versions which he has given of choruses will stand comparison with most of the rest of his work. For instance ('Œd. Col.' 1211–38):—

Little wisdom hath the man
That would over-live his span.
Length of days brings many a moan,
When life's prime is past and gone:
But of pleasures, never a one.
Then all alike from dole to save
Comes the dark and cheerless grave.

Not to be is happiest;
Next with speed to part is best.
Bloodshed, battle, hatred, strife,
Youth with all these ills is rife.
Then comes the last, the dreariest stage,
Sour, companionless old age.

For this and for not a few other renderings of famous passages we would thank Mr. Goldwin Smith; and, in conclusion, it is only fair to the publishers to say that in paper, print, size, and binding those two volumes are both pleasant to use and presentable to look upon.

Dramatic Gossip.

'The New Boy,' a three-act farce by Mr. Arthur Law, which, after first seeing the light at Eastbourne on February 1st, was produced on Wednesday at Terry's Theatre, has an amusing though wholly improbable plot. A wife with high expectations from a schoolmaster uncle finds that the revelation of her second marriage will be fatal to her prospects. Her very juvenile-looking husband is accordingly passed off as her son, and is put as a pupil in a school of which she is appointed matron. His proceedings, including his unconventional language, bring on him the sternest condemnation of the masters, and his appearance and affectation subject him to unheard-of indignities at the hands of his schoolmates. Before, accordingly, a prosperous issue is reached, he has been embraced and hugged by the saucicst of girls, buffeted and kicked by the school bully, and condemned by magisterial decision to ten strokes with a birch rod for robbing an orchard. As the long-suffering spouse, who, to add to his troubles, has to receive fulsome caresses from men who seek through him to get at the heart of his wife, to whom in his hearing they make proffers of marriage, Mr. Weedon Grossmith, under whose control is the experiment, is extremely humorous.

'The Gentleman Whip,' by Mr. H. M. Paull, a one-act comedietta, the action of which is laid in 1840, shows a frustrated attempt at an elopement. Miss Esmé Beringer as the heroine looks bright and attractive in a quaint costume, and displays some pathos, together with a feeling for comedy which is of highest promise.

In a representation at the Prince of Wales's Theatre on Tuesday afternoon of Mr. Gilbert's comedy of 'Dan'l Druce,' Mr. Sidney Valentine was Reuben Haines; Mr. William Mollison, Dan'l Druce; Mr. Rignold, Sir Jasper; and Miss Nancy McIntosh, Dorothy.

Mr. Gilbert Farquhar's services have been secured by Mr. Beerbohm Tree for the forthcoming new drama at the Haymarket.

Mr. Hare has accepted a play written by Miss Fletcher, better known as George Fleming, author of 'A Nice Novel,' &c. It will be shortly produced at the Garrick Theatre.

'The Little Widow,' a farcical comedy in three acts, by Mr. Jarman, with which Miss Minnie Palmer began her season at the Royalty, is inept and vulgar. It is without dramatic motive, and one at least of its characters is repellent. Miss Palmer plays a supposed widow, whose designs upon the heart of a young doctor are defeated in consequence of the discovery that her husband is still alive. There is a good deal of hide and seek, the practical fun of which is supposed to compensate for the absence of any other form of humour. Songs and dances by Miss Palmer were encored; but the entertainment was dull and unedifying.

Two performances of Ibsen's 'Wild Duck' are contemplated by the Independent Theatre. With a view to the adequate mounting of the piece Mr. Grein asks for a special subscription from his supporters.

'A Comedy of Sighs' will, it is said, be the title of the new piece of Dr. Todhunter, to be given at the Avenue Theatre late in March.

A translation by Mr. A. Teixeira de Mattos of 'Les Héritiers de Rabourdin' was given on Friday at the Opéra Comique by the Independent Theatre.

The performances at Daly's Theatre of Madame Sarah Bernhardt will be under the direction of Mr. Mayer. Madame Bernhardt's *répertoire* will include 'Les Rois' of M. Jules Lemaître, and 'Izeyl,' by MM. Sylvestre and Morand, two of her latest successes, with Musset's 'On ne badine pas avec l'Amour,' in which she has not been seen in England.

'The Transgressor' is now played at the Court at 9 o'clock, its performance being preceded by that of 'Under the Clock,' hitherto an afterpiece.

There is talk of the forthcoming appearance at the Gaiety of Mlle. Réjane and the Vaudeville company in M. Sardou's 'Madame Sans Gêne.'

'The World' is this evening revived at the Princess's Theatre, with Miss Olga Brandon, Mr. Charles Glenney, and Mr. Julian Cross in the principal parts.

Messrs. Walter Raleigh and Hamilton will collaborate with Sir Augustus Harris in the new drama to be produced in the autumn at Drury Lane Theatre.

At the close of Mr. Weedon Grossmith's tenure of Terry's Theatre, Mr. Terry and Miss Kate Vaughan will appear in what is described as a comedy burlesque.

Wakefield is to have a new theatre, the cost of which is expected to reach 12,000*l*. Wakefield was one of the towns on the circuit of the old theatrical campaigner Tate Wilkinson.

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NOTICE to CONTRIBUTORS of MEMOIRS.—Authors are reminded that the acceptance of Memoirs, and the day on which they are to be read are, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. Memoirs should be sent to the Office of the Association.

Information about local arrangements may be obtained from the Local Secretaries, University Museum, Oxford.

G. GRIFFITH, Assistant General Secretary.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—The SEVENTH MEETING of the SESSION will be held on WEDNESDAY NEXT, MARCH 7th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Papers read:—

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NOTICE.—On and after March 26 the Office of the Royal Archæological Institute will be transferred to 20, Hanover-square.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, March 9, at 1 o'clock precisely (by order of the Executors), a valuable COLLECTION of MODERN ENGRAVINGS and ETCHINGS, the Property of JAMES BRAND, Esq., deceased, late of Sanderstead Court, Surrey, comprising Etchings after Meissonier, Millet, Rembrandt, Vandyck, and others—Artist Proof Engravings after Sir J. Reynolds, J. M. W. Turner, R.A., Sir J. Millais, R.A., T. Faed, R.A., and Detaille, by S. Cousins, R.A.—and a very extensive Series of Proofs in the best state after Sir E. Landseer, R.A., many of which are touched upon by the Painter.

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LITERATURE

Travels in India a Hundred Years Ago: with a Visit to the United States. By Thomas Twining. Edited by the Rev. W. H. Twining. (Osgood, McIlvaine & Co.)

So far as publishers and printers are concerned, this volume is worthy of praise. The editor also has not been wanting in the care required for the task of seeing the author's manuscript through the press. Barring a few misprints of small importance, his text leaves nothing to desire. But it is to be regretted that his loving labour went no further than a careful supervision of the letterpress. A work of this sort, which deals so largely with historic scenes and characters of a century ago, needed editing in the style of which the new edition of Sleeman's 'Rambles and Recollections' affords an apt example. To take one instance out of many, the author, in pp. 274-84, describes his friendly reception at Koil by General de Boigne, the famous Savoyard who organized and led to victory the regular brigades in Madhaji Sindhia's army. A few brief foot-notes supplied by a competent hand would have enlarged the reader's acquaintance with the places and persons mentioned in the text.

It is true that Twining's volume is bulky enough as it is. But room for a sufficient number of pertinent notes might easily have been found by omitting most of the "detached narratives," and even, if need arose, by some curtailment of the first chapter. The book would thus have gained considerably in historic value, with no appreciable loss of interest as a record of personal adventure.

The diaries and other papers, now for the first time printed in this volume, were written by Mr. Twining, who, at the age of sixteen, sailed to Bengal in 1792 as a "writer" in the service of the East India Company. He seems to have been a kindly, thoughtful, intelligent youth, of good principles, industrious habits, and enlightened tastes, who readily adapted himself to his new surroundings, and set himself from the first to gain a competent knowledge of the native languages. At Madras, where he spent the first week of an Indian August, young Twining had his first taste of a plantain, which he had mistaken for "a sort of sausage," saw the Indian method of raising water from a well, wondered at the feats of the native jugglers, and slept inside mosquito curtains. He became acquainted with Col. Barry Close, lately returned from serving in Cornwallis's successful campaign against Tippoo, and was introduced to the two sons of Tippoo, who had been carried off as hostages to Madras. The younger prince, hardly eight years old, pleased him most. He was "fair, with large handsome eyes. He was very cheerful and polite, talked a great deal to us, and very sensibly. When he heard that we should see Lord Cornwallis, he desired, with tears in his eyes, to be remembered to him. 'Tell Lord Cornwallis that he is always with me.'"

Twining was surprised to find how very little of the country around Madras belonged to the East India Company. It is strange to think that only a century ago the Company owned no territory worth naming either in Southern or Western India, or anywhere outside Bengal and Behar. When Thomas Twining returned home in 1805, the Company's rule extended over half the country; and before his death in 1860 all India, from Peshawar to Cape Comorin, had become an appanage of the British Crown.

On his way up the Hugli, as he neared Calcutta, the young civilian noticed the "handsome villas" along Garden Reach. The City of Palaces, "with its lofty, detached, flat-roofed mansions, and the masts of its innumerable shipping," soon came into view, while the "elegant fortress" of Fort William with its extensive ramparts filled in "the foreground of this beautiful perspective." Even in those days of 1792 the Hugli was noted for its dangerous sands and shoals. Our voyager landed near the old dismantled fort which in 1756 had witnessed the tragedy of the Black Hole. In a corner of Tank Square, as it was then called, still stood, "in a ruinous and neglected state," the obelisk which Holwell, one of the few survivors, erected to the memory of those who perished in that night of untold horror. Young Twining managed to decipher the "almost obliterated inscription." The monument was taken down in 1821, for what reason even the researchful Dr. Busteed has failed to ascertain. The very site of the fatal cell or guard-room known as the Black Hole had long been matter for conjecture before the excavations made in 1883.

In Calcutta our author often dined with Lord Cornwallis, of whom he speaks with just admiration; and in 1794 he deplores the loss of one of his "kindest friends," Sir William Jones, who died that year of liver complaint at the early age of forty-eight. One day after dinner Sir William startled his young friend by calling loudly for "Othello." In answer to the call appeared "a black turtle of very large size, crawling slowly towards us from an adjoining room."

From Santipore, then famed for its muslin manufactures, Twining, in July, 1794, began his voyage in a "budgerow" up the Ganges towards Oudh, in company with the flotilla that conveyed the new commander-in-chief, Sir Robert Abercromby, and his staff. The record of daily progress, nightly halts, and incidents by the way carries the reader past many places of old or modern renown. At Benares we come upon Mr. Duncan preparing to quit that city for the post of Governor at Bombay. At Allahabad our traveller discusses the long-vexed question as to the identity of that place with the city known to the Greeks as Palibothra. He seems on the whole to have been led by his subsequent researches to the conclusion, since endorsed by General Cunningham, that Patna, whose ancient name was Pataliputra, must have been the city to which Arrian referred.

At Dalmow, above Fatehpur, young Twining had his first ride upon an elephant, and "sat like a nabob in the middle of a splendid howdah, or pavilion spacious enough to hold several persons. We went along at a rate that astonished me." It belonged to the Nawâb-Wazir of Oudh, who had come down with a brilliant retinue to exchange greetings with the general and his party. The latter were handsomely entertained for several days before resuming their voyage to the frontier station of Fatehgarh. On the way up, Twining saw with interest the remains of that ancient city Canouj, which 1000 years B.C. is said to have contained 30,000 shops for the sale of betel alone.

The pleasant voyage of two months and nineteen days had now come to an end in the beginning of October. Sir R. Abercromby soon afterwards crossed the Ganges with a body of troops to aid the Nawâb-Wazir in suppressing the revolt of a Rohilla chief. We may notice by the way that some thousands of those Rohillas whom, according to Mill and Macaulay, Warren Hastings had "exterminated" in 1774, now came near to snatching a victory from Abercromby's Sepoys. The particulars of the fight, as given by Twining, will probably be new to many readers of Indian history.

Twining's journey from Fatehgarh to Agra and Delhi forms the most interesting part of the book. The road he took lay through a country desolated by years of warfare and anarchy, and preyed upon by roving bands of Gujars, Mewatties, and Pindaris, who stormed villages, plundered caravans, and robbed the poorest traveller of his blanket and a few *pice*. Twining himself fell in with more than one of these robber gangs, but the strength of his escort, his plan of marching by night, and his careful avoidance of dangerous places saved him from all mishaps. At Agra he pitched his tent for some days in the gardens of the Taj Mahal, feasting his eyes with the dreamlike beauty of Shah Jahan's noble monument to his beloved wife, roaming through the marble mosques, courts, and chambers of Akbar's fortress, exploring the city, and riding out to view the architectural glories of Sikandra and Fatehpur Sikri. His friend and fellow traveller, Padre Juvenal, took him over his own little church, which had been erected in the time of Akbar, and had suffered no harm from the jealous bigotry of Aurangzib.

Furnished with an escort of matchlockmen and bowmen by the Maratha Governor of Agra, Twining marched on towards Delhi, where the blind Shah Alam still held his

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court by sufferance of his Maratha allies and patrons. Every man Twining met along the road was armed. The very peasants working in the fields around their villages carried arms or had them ready for use by their side. It must be allowed that things have changed notably for the better since the Doäb exchanged the rule of a Sindhia for that of Wellesley and Lord Hastings. On November 29th Twining made his last march to Delhi, over a road lined on both sides with ruins of older Delhis stretching as far as he could see. "Houses, palaces, tombs, in different stages of dilapidation, composed this striking scene. The desert we had passed was cheerful compared with the desolation now before us." The noble tomb of Humayun claimed and received his special notice. Thanks to his own credentials and the courtesy of the Governor of Delhi, the traveller secured a pleasant lodging for himself in a garden-house within the city.

The desire of his heart was soon gratified by his admission to an audience of the poor old emperor, who twenty-five years before had been the pensioned guest of the East India Company, in return for his acknowledgment of British sovereignty over Bengal. The account of the ceremony fills several pages. According to the custom, we suppose, of that day, Twining went forth "dressed in white and enveloped in a very long orange-coloured shawl," with his feet shod in gold-embroidered sandals, curling back over the toes "like a Dutch skate." On approaching the presence, after taking off his sandals, he made slowly three low salaams, his right hand almost touching the carpet before he raised it to his forehead. In spite of his seventy-one years, the Great Mogul "looked the tallest and stoutest of all present," and the loss of sight was indicated only by "a depression of the eyelids." In return for the letter he bore from Sir R. Abercromby and for his offering of a few gold mohurs, Twining was invested with the usual *kilát* or robe of honour. After an exchange of compliments with the Padshah, he repeated his obeisances and retired backwards through the two lines of attendants, to roam at leisure among the buildings and grounds of the Shah-Bagh.

On his journey back to Santipore he passed some pleasant days at Koil, the modern Aligarh, as a guest of General de Boigne, who a twelvemonth later resigned his command in the service of Daulat Rao Sindhia, leaving behind him a name not less honoured by our countrymen than by his own. His splendid bodyguard of native horse was afterwards taken into the service of John Company. De Boigne spoke to his young friend "with much gratitude of the assistance and protection" which Warren Hastings had once afforded him, when he purposed taking Northern India on his way back to France overland. That journey, as we know, was to be cut short by the agency of Madhaji Sindhia.

On Twining's further adventures there is no need to dwell. Passing through Lucknow and Faizabad, he reached Santipore again on the last day of February, 1795, after an absence of seven months and a half. In November of the same year he left Bengal for England, taking America on his way. The account of his voyage to Philadelphia, then the capital of the young United States; of his intercourse with such men as Washington, Adams, M. Volney, and Dr. Priestley; of his visit to Baltimore, Alexandria, and Washington; of the country he passed through and the people he met, contains some of the pleasantest and most instructive reading in the whole book. Among the "detached narratives" we may note a simply touching description of a suttee at which Twining was present. His style, clear, scholarly, and elegant, seems to harmonize with the portrait in the frontispiece, and with the close of the "periwig" period in our ordinary dress. As a record of Indian travel his book deserves a place beside the corresponding works of Bernier and Tavernier.

Life and Letters of Thomas Pelham Dale. By his Daughter, H. Pelham Dale. 2 vols. (George Allen.)

Novelty cannot fail to charm a considerable section of readers, and the publisher of the life of the Rev. Pelham Dale may fairly claim to have made a new departure. Clerical biographies are, for the most part, bound in those sad-coloured hues which are considered appropriate to the solemnity of the ecclesiastical profession. They rarely indulge in the luxury of margins, but emulate, in their abnegation of white, the severity of the Roman collar and the priest's coat. Illustrations are allowed, but on a meagre scale, and, as a rule, portraits only are permitted. In the 'Life' now before us all these customary conventionalities are disregarded. The binding is bright blue; the margin preponderates over the print; the illustrations are numerous, and several are even coloured! When æstheticism is making such large changes in our services, it is time that the same artistic sense should have something to say in the appearance of the biographies of distinguished Ritualistic clergymen.

The book begins with a sketch of the family history, and with a brief biography of Pelham Dale's father, the late Dean of Rochester, who was for many years a canon of St. Paul's and a conspicuous London clergyman of pronounced Evangelical views. This preliminary sketch of the family and of Dean Dale is, in our opinion, the most interesting portion of these two volumes.

William Dale, the father of the future Dean, was a bohemian, in whom, if we may believe in heredity, the cattle-lifting propensities of his Border-riding ancestors took the shape of a light regard for domestic responsibilities. He disappeared about 1790, leaving his four children to the care of their grandmother. Two charming pastel portraits of Thomas, afterwards Dean, Dale and his sister Anne adorn the pages of the 'Life.' Some aunts of the children on their father's side, who lived at Newcastle, were friends of John Wesley. Several of the great revivalist's letters to Miss Peggy Dale are printed in the volume. They show the affectionate nature of Wesley, but they are not favourable specimens of his spiritual insight. They begin in formal style with "Dear Madam" or "My dear Miss Peggy"; but before the correspondence ended with Miss Dale's death, they drift into "My dear Peggy." Here is one which was written in August, 1765:—

My dear Peggy,—I thought it was hardly possible for me to love you better than I did before I came last to Newcastle. But your artless, simple, undisguised Affection, exceedingly increased mine. At the same time it increased my Confidence in you, so that I feel you are unspeakably near & dear to me. O what a Cordial is this, wch is given to quicken us in our way! Surely

An Earnest of our great Reward
On Earth our Master pays!

We have all reason, to give ourselves up to Him without reserve, & to glorify Him with our Bodies and with our Spirits!

If you cleave to Him with simplicity of heart, certainly you need not feel Sin any more. Indeed you will feel Temptations of various kinds & sometimes closing you in on every side. But still your soul may stand fast, believing in the Lord. By Faith you will overcome—All! 'Believe, while saved from sin's remains! Believe yourself to Heaven.' I am, my dear Peggy, your Affectionate Brother

J. Wesley.

Dont forget what you have learnt in Music.

Thomas Dale was brought up by his grandmother, Mrs. Smith, who sent him first to Christ's Hospital, and then to Corpus Christi College, Cambridge. At twenty-one he married a girl of seventeen, took orders, and supported himself in comfort by his pen and his pupils. Later on he was made Professor of English Language and Literature at London University, afterwards University College. Besides being an excellent scholar, he possessed a gift of verse-writing, and many of his lines were printed in the silk-bound annuals of the day. Among his pupils were Alexander Forbes, afterwards Bishop of Brechin, and John Ruskin, whose letters to his tutor from abroad have been recently published. His reputation as a preacher was deservedly great, and at the livings which he successively held of St. Bride's and St. Pancras, as well as at St. Paul's, he attracted large congregations.

His eldest son was the Rev. Thomas Pelham Dale. Pelham Dale became, in after years, an excellent Hebrew and classical scholar; but as a child and young man he was before everything else a mathematician. His tutor at Cambridge was Colenso, who was so struck with his ability that he said to his pupil, "You ought to write a treatise on the Romance of the Differential Calculus!" He was elected to a Fellowship at Sidney, but shortly afterwards vacated it on his marriage. He was ordained in 1845, and began his clerical career as a strong Evangelical. As soon as he had taken priests' orders he was appointed to the living of St. Vedast, *alias* Foster, with St. Michael-le-Querne, near the General Post Office. The living was in the gift of the Dean and Chapter of St. Paul's, and the young rector lived with his father, who was then a canon of the Cathedral.

One of the Canon's servants at Amen Court was afterwards made a verger. He was at first refused as too short. But he assured Canon Dale that he could gain the necessary height

"by thick but light shoes to raise him half-an-inch, and 'to have hair on my head by means of a Scalp which would give me at least one and a half, if not more, which would bring me to the height which you said would do.' Such plead-

ing could not be resisted; he obtained the appointment, and, as verger, escorted some of the Royal Family up to the Cross of St. Paul's. One of the princesses leaned on his arm in the descent, and he went about for some time after, proclaiming, like a happy ogre, 'I have touched Royal flesh!'"

At St. Vedast's Pelham Dale made work to do. He originated a woman's union for parochial visiting, and he collected a congregation in a building which had before been empty of worshippers. He was one of the first clergymen who opened a City church for half-hour services in the middle of the day. The choir of St. Lawrence Jewry migrated to St. Vedast's after the promotion of Dr. Cowie to the Deanery of Manchester, and thus Dale was enabled to make his services "bright and cheerful." He had taught himself to regard a development of ritual as the necessary outcome of the Evangelical revival, and in 1876 a prosecution was commenced against him by the Church Association under the Public Worship Act. Possibly the Association selected him the more gladly for attack as he was originally an Evangelical, and was the son of one of their most eminent preachers. The complaint on which the proceedings were instituted was laid by the churchwardens, who had been long engaged in a bitter dispute with the rector respecting their administration of a valuable charity trust. Among other items in their expenditure to which he objected was the thirty pounds which were annually spent in an audit dinner. Later on this charity fund was made to bear the burden of prosecuting Mr. Dale! Whatever may have been the motives at work in the prosecution, legal proceedings are not exactly consistent with charitable objects.

For several years Dale fought the battle in which he doubtless believed he was right. At all events, he suffered severely for conscience' sake, and his motives, whatever opinion may be entertained of the occasion or of the wisdom of his conduct, are entitled to respect. Into the long history of litigation which centred round his name it is not our intention to enter, though to it is devoted the greater part of this biography, and on it depends the chief claim of Dale to such posthumous honours. Probably, although the legal victory was won by the Church Association, most people agree that the fruits of victory rest with the men who, like Dale or Green, went to prison.

In 1881 Dale was offered by a private patron the living of Sausthorpe in the diocese of Lincoln, Christopher Wordsworth, the bishop, having previously told the patron that he would "gladly welcome Mr. Dale to a peaceful resting-place after his present troubles." For the next eleven years of his life Dale held the living, and there he died in 1892.

The family of Pelham Dale doubtless believe that his life was shortened and, for a time, embittered by the prosecution of which he was the object. It is, therefore, difficult to avoid sympathy with his daughter in the effort that she has made to vindicate her father's memory. But she would have succeeded better if she had published one volume instead of two, and if she had shortened the history of legal proceedings which involved no new principles, and are devoid of general interest.

A MEDIÆVAL PARLIAMENT.

Memoranda de Parliamento, 1305. By F. W. Maitland. (Eyre & Spottiswoode.)

It is pretty generally known that the Master of the Rolls' series of "Chronicles and Memorials" has not, of late years, enjoyed the favour of the authorities. Nor is it possible to deny that its volumes are of unequal merit and value. To Mr. Maxwell Lyte is due, we believe, the resuscitation of the series in a somewhat new form by the publication of the volume before us For it he has a virtual precedent in Mr. Hubert Hall's edition of the Red Book of the Exchequer, to which historical students had long been looking forward.

For Prof. Maitland's services there is always a keen competition. To him the Selden Society is practically indebted for its start, while the Pipe Roll Society lately entrusted him with the Rolls of the King's Court under Richard I. His inclusion among the Rolls editors is a matter for unqualified satisfaction, and the present volume will increase his already high reputation. An introduction of nearly a hundred pages, written in Mr. Maitland's luminous and singularly readable style, teems with information about his subject. We have first the adventurous wanderings of this "stray Parliament Roll," unknown even to Palgrave in 1827, and escaping the glue-pot only to linger in "a mass of putrid filth." Discovered at length by Hunter some half a century ago, it was produced in evidence before the Committee for Privileges in 1855. With the exception of its three Scottish membranes, the editor has proved that it is the roll of the Lenten Parliament, 1305. The Scottish membranes, he believes, include the autumn Parliament of that year. Nearly perfect, and of unusual length, such a roll certainly deserved printing as a record of "the first age of parliamentary history."

To illustrate this Roll by the "Ancient Petitions," of which the originals are still preserved, is the task the editor has set before himself. As a preliminary he had to try to identify five hundred petitions among sixteen thousand of these undated documents! And it is to be feared that even this number represents only the portion that has survived. The process of dealing with them is thus described:—

"First we have the original petition in homely French, then the brief entry on the Parliament Roll, then the writ which tells the story yet once more, and this time in the grandiose 'chancery style,' with proper flourishes about the king's 'special grace' and his desire to do justice to all his subjects."

The five hundred "petitions" were disposed of in a session of three weeks by an essentially "full parliament"; but the king and his Council, acting as a parliament, remained in session some time longer. What then, the editor asks, was the composition of this Council?

The question is by no means easy. One portion of it—for us the most interesting—was summoned in right of its membership alone. This represented the official class, "almost all that England has to show in the way of legal learning, official experience, and administrative ability." Thirty-three names are thus accounted for. For the others the editor pursues a plan that he had already suggested in the *English Historical Review:* he examines the lists of witnesses to the royal charters of the time, in order to ascertain the king's *entourage*. From the Parliament Roll itself he recovers other names. Eventually he decides that the Council—for he sees but one—was "in the main a body of officers, of ministers, of men who, in one capacity or another, are doing the king's work and receiving the king's pay." In one sense it presented that strong executive which the United States have found their safeguard against democracy; in another, it is something between our own Privy Council and the ideal of some theorists for a House of Lords.

Into the subject of audience of petitions, the chief business of the Parliament, Mr. Maitland goes closely. What may be termed the principle of devolution seems to have been early applied. "Auditors" were appointed to receive these petitions, and sort them into classes for separate treatment. We have accordingly a "strong committee for Gascon affairs," including several men of Southern birth. Another committee dealt with petitions from Ireland and the Channel Islands, and another with those from Scotland. It is uncertain how the English ones were dealt with.

Prof. Maitland has some shrewd remarks on the fact that these petitions were presented in, but not to, Parliament. They were at this time addressed to the king or to the king in Council, for a parliament, as he reminds us, then meant a colloquy rather than a body of persons. The word has undergone a change. It was not so much legislation as justice or an act of grace that these petitions sought. And there was much "of what an impatient reader may call circumlocution and red tape" to face, even in those days, before either could be obtained. The petition was but the first step towards "moving" the Chancery or the Exchequer. Nor could even that step be taken without running the gauntlet of official inquiry. The alleged facts were first inquired into by the experienced "triers," who could reject the petition, as a grand jury in these days can throw out a bill. But with the petitions of individuals, or even of communities—constituencies, we should now say—were mixed up in inextricable confusion those of the assembled lords and commons. As to the action of the commoners, apart from their corporate petitions, Mr. Maitland leans to the view that they were frequently consulted as individuals as to the grievances and interests of their several constituencies; that, in short, through them the king in Council was keeping in touch with the nation at large.

The jurisdictional competence of the king's Council and its relation to the House of Lords, then in course of formation, are subjects on which this Parliament throws some light. Mr. Maitland sees under Edward I. a new tribunal in process of evolution, a court "above the King's Bench," and yet, at first, hardly distinct from it. Bracton knows only the Court of King's Bench; 'Fleta' already differentiates that court from that highest tribunal in the realm which will eventually become "the high court of Parliament." But as yet the growth is new, the position is uncertain.

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This nascent supreme court, moulded doubtless by our English Justinian, was clearly the king in Council, but was it also the king in Parliament? What share in it had the House of Lords? The editor states the conditions of the problem; but he declines to decide it. Yet we see in him, if he will pardon us for saying so, the historian struggling with the lawyer, and the historian is the stronger. He does not envisage such questions as these through the legal spectacles of a later age. He knows, for instance, that the House of Lords was not made, but grew into being, and he reads the documents of Edward's reign in the light of that age, and not of another one; indeed, he is so at home in his period that he knows his men as if he had met them. Take, for instance, this slight sketch of the Earl of Norfolk, Marshal of England:—

"He has been in disgrace. Three years ago he had to surrender his estate and office to the king, and take them back on terms which will make him the last of his great race. There is no quarrel now. On the 14th of March the king 'because of his great affection'—so runs the chancery formula—forgives him the debts that he owes. He may well be an old, disappointed, broken man; death is at hand, and the days of the Bigods are over."

So, too, we have a touch of mediæval life:—

"In and about Oxford Castle there had been a serious riot, in which some clerks of the university had taken their full and accustomed share."

The writer is a learned professor, but he is also a Cambridge man.

The editing of the Roll and the "apparatus" of the volume are both as perfect as we might expect from the hand that gave us 'Bracton's Note-Book.' Without indulging in German diffuseness, Mr. Maitland has compiled appendices of over sixty pages, all useful and to the point. We presume that he has verified the printed names of the barons summoned, though one might not at first in "John de Craystock" recognize the Baron of Greystock. In conclusion, we would hope that the responsible authorities may persevere with the task they have begun, and publish many further volumes as welcome to the historian as this.

Sixty Years' Experience of an Irish Landlord: Memoirs of John Hamilton, D.L., St. Ernan's, Donegal. Edited by the Rev. H. C. White. (Digby, Long & Co.)

Irish landlordism is too often regarded as a synonym for oppression, rack-renting, and robbery, but this volume relates the life of an Irish landlord who was idolized by his tenants, who spent on his property more than he received from it, and embarrassed himself and his family by the injudicious expenditure of capital as well as income in providing employment and food during the famine years. Yet such instances were by no means uncommon amongst a much abused class. Mr. Hamilton's benevolence produced, as was natural, reciprocal good feeling:—

"In 1825 he removed to St. Ernan's, and in the following year resolved to connect the Isle of St. Ernan's with the mainland by a causeway one furlong in length. He engaged a body of regular labourers to do the work. This project excited great enthusiasm in the neighbourhood and a general resolution to lend a helping hand. The peasantry for ten miles round (not Mr. Hamilton's own tenantry only) came in bodies of from fifty to one hundred men, did the work heartily and refused payment in money or food for their work."

"One morning in July a loud drumming told me of the arrival of a strong party from a village six miles off. They were the members of a Yeomanry Corps, and all Orangemen, fine stout fellows, but hot-blooded. They had hardly arrived when a fiddle and fife proclaimed another arrival, and I was a little dismayed when I found about an equal force on the ground from a mountainous property about seven miles off in an opposite direction, every man of them not only Roman Catholic but exactly of that class and character most opposite to my Orange friends. In fact it was more than supposed that most of them were Ribbonmen, and their district had a very bad name for either loyalty or peaceableness."

The only contest, however, was who should work the hardest, and the rest of the day was spent in good-humoured chaff and rival cheers.

Mr. Hamilton's position was indeed difficult, for he was the possessor of 20,000 acres of wild land in a remote district, inhabited by a poor tenantry. Still, by dint of personal superintendence and active benevolence, he effected much good for every one but himself, and evinced foresight in recommending the conversion of leasehold into freehold tenures long before the idea was embodied in the Bright clauses or in the Ashbourne Act. The most marked feature in his character was his fervent and enthusiastic adoption of Evangelical tenets. Strange to say, his Protestantism did not embroil him with his Roman Catholic neighbours. To the very last, even to the end of the "land war," we find him the subject of praise from the clergy of that Church, who include with him many of the leading landowners in the vicinity. "In all Ireland," writes Father Doherty, his parish priest,

"there never was, nor is there, a more considerate and humane landlord than the good and kind-hearted proprietor of St. Ernan's. I know the pulse of his tenants well, and I know of my own knowledge that they honour him, respect him, and love him for his personal kindness and friendliness towards them, and for his sympathy with them in all their worldly fortunes and mishaps. They regard him more in the light of a friend and benefactor, like his Master 'going about doing good,' than as a landlord."

Connected as Mr. Hamilton was with the highest aristocracy of Ireland, the Wellesleys, Pakenhams, and others, and in constant correspondence with viceroys and other important officials, it is not surprising that these pages should contain much interesting correspondence and several amusing anecdotes. The following will give an impression of the "Iron Duke" different from that generally entertained. One evening, at the Chief Secretary's Lodge, Phœnix Park,

"a curious circumstance occurred, considering who one of the persons concerned came afterwards to be. Sir Arthur and my uncle Henry Pakenham (afterwards Dean of St. Patrick's) took my brother and me out to walk—evening came on—dinner-time drew near, and the boys were weakly and could not run fast, so Sir Arthur took me on his back, and my uncle Henry took Edward and set off running. Soon it became a race. I was a good deal the heavier, and my uncle Henry, then about twenty-two, was very active and left us far behind for the first couple of hundred yards. But Sir Arthur had bottom and began to regain his lost ground, and at last came up close to his antagonist, shouting, and both put out their utmost speed and both shouted with all their lungs. The gate was to be the winning post, and with a wild Hollah! Sir Arthur passed to the front and won by a few yards, but in half a minute was a prisoner in the custody of the guard mounted at the gate, and who in the dusk did not perceive who the disturbers of the peace were."

Even in these days of competitive examination, the opinion of so great a soldier on the subject of military training may carry weight:—

"'If you are worth your salt you will learn soldiering when you get your commission, and at Cambridge you will get that education both of learning and of habit, which you can never get again. Besides you will have the advantage which a man must always lose who is brought up with a view to a particular profession, the advantage of a free standing-point untrammelled by the ingrained prejudices that take root in the finest minds which are kept in one circle. You can afford the money and the time for two educations, avail yourself of these advantages, be educated first, as if for the pulpit or the bar, and then you will have a double chance of making a first-rate soldier. I would give more than I can mention,' added the Duke, 'that I had had a university education.'"

Seers and Singers: a Study of Five English Poets. By Arthur D. Innes. (Innes & Co.)

The five English poets of whom Mr. Innes treats are Wordsworth, Tennyson, Browning, Mrs. Browning, and Matthew Arnold; and he is chiefly concerned with Tennyson and Browning. Mrs. Browning scarcely comes into the scope of the volume at all, and Matthew Arnold is rarely introduced except to point a comparison, generally to his disadvantage. To Wordsworth a certain amount of space is devoted, though it cannot be asserted that any particular felicity is shown in the handling of a subject on which everything seems to have been said already. Mr. Innes explains at the outset his point of view and the manner of his criticism:—

"I may as well begin, therefore, by humbly acknowledging that no one need look for scientific criticism from me, because they [*sic*] will only find personal impressions. And that must be my excuse if the impertinent third vowel seems to crop up with undue frequency. Personal impressions have no business to be put forward with the dogmatic assertiveness of impersonal statements. Further, I had better apologize at once for any digressions I may make from the nominal subjects of the following chapters—they are merely labelled for the sake of general convenience."

Such a "leisurely discussion about a group of poets who are in various ways associated in" Mr. Innes's "own mind" cannot be said to appeal to the mind of the reader, whose only knowledge of Mr. Innes is derived from the rather confused paragraph in which his views of criticism are set forth. In the first place Mr. Innes ought to be aware that there is not, never was, and never can be, such a thing as "scientific criticism" of literature; that criticism is and must be a record of personal impressions, but of personal impressions which have been directed and assisted by various kinds of training—educated, in short, to such a point that they may be relied upon, to a greater or less extent, in the judging of any new work of

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art which is brought before their notice. To define criticism by such an epithet as "scientific" is to confuse the characteristics of hard fact, which science is an attempt to search into and classify, with the characteristics of that floating and variable world of idea, sentiment, and sensation of which literature is the expression, and with which criticism has to do. Certain laws there may indeed be said to be in the criticism of literature, certain traditions which retain the sanction of the centuries, certain first principles, which, at all events, have never been satisfactorily contradicted. An acquaintance with all this, an acceptance of the inevitable, in despite of the petulance of new dogmas, the intolerance of new beliefs, is essential to the critic; without it he can be no more than a coloured rag in the wind; yet with it, and with no more than this, he may be no more than a wooden signpost. In a sense it may even be said that all that the best critic really tells us—beyond the discussion, which may be of much practical value, of purely technical points in the composition of verse and prose—is that he likes one book for such and such reasons (the reasons being mainly an attempt to explain to himself why he has been instinctively attracted), and that he dislikes another book for such and such further reasons. If the critic be a man of great natural intelligence, his knowledge of good and evil increased and controlled by wide reading and careful thought, then such an opinion, given thus freely and spontaneously, is of the greatest possible value. But, on the other hand, merely to know the opinion of a person who shows no sign of exceptional intelligence or culture is as absolutely uninteresting, unimportant, and a waste of time as it is for such a person, who might be better employed, to write down his opinions. That is a point which Mr. Innes scarcely seems to have grasped.

Let us admit, however, that this book of his, though written with a carelessness which is frequently annoying, has, of its kind, plenty of common-sense remarks on various subjects. Here is one of the most sensible of them:—

"But now let us examine this trouble of 'Browningese' a little more closely; for it appears to me that the defect is one which has been gravely exaggerated, and that some of the poet's most devoted admirers are in no small degree responsible. If you really cannot be expected to appreciate Browning without the illumination of lectures from a society; and if, when your society is dissolved, you can't get along without a cyclopædia specially designed to make him intelligible; if, after years of reading, you need all this—why, clearly you can hardly complain if people say that Browning may be very fine, but the game isn't worth the candle. The truth is, that all this paraphernalia of interpretation, useful as it may be for specific purposes and in specific cases, tends greatly to force into prominence whatever is obscure and difficult in the poet's work; to make one tackle him in the spirit which should be reserved for studying the Secret of Hegel or a corrupt chorus in Æschylus; to thrust into the background the simple fact that, outside of one or two of the early poems and a few late ones, most of Browning is plain sailing enough, or made difficult mainly by the unexpected character of an idea—and an unexpected idea is always difficult to grasp at first sight—the suddenness with which a fresh point of view is caught, or the depth of the thought presented."

That, surely, is exceedingly sensible, though everything in the book is not equally so; but why should observations of this kind, even when they are sensible observations, be printed as criticism, and given us to read in a book? There may be a reason, but we fail to see it.

NEW NOVELS.

In Direst Peril. By David Christie Murray. 3 vols. (Chatto & Windus.)

Mr. Murray has invaded a new domain of fiction—new, at any rate, for him, although the combination of historical episodes with a drama of personal adventure, excitement, and romance has of late years come much into fashion again with some of our best novelists and with the generality of novel-readers. 'In Direst Peril' is a fresh picture painted on the lurid background of Austrian domination in Italy, and the characters are English, Austrian, and Italian, including spies and traitors of the three nationalities—some of them, it must be admitted, less natural and lifelike than the others. The conceptions, however, are none of them impossible, and when Mr. Murray once conceives his characters he may be trusted to work them out consistently. The hero, who tells his own story, begins by falling in love with the half-English daughter of an Italian count who has for twenty years been mewed in an Austrian fortress. He rescues the prisoner, and after a while assists him in striking a blow for Italian freedom, being entangled all the time in a network of plot and counterplot on English soil. There is no need to pause and consider the precise degree of probability in the adventures of John Fyffe, Count Rossano and his daughter, the Honourable (and dishonourable) George Brunow, and the other patriots and spies who throng the pages of Mr. Murray's novel. The main question is whether he has made a good and engrossing novel out of his materials; and this question may be answered decidedly in the affirmative. Without drawing comparisons between this story and sundry adventurous narratives which have recently hit the public taste in a somewhat exceptional manner, it is only fair to treat the author of 'Joseph's Coat' as a new hand in this particular branch of fiction, and to say that he has taken to it with considerable vigour and success.

A Marriage Ceremony. By Ada Cambridge. 2 vols. (Hutchinson & Co.)

It is a pleasure to read this novel by Miss Cambridge, if for nothing else because she shows therein considerable mastery of the novelist's craft in being able to arrange and tell a simple story simply and effectively. The work is, perhaps, rather thin, but it has no pretensions of revealing the subtleties of human nature any further than in describing the wayward petulance of a woman who is too proud to acknowledge that she shares the love that is offered by her wooer, which, though an old story, is charmingly told by this author. The efforts of the husband to gain the affections of the wife to whom he was prematurely married are told with spirit and humour, and we hardly pity the husband for his uncomfortable three nights in the garden within sight of his wife's house, since he was in the end so amply rewarded. The only point in which the book requires some modification is in the incident of Hilda, of which rather too much is made; while the amorous transports of Rutherford and Betty before Hilda's corpse had left the house, though perhaps natural under the circumstances, are distinctly jarring to a sense of good taste. It may be mentioned that the plot is laid chiefly in Australia, and that the account of the distress and panic caused by the recent bank failures, though not obtrusively brought in, is graphic and interesting.

Baptist Lake. By John Davidson. (Ward & Downey.)

To describe a book like Mr. John Davidson's 'Baptist Lake' by the aid of one inevitable and adequate word is more than usually hard. It is not so much that it is put together incoherently, yet artistically—if that be not a contradiction in terms—but that it is compounded of most various and often incongruous elements. Were it a fantasy, a pure extravaganza, a satire, a story of emotion, sentiment, or incident, an idyl, or even a study in realism, it might be more easily hit off; but partaking, as it does, a little of all these and something besides, instantaneous definition is not easy. Two things seem certain: it is a book to read, and the principal character, if not a direct caricature of a well-known personage, is meant to resume—in his sayings and doings, his carefully trained hyper-sensitiveness to impressions, and his mannered, overwrought speech, abounding in epigram and paradox—a pretty close and clever presentment of a small group of the youth of this period. Some queer folk and strange scenes are introduced with much effect. Saturday night in Pilgrim Street and Baptist's adventures there perhaps show the author's method at its best. The Inglis family is in some respects the oddest and most incongruous part of the business. Still less in keeping with the general air and tone of the book are the smuggling adventures, in which a quaint and pleasant youth, aged fifteen, with serious intentions about matrimony, takes his part. Mrs. McAlister, the old Scotchwoman given to snuff and denunciation, is one of whom we should have liked to see and hear more. Mrs. Tiplady, the publican, and the barmaid Florrie are not a tenth part so entertaining or convincing, and they rather go against the grain besides.

Victims. By F. W. Maude. (Bliss, Sands & Foster.)

Mr. Maude has undertaken a hard task: he has chosen to write about divorce and adultery, a dipsomaniac and the casuistry relating to his rights over a pure-minded wife who married him in ignorance, the improper use of hypnotic suggestion, and many other potentially scabrous topics; but on the whole he has steered clear of his difficulties, and has produced a good story and strong characters, and all without appearing to shock Mrs. Grundy for the pure pleasure of so doing. He has avoided the extremes of the "rose-pink" and the "dirty drab," and, as far as in him lay, has given us the rose "with the stem, the thorns, the roots, and the fat bedding of roses." For this attempt he deserves infinite credit, and

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hardly less for remembering that a novel is not a sermon or a social tract, as his subject might have tempted him to forget. In Gladys, the chief victim of the story, he has created a striking type of woman, one whose almost overmastering love is kept in check by a still stronger sense of duty; and however much one may realize the folly, almost amounting to stupidity, in her first act of self-sacrifice—her marriage with Morton—it is possible still to understand and even to sympathize with her. Her lover Musgrave's sudden change from cynicism to enthusiasm is less credible, still it is intelligible; but as a creation Morton is the most original and interesting character; the genuine piety of the man and his innate uprightness are touches of originality which add to the horror of the situation and make his weakness appear more terrible. The fault of the book is that it is far too long; there are long conversations and discussions which are tiresome to read, and do not add much to the action, and some even of the incidents which occur to the principals might conceivably be cut out or shortened with advantage to the crispness of the story; but this is a fault which may very possibly be due to youth in an author as yet ignorant of the effective use of the pruning-knife, and unwilling to clip his earlier efforts.

Foes in Ambush. By Capt. Charles King. (Lippincott.)

Frontier life in Arizona in the early seventies is the theme of Capt. King's vigorous narrative, and it may be frankly admitted that in the art of piling up the agony he is a past master. A brief epilogue excepted, the whole of his book is devoted to a single episode of a couple of days' duration, into which every conceivable kind of peril is condensed. But Capt. King has the happy knack of inspiring confidence in his ability to extricate his heroes and heroines from the appalling network of treachery into which they are beguiled. The reader soon realizes that virtue, as represented by gallant troopers and fair damsels, bears a charmed life, and that villainy, in the persons of Mexicans, Apaches, and deserters, is doomed in the long run to defeat and extinction. It only remains to add that the author evidently knows his country well, and is thus enabled to give his thrilling tale a thoroughly picturesque setting. As an antidote to the introspective or analytical novel, his story may be recommended.

A Bush Girl's Romance. By Hume Nisbet. (White & Co.)

The interest in this tale is well sustained from beginning to end, and we can compliment Mr. Nisbet upon the ingenuity with which he has worked out an improbable, or we might say an impossible, plot. We are not partial to sensational accounts of bush-rangers and their atrocities, which are now ancient history, and which are in no way characteristic of Australia in general, and were never applicable to Western Australia, where the scene of this story is laid; and we must still more strongly protest against the habit of depicting any of that fraternity in the character of a hero, instead of that of an unmitigated ruffian; while surely it is unnecessary to add harrowing and revolting details offensive to good taste. We have had occasion in former notices to remark that our author produces stories in which there is no one character calculated to excite a genuine interest; and this observation is equally applicable to his present work.

POETRY OF THE UNITED STATES.

Poems Here at Home. By James Whitcomb Riley. (Longmans & Co.)

Poems. By Harriet McEwen Kimball. (New York, Randolph & Co.)

Seaward: an Elegy on the Death of Thomas William Parsons. By Richard Hovey. (Boston, U.S., D. Lothrop Company.)

Idyls and Lyrics of the Ohio Valley. By John James Piatt. New Edition. (Longmans & Co.)

Little New-World Idyls, and other Poems. (Same author and publishers.)

Mr. Riley, author of 'Poems Here at Home,' is no novice in verse, having published in the United States at least eight volumes—of which one had an English edition. This new volume is mostly in dialect: and American dialect is, as we all know, a piquant and saporific flavouring able, like that sauce which the *gourmet* declared could make a man eat his grandmother, to give relish to any sort of material. Mr. Riley, in common with many other writers in dialects, relies a little too much on the virtues of the dialect sauce, seeming at times to have allowed it to conceal from himself more than it does from his readers that what he is saying is in itself but trite and talkative, not worth the skill bestowed upon it. But oftenest his skill in dialect and in humorous versification—skill which is very great—is used on matter which has true fun, or true shrewdness, or true pathos, and that pointedness under the grave disguise of accident and simple-mindedness which is a special cunning of American wit. A large proportion of the pieces in the volume—a fourth, indeed—are for infantine readers, and it is not all of those that possess quality to make them, as so often fun written for children is found to be, especially enjoyable to adults; but some of them do possess this gift—notably 'The Fishing Party' and 'The Bee-bag.' The children-pieces are all written in dialect modified by what are, no doubt, the pronunciations customary to young children speaking it, and few, if any, English children will understand them readily enough to take delight in them. There are among 'Poems Here at Home' several not in dialect. These are almost all touched, or more than touched, with sadness. They have considerable gracefulness and poetic feeling.

The poems of Miss Harriet McEwen Kimball, published in what is described on the title-page as a complete edition, deserve attention for their literary and poetic superiority to the general run of religious verse. Considering what magnificent poetry religious and devotional inspiration gave the Hebrew seers and psalmists, and gave also, in other forms, to the great poets of heathen antiquity, it is very remarkable (although on investigation not inexplicable) that the fervour of Christian adoration and faith, however genuine, seems seldom able to stimulate bardic exaltation, and that the verse of piety should usually be the least poetic of all verse of our times. But, remarkable as this may be, the fact of it has long been established past contradiction, and, while not forgetting a few bright instances of sacred poems in which there is true poetic influence, any reader of average education and taste who sees for the first time some new volume of religious verse opens it with the expectation, founded on many experiences, of meeting with a series of trite preachings and conventional laudations, a solemn jingle of inferior prose run into rhyme. But Miss Kimball brings to her work a refined spirituality which goes far to take the place of that rare gift of actual poetic genius with which she can hardly be credited, and a delicate and well trained perception of fitness and of gracefulness; and of her productions several have literary beauty together with an eloquent impulsiveness becoming their holily emotional themes, and none is beneath the fair average of a really skilled and sensitive writer. One poem, indeed, 'The Guest,' possesses a suggestiveness and mystic imagination which place it among true poetry in the strictest sense of the term. Miss Kimball has classed her poems in three parts, of which the first, covering considerably more than half the volume, is dedicated "To my Mother, the holy Catholic Church," and is solely religious; Part II., dedicated "To my Nieces, Jeanie, Mary, and Edith," has among its lyrics and sonnets several which are secular; Part III., dedicated "To my God-children Jeannette Frances and Charles Emerson," consists of eighteen little poems for children, and of these only a third are on sacred subjects. But both by the great numerical preponderance of the religious poems and by their more individual quality, it is as a writer of sacred poetry that Miss Kimball stands forth for consideration, and her secular poems, though they too show her excellent taste and her competence, will scarcely affect any estimate of her powers.

'Seaward,' by Mr. Richard Hovey, is an elegy on the death of Thomas William Parsons, an American poet not widely known in England. Mr. Hovey designates him

> —— my elder brother in the Muse,
> The poet of the Charles and Italy,

and thus describes him:—

> The hermit thrush of singers, few might draw
> So near his ambush in the solitude
> As to be witness of the holy awe
> And passionate sweetness of his singing mood.
> Not oft he sang, and then in ways apart,
> Where foppish ignorance might not intrude
> To mar the joy of his sufficing art.
>
> Only for love of song he sang, untold
> And unexpectant of responsive praise;
> But they that loved and sought him where he hid,
> Forbearing to profane his templed ways,
> Went marvelling if that clear voice they heard
> Pass thrilling through the hushed religious maze,
> Were of a spirit singing or a bird.

There are several really touching stanzas and passages in this elegy; but as a whole it is spoiled by an apparent inability in its author to leave off when he has done. Several times the elegy is brought to what seems an ending, and then it inconsequently begins again. The conclusion at last is singularly inopportune. Mr. Hovey, having passed into a disquisition on the "Vision of the Godhead" beheld by souls in Heaven,

> Trine within trine, inextricably One,

and on

> —— that great tranquil rapture they shall share!
> That life compact of adamantine fire!

suddenly returns to what, because of their being "where the dead once loved to be," he started with—the marshes of Massachusetts Bay—returns to them with this stanza of good promise for a fine elegiac reminiscence to wind up with,

> But still the marshes haunt me; still my thought
> Returns upon their silence, there to brood
> Till the significance of earth is brought
> Back to my heart, and in a sturdier mood
> I turn my eyes toward the distance dim,
> And in the purple far infinitude
> Watch the white ships sink under the sea-rim;

and then, with no word more of the departed poet, catalogues the ships' destinations thus:

> Some bound for Flemish ports or Genoese,
> Some for Bermuda bound, or Baltimore;
> Others, perchance, for further Orient seas,
> Sumatra and the straits of Singapore,
> Or antique cities of remote Cathay,
> Or past Gibraltar and the Libyan shore,
> Through Bab-el-mandeb eastward to Bombay;
>
> And one shall signal flaming Teneriffe,
> And the Great Captive's ocean-prison speak,
> Then on beyond the demon-haunted cliff,
> By Madagascar's palms and Mozambique,
> Till in some sudden tropic dawn afar
> The Sultan sees the colors at her peak
> Salute the minarets of Zanzibar.

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And at Zanzibar the elegy has found its termination. Such a termination comes on the reader as a surprise, to say the least of it. To make 'Seaward' a good poem—which it really might be—Mr. Hovey would have, for one thing, to rearrange the sequence of the stanzas so as to give them a unity of connexion as parts of a whole, which is now too much wanting, and, for another thing, to omit many of them which are merely spasmodic and intrusive—such as, for a sample,

> Playmate of terrors! Intimate of Doom!
> Fellow of Fate and Death! Exultant Sea!
> Thou strong companion of the Sun, make room!
> Let me make one with you, rough comrade Sea!
> Sea of the boisterous sport of wind and spray!
> Sea of the lion mirth! Sonorous Sea!
> I hear thy shout, I know what thou wouldst say.

As an elegy the poem needs more of its subject and less of its author.

'Idyls and Lyrics of the Ohio Valley,' by Mr. J. J. Piatt, is a new edition of a volume of verse which was noticed in the *Athenæum* so long ago as 1884. A new volume by the same author, 'Little New-World Idyls,' has qualities of goodly diction, expressive and truthful descriptiveness, and refined thoughtfulness, which gave value to the earlier one. Like the earlier one, it does not reveal any high poetic gift; but it offers much which deserves regard for its unaffectedly sweet and high-minded feeling and its artistic graciousness.

OUR LIBRARY TABLE.

Samuel Bamford wrote his *Passages in the Life of a Radical* about fifty-two years ago, and six years later this book was followed by his *Early Days*. The second volume is not so well known as the first, but it was better written, and is more likely to interest readers of to-day, and both are quite worthy of the place now assigned to them in the cheap and attractive "Reformer's Bookshelf" that Mr. Fisher Unwin is issuing. Bamford was born at Middleton, near Manchester, in 1788, and there and in the neighbourhood he was brought up as a weaver, and, before his association with the Peterloo Riots in 1819 led to his becoming a martyr in a small way, shared the hardships common to the English working classes in the early part of this century. He does not seem to have been a particularly steady workman. He took life too easily, and was fonder of rough pleasures than of his trade. In this, however, he was doubtless a fair representative of his class, differing only from his companions in having more brains and a livelier temperament than the average; and the straightforward account of his experiences and diversions until he settled down, more or less, to married life at the age of twenty-five, throws much light on the conditions of existence among the Lancashire operatives in the early stage of the cotton industry, and when Manchester and other towns now great were comparatively small. Mr. Henry Dunckley, who has judiciously edited these volumes, omitting some out-of-date passages and supplying a suggestive introduction, scarcely exaggerates when he speaks of 'Early Days' as "a delightful production, abounding in idyllic pictures and romantic adventures, and in passages of genuine pathos." It also chronicles a few scrimmages, dating from the day on which "the authorities and some of the ultra-loyal inhabitants of Manchester made their first grand political mistake" in calling on the townsmen to pass a congratulatory address to the Prince Regent. Greater disturbances followed as a result of the introduction of the Corn Bill in 1815; and though Bamford only occasionally took part in them, and was much less violent than many of his comrades, he paid heavily for his boldness. A prosecution for high treason in 1819, brought against him and eight others as well as Orator Hunt, fell through; but in 1820 he was imprisoned for a year on a charge of sedition. His adventures during the stormy times preceding this event and his gaol experiences furnish material for his 'Passages in the Life of a Radical,' which is a valuable contribution to the history of the period, although its statements are not always trustworthy. "As a politician," Mr. Dunckley warns us, "Bamford is not to be taken too seriously. His politics were a part of his temperament, and varied with its changing moods. His character was essentially romantic, and he leaned to the sentimental side of everything." He sobered down after his release from prison, and, while anxious to make the most of his exploits and sufferings as a fighting Radical, ceased to admire those with whom he had shared them. It was altogether to his credit that he made for himself a respectable position as a journalist, an author, and even a "poet," but the change that had taken place both in his political views and in his social rank necessarily coloured his reminiscences of events more than twenty years old when he began to write about them.

The ninth volume of the *Speeches of Mr. Gladstone*, edited by Mr. Hutton (the librarian of the National Liberal Club) and Mr. H. J. Cohen, and published by Messrs. Methuen & Co., is, we believe, the second of the series, which was begun with the tenth volume, and is, we presume, intended to be carried backwards till at length the first is reached. The present volume deals with the speeches of 1886 to 1888, and is mostly concerned with the Irish question in its various forms. There is, however, among the addresses here given the interesting discourse on the Queen's reign spoken at Hawarden, and a speech on the death duties, made in the House of Commons, in favour of the equalization of the charge upon real and personal property. The notes seem good as far as they go. The speeches are, with the exception of the Hawarden address to which we have referred, too strictly political for us to discuss them, and that Jubilee address is too well known and remembered for us to venture to describe it or to quote it.

Leader Scott's *Echoes of Old Florence* (Fisher Unwin) is uncommonly dry reading, but may be useful to persevering tourists.—Signor Bellezza's translation of *Le Ultime Poesie di Alfredo Tennyson* (Milan, Cogliati) is conscientious and occasionally felicitous, but to translate the heading of the lines addressed to Jowett "Al Direttore di Balliol" seems a little comic. It reminds one of the advertisements of schools in modern Italian newspapers.

The Newspaper Press Directory of Messrs. Mitchell & Co. is always a welcome visitor. To the present issue Mr. Finlason contributes a couple of useful articles on the rights and liabilities of newspaper proprietors; and the list of the native journals in India has been enlarged.—*The Railway and Commercial Gazetteer*, Messrs. McCorquodale's useful publication, has reached a twelfth edition, as it deserved to do.

There has just appeared in Italy *La Russia Contemporanea*, by Signor Tomaso Carletti, published at Milan by Fratelli Treves—a careful study of the Russian Empire and its literature, in which, however, the reader will not find much with which he is not already familiar if he knows his Wallace, A. Leroy-Beaulieu, Tikhomirof, and Stepniak. The only part of the volume in which we have remarked anything original is in the chapter on the Russian novelists, where there is an interesting discussion of the effect of other literatures on the Russian novel, and in turn of the Russian novel on the novel of other countries.

The appreciative article on the late *Bishop Lightfoot* which appeared in the *Quarterly* has been reprinted by Messrs. Macmillan.

We have received the Dryburgh editions of *Quentin Durward* and *St. Ronan's Well* (Black), the former illustrated by Mr. Paget, the latter by Mr. Thomson. Mr. Thomson's illustrations, although clever, are some of them a little disappointing. A note to 'St. Ronan's Well' gives the catastrophe as originally designed, reprinted from Mr. Collyer's communication in the *Athenæum* of February 4th, 1893.—The charming edition of Dumas's novels which Messrs. Dent & Co. issue has been enriched by two volumes, containing *La Dame de Monsoreau*.—*Blanche, Lady Falaise*, Mr. Shorthouse's tale (Macmillan & Co.), has reached yet another edition. Mrs. Steel's clever novel *Miss Stuart's Legacy* has been reissued in one neat volume by the same publishers.—Messrs. Routledge send us a pretty edition of *Manon Lescaut*, due to M. Guillaume, of Paris. Printing, illustrations, binding, and all are his, and very good they are. The translation seems to be Moylan's, although this is not stated.

We have on our table *Biographical Sketches of Bath Celebrities*, by J. Murch (Pitman),—*The Queen at Balmoral*, by F. P. Humphrey (Fisher Unwin),—*A Short Account of the Land Revenue and its Administration in British India*, by B. H. Baden-Powell (Oxford, Clarendon Press),—*Euripides, Bacchae*, edited by A. H. Cruickshank, Part I. (Clarendon Press),—*Ulrich's German Series: Composition*, edited by J. Gibson, Part III. (Williams & Norgate),—*Matabeleland*, by A. R. Colquhoun (Leadenhall Press),—*Estoppel by Matter of Record in Civil Suits in India*, by L. Broughton (Frowde),—*Clark's Civil Service Annual, 1894* (Civil Service Book Depôt),—*Moffatt's Geometrical Drawing Test Papers for Second Grade*, Nos. I. to XII. (Moffatt & Paige),—*A Simple History of Ancient Philosophy*, by W. R. Scott (Stock),—*Moffatt's Reprint of Queen's Scholarship Questions, July, 1893, with Answers* (Moffatt & Paige),—*Natural Value*, by F. von Wieser, edited by W. Smart (Macmillan),—*Suicide and Insanity*, by S. A. K. Strahan, M.D. (Sonnenschein),—*The Vault of Heaven*, by R. A. Gregory (Methuen),—*Avery's Ancestral Tablets* (Stock),—*The Monism of Man*, by D. A. Gorton, M.D. (Putnam),—*An Historical Interpretation of Philosophy*, by J. Bascom (Putnam),—*Raff's Ranche*, by F. M. Holmes (Blackie),—*Roger the Ranger*, by Eliza F. Pollard (Partridge),—*Sons of the Vikings*, by J. Gunn (Nelson),—*Princess Adelaide*, by Emily S. Holt (Shaw),—*Mauryeen*, by Insco Novo (Digby & Long),—*Who would be a Woman!* by H. Woodcote (Stock),—*Raymond's Folly*, by B. Paul Neuman (Fisher Unwin),—*Short Stories for Long Journeys*, by B. Sunwell (Digby & Long),—*Irish Rebels*, by A. M'Arthur (Digby & Long),—*From a Yacht, and other Poems*, by the Author of 'East and West' (Leadenhall Press),—*Select Poetry for Young Students*, edited by T. W. Lyster (Dublin, Browne & Nolan),—*Hannibal and Katharina, a Drama in Five Acts*, by Lieut.-Col. J. C. Fife-Cookson (Kegan Paul),—*Love Music, and other Poems*, by Annie Matheson (Low),—*Book-Song*, edited by Gleeson White (Stock),—*King William III., a Historical Drama in Five Acts*, by W. J. Yeoman (Digby & Long),—*The Collected Poems of Thomas Winter Wood* (Simpkin),—*American Church History: The Religious Forces of the United States*, by H. K. Carroll, LL.D. (New York, Christian Literature Co.),—*Skeleton Sermons*, by J. B. Bagshawe, D.D. (Kegan Paul),—*Inspiration*, by W. Sanday, D.D. (Longmans),—*The Church and the Civil Power*, by A. T. Wirgman (Bemrose),—*Stowasser's Buch über die Grammatik*, by Dr. G. Jahn, Part I. (Williams & Norgate),—*Seizième Siècle, Études littéraires*, by É. Faguet (Paris, Lecène, Oudin & Co.),—*Secret de Famille*, by P. Labarrière (Paris, Lévy),—and *Seher und Deuter*, by O. Hanssen (Berlin, Rosenbaum & Hart). Among New Editions we have *Heine's Poems and Ballads*, done into English Verse by Sir Theodore Martin, K.C.B. (Blackwood),—*Against Dogma and Free-Will and for Weismannism*, by H. Croft Hiller (Williams & Norgate),—*The Rights of Women*, by O. Ostrogorski (Sonnenschein),—*The Story of St. Stanislaus Kostka*, edited by

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F. Goldie (Burns & Oates),—*Footsteps to Fame*, by J. Hain Friswell (Hogg),—and *The Official Guide to the Midland Railway* (Cassell).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bullinger's (Rev. E. W.) The Witness of the Stars, 8vo. 7/6
Farrar's (F. W.) The Second Book of Kings, cr. 8vo. 7/6 cl. (Expositor's Bible.)
Hampden-Cook's (E.) The Christ has Come, 8vo. 2/6 cl.
Pool's (Rev. J. J.) The Land of Idols, or Talks with Young People about India, cr. 8vo. 3/6 cl.
Whyte's (A.) Bunyan Characters, Lectures, Second Series, cr. 8vo. 2/6 cl.

Fine Art.

Art Note-Book for Northern Italy, by D. R. M., 18mo. 3/
Bits of Old Chelsea, 41 Etchings by W. W. Burgess, Letterpress by Johnson and Le Gallienne, folio, 21/ buckram.
Strang's (W.) Death and the Ploughman's Wife, a Ballad, 10 Etchings, 21/ net.

Poetry and the Drama.

Cochrane's (A.) The Kestrels' Nest, and other Verses, 3/6 cl.
Ibsen's (H.) Brand, a Dramatic Poem in Five Acts, translated by C. H. Herford, cr. 8vo. 7/6 cl.

Philosophy.

Hegel's (G. W. F.) Lectures on the History of Philosophy, trans. by E. S. Haldane and F. H. Simson, Vol. 2, 12/ cl.

History and Biography.

Gladstone's (Right Hon. W. E.) Speeches and Public Addresses, with Notes, &c., edited by Hutton and Cohen, Vol. 9, 1886-88, 8vo. 12/6 cl.
Granville (Harriet, Countess), Letters of, 1810-1845, ed. by her Son, the Hon. F. L. Gower, 2 vols. 8vo. 32/ cl.
Griffith's (M.) India's Princes, Short Life Sketches of the Native Rulers of India, 4to. 21/ cl.
Laud (Archbishop), Life of, by a Romish Recusant, 15/ cl.
Mayer's (G. T.) Women of Letters, 2 vols. cr. 8vo. 21/ cl.
Parke (Sir H.), Life of, by S. L. Poole, 2 vols. 8vo. 25/ cl.
Saxo-Grammaticus, First Nine Books of Danish History, trans. by O. Elton, 8vo. 15/ net.
Stoughton's (J.) Recollections of a Long Life, cr. 8vo. 6/ cl.

Geography and Travel.

Americans in Europe, by One of Them, cr. 8vo. 5/ cl.

Folk-lore.

Dictionary of British Folk-lore, edited by G. L. Gomme, Part I, Vol. 1, 8vo. 12/6 net.

Philology.

Goyen's (P.) Principles of English Composition, Globe 8vo. 2/ cl.; Key, Globe 8vo. 4/ net.

Science.

Bramwell's (B.) Atlas of Clinical Medicine, Vol. 2, 42/ net.
Dawson's (Sir J. W.) The Canadian Ice Age, cr. 8vo. 10/ cl.
Herringham (W. P.) and others' Handbook of Medical Pathology, cr. 8vo. 7/6 cl.
Morton's (A. T.) Clinical Lectures on Recent Surgery, 3/ cl.
Ormerod's (E. A.) Report of Observations of Injurious Insects, 1893, roy. 8vo. 1/6 swd.
Will's (J. C. O.) Lectures on Genito-Urinary Diseases, 6/ net.

General Literature.

Aldé's (H.) A Voyage of Discovery, a Novel of American Society, cheap edition, cr. 8vo. 2/6 cl.
Black's (W.) Stand Fast, Craig Royston! Uniform Edition, 12mo. 2/6 cl.
Browne's (J. H.) The Golden Days of Youth, 12mo. 2/6 net.
Carew's (F. S.) Jim B., cr. 8vo. 2/6 cl.
Epps's (W.) Land System of Australasia, cr. 8vo. 2/6 cl.
Geddes (R. P.) and Router's (S. H.) Queen's Scholarship Examination Questions, 1888-93, cr. 8vo. 3/ cl. swd.
Gingell's (J. R.) Aphorisms from the Writings of Herbert Spencer, cr. 8vo. 2/ cl.
Hart's (M.) In Cupid's College, 3 vols. cr. 8vo. 31/6 cl.
Harte's (Bret) A Protégée of Jack Hamlin's, &c., 3/6 cl.
Hill's (H.) Zambra the Detective, 12mo. 2/ bds.
Hume's (F.) The Best of her Sex, 3 vols. cr. 8vo. 31/ cl.
Linsham's (R. S.) The Street of Human Habitations, 6/ cl.
Meldrum's (D. S.) The Story of Margrédel, being a Fireside History of a Fifeshire Family, cr. 8vo. 6/ cl.
Pendleton's (J.) Our Railways, their Origin, Development, &c., 2 vols. 8vo. 24/ cl.
Rousseau's (J. J.) The Social Contract, translated by R. M. Harrington, 12mo. 5/ cl.
Smith's (J. M.) Striking Stories from Real Life, cr. 8vo. 2/6
Tales and Stories from Wonderland, edited by A. Gardiner, cr. 8vo. 2/ cl.
Winch's (R. F.) Glossary and Notes on Sir W. Scott's 'Old Mortality,' 32mo. 2/6 net.
Young's (A. S. C.) Needs Must, a Novel, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Anecdota Maredsolana, 2 vols. 13fr. 75.
Stritter (H.): Die Erlösungslehre des hl. Athanasius, 3m.

Drama.

Pailleron (E.): Cabotins! 2fr.

Philosophy.

Erhardt (F.): Metaphysik, Vol. 1, 12m.
Frick (C.): Ontologia sive Metaphysica Generalis, 9m.

History and Biography.

Allgemeine Geschichte in Einzeldarstellungen, hrsg. v. W. Oncken: Namen- u. Sach-Register, bearb. v. O. Henne am Rhyn, 4 parts, 17m. 50.
Baillebache (M. de): Souvenirs d'un Lancier de la Garde Impériale, 3fr. 50.
Joinville (Prince de): Vieux Souvenirs, 3fr. 50.
Mémoires du Chancelier Pasquier, Part 1, Vol. 3, 6fr.
Palat (Comt.): Campagne des Anglais au Soudan, 3fr.
Serre (J.): Ernest Hello, 3fr. 50.

Philology.

Goetzeler (L.): Animadversiones in Dionysii Halicarnassensis Antiquitates Romanas, Part 2, 2m. 40.
Léger (L.) et Bardonnaut (G.): Les Racines de la Langue russe, 5fr.
Paleographia, scripsit J. Schrader, 1m. 60.

General Literature.

Arnould (A.): Sœur Angèle, 3fr. 50.
Barbier (E.) Cythère en Amérique, 3fr. 50.
Ducrot (E.): Comment se fait la Politique, 3fr.
Gille (P.): La Bataille littéraire, 3fr. 50.
Gyp: Le Treizième, 3fr. 50.
Tinseau (L. de): Le Chemin de Damas, 3fr. 50.

"THE NEW PLUTARCH."

Hampstead, Feb. 26, 1894.

I observe in Saturday's *Athenæum* a statement concerning a reissue by Marcus Ward & Co. of some of the volumes which formed part of the series called "The New Plutarch." I learn from this statement that the title of the series has been changed, and that the books are issued as if for the first time. It is quite true that Mr. Brodribb and myself were the editors of these biographies many years ago; it is not true that we have edited them for a new edition under another name for the year 1894. I have called the attention of the firm to this point, and if the matter is as your reviewer states, I have no doubt that it will be promptly set right.

The series appeared in the years 1879-1881. It had its run, and after some years it went the way of all series—that is to say, the demand decreased and ceased.

A few months ago my friend Mr. A. P. Watt suggested to me that, the demand for "The New Plutarch" having now practically ceased, it might be possible for me to recover possession of my two volumes and to place them in the hands of Messrs. Chatto & Windus, so as to bring, as much as possible, all my books into the same hands. This transfer was negotiated by him, accordingly, to the complete satisfaction, I believe, of all parties concerned. Messrs. Chatto & Windus have already brought out a new edition—the third—of my 'Coligny,' with the fact that it is a new edition duly recorded on the title-pages. I have nothing whatever to do with any reprint of the remaining volumes.

One other point is suggested by this little business. I observe that "An American Publisher," who, like Mr. Heinemann, is grievously tried and exercised by the existence of the literary agent, charges him with taking his authors, for the sake of a little temporary gain, from one publisher to another, thus scattering his works, to his great loss and detriment. Mr. Watt's action in this matter is exactly, your readers will perceive, in the opposite direction. He has been bringing my books together. The point, I repeat, is of very small importance. Only, one wonders where and who he is—this wicked agent who does such terrible things.

Walter Besant.

THE BATTLE OF HASTINGS.

As the insertion in your columns of Mr. Archer's letter may cause his article to be known, I hope you will allow me to state, as publicly, that its arguments will be duly disposed of, and its true character exposed. That *expose* I shall not anticipate, but I think it will be found tolerably complete.

May I be allowed to add, as my reply has to wait for publication, that the curiously spiteful attack on me at the close of Miss Norgate's paper (an attack which has excited some comment in the press) will be shown to vary in its accuracy of fact inversely with the strength of its language?

When Mr. Archer publicly announced that "one of the most eminent of living English historians" had sent him "an absolute and full confutation" (details reserved) of my views, I bethought me of that archer in the Bayeux Tapestry, "a small man without armour," as Mr. Freeman described him, "crouching under the shield of a tall housecarl, like Teukros under that of Aias":—

αὐτὰρ ὁ αὖτις ἰών, πάις ὡς ὑπὸ μητέρα, δύσκεν
εἰς Αἴαντ'. ὁ δέ μιν σάκεϊ κρύπτασκε φαεινῷ.

But, it seems, I had mistaken the mysterious great one: it was not an Ajax who had come to the rescue; nor was it Teukros that my critic resembled, but Æneas, when the missile of Diomed had brought him to the ground:—

ἀμφὶ δ' ἑὸν φίλον υἱὸν ἐχεύατο πήχεε λευκώ,
πρόσθε δέ οἱ πέπλοιο φαεινοῦ πτύγμα κάλυψεν
ἕρκος ἑμὲν βελέων, μή τις Δαναῶν ταχυπώλων
χαλκὸν ἐνὶ στήθεσσι βαλὼν ἐκ θυμὸν ἕλοιτο.

Miss Norgate has come forward to extract Mr. Archer from a very difficult position, and I cannot but wish that her brilliant pen had been devoted to a happier cause.

Perhaps she may eventually be led to join in that wish herself. The Reviewer.

MR. MANNERS CHICHESTER.

The sudden death last week of Mr. Henry Manners Chichester has deprived this country of a most ardent and accurate student of British military history. Born in London in 1832, the son of a barrister of Lincoln's Inn, Mr. Chichester entered the army in 1853, and became lieutenant in the 85th Regiment (the Shropshire Light Infantry). For ten years he served abroad with his regiment, chiefly at Mauritius and the Cape of Good Hope, and at the Cape he was employed for a time as acting engineer officer. Returning home in 1863, he retired from the army, and thenceforth devoted himself almost exclusively to the study of military history. He gave invaluable assistance in compiling and editing many volumes of regimental records. The published histories of the 24th Foot, the 40th Foot, and the 14th Foot—the last only issued six months ago—all owe much to Mr. Chichester's labours, and at the time of his death he was beginning work on the records of his own regiment, the 85th Foot. In 1890 he edited 'The Memoirs of the Extraordinary Military Career of John Shipp' in Mr. Fisher Unwin's "Adventure Series."

But Mr. Chichester's most important contributions to literature appeared in the 'Dictionary of National Biography.' To that work he was one of the largest contributors from the commencement. For it he wrote the memoirs of nearly five hundred military officers, and his name figures in the list of writers prefixed to each of the thirty-seven volumes already published. During the last ten years of his life he was indefatigable in his efforts to collect authentic biographic details for the 'Dictionary.' Among the more conspicuous military names entrusted to him were Lords Cadogan and Cutts, Viscount Hardinge of Lahore, Rowland, first Viscount Hill, Lord Lynedoch, Stringer Lawrence, and Sir John Moore. (The last article will be published in the volume now in the press.) Careful as were all Mr. Chichester's articles, it was in the memoirs of those officers whose achievements had previously attracted less attention than they deserved that he expended the greatest time and trouble. He ransacked manuscript material as readily as published books, and consulted, wherever possible, the official archives. On points of controversy he impartially considered all accessible evidence, and sought the truth with the utmost patience and energy. By way of illustrating his method of work, reference may be made to his account of Francis Jarry, a Frenchman by birth, who founded the Royal Military College, now located at Sandhurst. It was known that Jarry in earlier life had served at various times in both the Prussian and French armies; but in order to definitely ascertain his services abroad, Mr. Chichester applied to the ministries of war at both Paris and Berlin, and induced the authorities in both places to make investigation; the results appeared in his notice of Jarry in the 'Dictionary.'

All who value thoroughness in historical research and unselfish devotion to the study of

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history will deeply regret that Mr. Chichester's masterly contributions to the 'Dictionary' have been brought to so premature a close.

SALE.

Messrs. Sotheby, Wilkinson & Hodge commenced the sale of the valuable stock of Mr. Toovey on Monday last. The sale is being well attended, and prices are ruling high. The following are some of the more important books that were sold in the first two days. A set of the Barbou Classics, in 68 vols., 1754-90, 18*l.* Boccaccio, Decameron, 5 vols., 1757, 15*l.* G. Borrow, Works, 15 vols., all first editions, 10*l.* 5*s.* Archæologia, Vols. I. to XXXVII., 12*l.* 10*s.* Aiken, National Sports of Great Britain, 1821, 24*l.* 10*s.* Atkyns, Gloustershire, first edition, 1712, 20*l.* 10*s.* Audebert, Histoire Naturelle, 1802, 2 vols., one of twelve copies, with text printed in gold, 21*l.* 10*s.* Augustine, Opera, 11 vols. bound in 8, large paper, 1679, 14*l.* Baker, History of Northampton, 2 vols., large paper, 1822, 40*l.* La Saincte Bible translatée en François selon la traduction de S. Hierome, 1534, 13*l.* 13*s.* Breviarii ad usum ecclesie Sarisburiensis castigatum, pars Hyemalis et pars Estivalis, one title in facsimile, 1555, 25*l.* 10*s.* The Bible, in 10 vols., with illustrations inserted, 17*l.* 10*s.* Billing's Antiquities of Scotland, 4 vols., large paper, 18*l.* Brayley, History of Surrey, in 11 vols., with extra illustrations, 28*l.* Blomefield, History of Norfolk, 5 vols., 1739-75 (imperfect), 25*l.* Pickering's Reprints of the Book of Common Prayer, 6 vols., 1844, 12*l.* 5*s.* The British Gallery, large paper, 1818, 12*s.* 10*s.* Buck, Views, 2 vols., 1721-42, 12*l.* 12*s.* Chippendale, The Gentleman and Cabinet-Maker's Director, first edition, 1754, 16*l.*; another copy, the third and best edition, 1762, 26*l.* The sale continues daily till Wednesday next.

THE SPRING PUBLISHING SEASON.

Mr. D. Nutt will publish shortly Vol. I. of 'The Traditional Games of England, Scotland, and Ireland,' collected and annotated by Mrs. Lawrence Gomme, forming the first section of a projected 'Dictionary of British Folk-lore'; Vol. II. is to be issued this year,—'The First Nine Books of the Danish History of Saxo-Grammaticus,' translated by Mr. Oliver Elton, with some considerations on Saxo's sources, historical methods, and folk-lore, by Mr. York Powell (issued conjointly with the Folk-lore Society),—'Lyrics and Idylls of the Nile,' by Canon Rawnsley,—'Selected Sonnets of Anthero de Quental,' together with the poet's autobiography, translated from the Portuguese by Mr. E. Prestage,—'W. H. Widgery, Schoolmaster,' a selection from his writings, edited with memoir by Mr. W. K. Hill,—'Wolfram von Eschenbach Parzival,' translated for the first time into English and annotated by Miss Jessie Weston,—and 'Studies and Essays in Biblical Archæology and Semitic Folk-lore,' by Mr. Joseph Jacobs. In the course of the summer will appear "The Grimm Library," a collection of monographs in folk-lore. Among the earliest volumes will be: 'Mingrelian Folk-Tales,' translated by Miss M. Wardrop,—'Finnish Proverbs,' translated and annotated by Miss Bayley,—'Perseus, the Virgin-Born Dragon Slayer,' a study, by Mr. Sidney Hartland,—and 'The Story of Bran mac Febail, being the oldest Irish Version of the Visit to the Other World,' edited and translated by Prof. Kuno Meyer, with essays upon the Celtic Paradise and the Celtic idea of reincarnation by Mr. Alfred Nutt. Also 'Birds, Beasts, and Fishes of the Norfolk Broadland,' figured and described by Mr. P. H. Emerson.

Messrs. A. D. Innes & Co. will issue 'Vox Clamantium: the Gospel of the People,' a volume by various writers on social questions of the day,—Prof. R. K. Douglas's new book 'Society in China,'—the first volume of a translation, by the Rev. A. H. Johnson and Miss Todd, of Dr. Busch's 'History of England under the Tudors,'—and 'The Worlds of Space,' a popular volume on astronomy, by Mr. J. E. Gore.

THE FORGED LAWS OF THE CONQUEROR AND THE CONFESSOR.

Dr. Liebermann has ready in the press yet another forerunner of his great work upon the Anglo-Saxon and Anglo-Norman laws and institutes, with the title 'Leges Anglorum Londoniis Sæculo xiii. Ineunte Collectæ,' of which we are enabled to give the following outlines.

It is well known that the palpable interpolations in the so-called laws of Edward the Confessor and of William I. have for a long time past proved a source of error and difficulty to constitutional historians, and that it has been generally agreed to refer the motive of these interpolations to the period of the dispute about the English supremacy under Edward I. The brilliant argument of Bishop Stubbs, in his preface to Hoveden (Rolls), perhaps contributed most to what almost seemed at one time a final settlement of the question; but even then Bishop Stubbs, with his usual sagacity, recognized the possibility of the interpolations in question being both by the same hand, and, moreover, the handiwork of a Londoner. This surmise, which the Bishop was then unable to verify, is the key to the solution of the problem, and Dr. Liebermann, with his unequalled knowledge of the "pedigree" of our twelfth century MSS. and his unexampled industry in collating the same, has to all appearance been completely successful in assigning these famous interpolations to their true date and locality.

The collection of legal and historical pieces used by this interpolator is most characteristic, and can be easily distinguished in the several MSS. which have preserved copies. It was doubtless due to the fact that the best-known of these copies, such as the Corpus, Oriel, and Cottonian MSS., are in the handwriting of the early years of the fourteenth century, that the interpolations were first assigned to the reign of Edward I.; but Dr. Liebermann is now able to show that these versions, as well as the texts of Selden and Twysden, have been derived from a lost archetype. Perhaps the most curious feature in the case is that interpolations by the same scribe are actually to be found in the Red Book of the Exchequer, which was compiled as early as the year 1230, and then from an exemplar of about the year 1212. This single piece of evidence thus disposes completely of the motive-theory of an Edwardian forgery; but, apart from this, Dr. Liebermann has conclusively shown that the interpolator wrote in the reign of John. For example, though the chief object of these interpolations was to magnify the historical importance of the City of London, there is no allusion to the antiquity of the office of mayor. This would have been mere effrontery on the part of a contemporary of the first Mayor of London; but a scribe writing a century later would have had no such scruples. This is only one of numerous convincing proofs adduced by Dr. Liebermann that the compiler and interpolator of the laws of the Confessor flourished in the reign of King John, and that he probably used Magna Charta and other recent documents for the purpose of his compilation.

It is in the dissection of this work that Dr. Liebermann appears at his best, distinguishing unerringly between old and new information and exposing the whole system of the forger.

The latter is regarded by Dr. Liebermann somewhat favourably. It is true that he appears at times extremely pedantic, and at others almost childish in his credulity; but for all that he must have been a far-sighted politician, unless, indeed, we are to suppose that the idea of a *monarchia* of Great Britain with a *caput regni* in London was seriously considered in the first years of the thirteenth century. If so, however, we must suppose that the various passages relating to Scotland, as well as the several precedents entered in the Red Book of the Exchequer, from the Treaty of Falaise to the end of the reign of Henry III., which were produced as evidence in support of the English imperial claims in 1290, must have been preserved with a political purpose—a very inconvenient supposition. In any case, the interpolations of this early thirteenth century scribe will be found to include such familiar assertions as "Northumberland usque ad Forth, scilicet Loonia et Galweya," and there are some still more archaic references to the creation of a number of Scandinavian earls of Northumberland, Cumberland, &c., as well as of Huntingdon, interpolated before the laws of Cnut, who is here described as "Rex Anglorum Britonum et Danorum, Swevorum et Norwegarum." Then, again, we have a further "prehistoric peep," with the mention of a certain "Beorn Comes Dacus" with his "auriculæ ursi."

The whole of these geographical notices are most remarkable; and now that we are assured that they must be dated back to the earliest years of the thirteenth century, it only remains for us to suppose that this intimate knowledge of the North Sea and Baltic must have been obtained from a Scandinavian or Hanseatic source; and, after all, as much or more was known of the far East in the twelfth century. But a further question is seriously raised by Dr. Liebermann's discovery, which appears to us to be of even greater importance. Is it not possible that these supposed assertions are merely the day-dreams of a patriotic Londoner, and that they have less connexion with political than with commercial considerations—that they were found by Edward I., and merely used by him as historical evidence, just as he requisitioned the registers of the English monasteries? Dr. Liebermann seems to some extent to favour this theory. In any case, the work which he has prepared will have an equal interest to civic and to Northern antiquaries.

Literary Gossip.

Mr. P. Hume Brown, the author of the 'Life of Buchanan,' has nearly completed his promised 'Life of John Knox.' It will contain an important composition of Knox, hitherto unpublished, as well as several other new documents, which will throw fresh light on the Reformer's continental career, and on the foreign influences at work in the religious movement in Scotland.

The autograph manuscript of Sir Walter Scott's 'Life of Napoleon Buonaparte' will be sold by Messrs. Sotheby this month. With the exception of 'Guy Mannering,' which Messrs. Sotheby sold about ten years ago, no more interesting manuscript of Scott's has come into the market for many years, and it is sincerely to be hoped that British collectors will not allow it to leave the country. The only important manuscript of Scott's which has occurred in a sale since 'Guy Mannering' is 'The Life of Jonathan Swift, Dean of St. Patrick's,' which was in the portion of the Phillipps collection that Messrs. Sotheby sold last June. Into whose collection this passed we do not know; but 'Guy Mannering' graces the library of an American amateur.

One of the most interesting issues from the Kelmscott Press is to be a limited edition of Mr. Swinburne's 'Atalanta,' with specially designed borders. This will appear very shortly.

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It is said, but we give the rumour for what it is worth, that the Secondary Education Bill and the Teachers' Registration Bill, urgent as is the demand for both measures in the scholastic world, will now be held back for the report of the Secondary Education Commission. A Bill to give effect to the Report of the Gresham University Commission is promised early in next session.

The Royal Commission to inquire into certain questions connected with secondary education was constituted a fortnight ago, but there has been an unexplained delay in making public the names of the commissioners and the precise instructions to be given to them.

An exceptional copy of the Abbotsford edition of the Waverley Novels has just been sold under the hammer. It consisted of seventeen volumes, the last five comprising the miscellaneous works, poems, 'Tales of a Grandfather,' &c., and Lockhart's 'Life of Scott.' Although the twelve-volume edition of the novels often finds its way to the auction room, the seventeen volumes rarely turn up. Though it was bound in "russia," it was knocked down at the modest sum of 13*l.* 10*s.*

'Marcella,' Mrs. Humphry Ward's new story, which is to be published over here by Messrs. Smith & Elder, and in New York by Messrs. Macmillan, will be a shorter novel than 'David Grieve,' although, like it, it will be divided into four books.

The report of the directors of the Booksellers' Provident Institution for the year 1893 mentions that the yearly income has fallen off to some extent, owing to the life subscriptions of certain members having been completed. In consequence of the deaths of some of the annuitants, the amount granted for relief has been rather less than in the preceding year; 592*l.* 18*s.* 4*d.* has been expended in permanent assistance, and 890*l.* 4*s.* 6*d.* in temporary assistance, including grants for funerals. Three widows have died, their ages being seventy-three, eighty-two, and eighty-five years, who during their lifetime received 709*l.*, 397*l.*, and 662*l.* respectively, making a total of 1,768*l.* Their husbands, to secure these benefits, paid in subscriptions the small sum of 85*l.* 9*s.* in all. Seven members have died (among them Mr. James Toovey, a vice-president), and nine have joined. 50*l.* has been received from the executors of the late Mr. Alfred Taylor (of the firm of Messrs. Hatchard), who joined on the foundation of the institution in 1837. For the vacancy created among the trustees by the election of Mr. C. J. Longman to the presidency, the valuable services of Mr. F. Macmillan have been secured.

Considerable curiosity has been evinced respecting the authorship of the powerful serial story 'With Edged Tools,' which has been running for some months in the *Cornhill Magazine*. We understand that when published in book form the work will be found to bear on its title-page the name of Mr. H. S. Merriman, the author of 'The Slave of the Lamp,' &c.

Mr. W. P. Courtney is engaged in preparing a work on 'Whist and Whist-Players,' which will be partly anecdotal and partly historical, and will probably appear in the autumn.

M. Anatole France is putting the last touches to a novel which will begin to appear in the April numbers of the *Revue de Paris*. It is to be called 'Le Lys Rouge,' and is a study of cosmopolitan society in Florence. One of the heroines is English, and æsthetic. It will be interesting to watch M. France poaching on M. Bourget's manor.

Under the title 'Lombard Street in Lent' the sermons on social subjects which are being preached in St. Edmund's, Lombard Street, will be published by Mr. Elliot Stock, each sermon being specially revised by the preacher.

Mr. Evelyn Abbott, who has undertaken to prepare a biography of the late Master of Balliol, will be glad to receive letters and other matters of biographical interest from old friends and pupils of Prof. Jowett.

For the past half year Messrs. Cassell & Co., Limited, are declaring, subject to audit, a dividend at the rate of 5½ per cent. per annum, which, with the already declared interim dividend, gives 8 per cent. for the year 1893.

The second series of 'The Diplomatic Reminiscences of Lord Augustus Loftus' deals with the period of his residence at the Court of Bavaria (1862–66), that of his embassy at Berlin (1866–71), and that of his embassy to St. Petersburg (1872–79).

Messrs. Sonnenschein & Co. will publish before Easter 'The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns,' being the diary of the late Lieut.-Col. W. Tomkinson, of the 16th Light Dragoons, edited by his son, Mr. James Tomkinson, J.P., of Willington Hall, Tarporley. The diary covers the period from April, 1809, to Christmas Day, 1815. It will be illustrated by five maps and three etchings.

The Edinburgh Bibliographical Society held a meeting on Thursday, the 22nd ult., when a paper was read on Thomas Finlason, the earliest Edinburgh printer of the seventeenth century, and one of the most important. The connexion between his press and that of Waldegrave and others of the older printers was traced, and illustrated by books from the several presses.

Prof. Campbell Fraser has just completed his annotated edition of Locke's 'Essay concerning Human Understanding,' to be published by the Clarendon Press. Prof. Fraser has been appointed Gifford Lecturer at Edinburgh for the academic years 1894–1896.

The University of St. Petersburg, which now numbers upwards of 2,600 students, celebrated on the 8th (20th) ult. the seventy-fifth anniversary of its foundation. Originally the principal "pedagogical" institute of the empire, it was transformed in 1819 into a university. Russian papers pointed out on the occasion of the anniversary the curious fact that Count L. N. Tolstoi, having been obliged to quit the University of Moscow on account of "incapacity," took his degree at that of St. Petersburg.

The only Parliamentary Papers of general interest this week are Pauperism (England and Wales), Return A, December, 1893 (2*d.*); and Second General Annual Report of the Board of Trade under Section 29 of the Companies Winding-Up Act, 1890 (7*d.*).

SCIENCE

THE LITERATURE OF FORESTRY.

British Forest Trees and their Sylvicultural Characteristics and Treatment. By John Nisbet, D.Œc. (Macmillan & Co.)—The severe depression to which agriculture has been and still is subjected has called the attention of landed proprietors to their woods and plantations. At the present prices for timber there does not seem to be much consolation obtainable from this source. But in timber growing, more than in any other form of industry, it is necessary to look beyond the interests of the moment, and to forecast, as far as possible, the probabilities of the future. Thus considered, the prospects of "sylviculture" seem to be good. There is an enormous and ever-increasing demand for timber, and the sources of supply, as in Sweden and the United States, are slowly but surely becoming exhausted. Again, there are within our own island thousands of acres now yielding no return at all, which might be utilized with eventual profit if judiciously planted. Something has been done in this direction in the Isle of Man, and in some parts of Ireland, but much more remains to be done. It is requisite, however, that the superintendence and general management should be entrusted to agents and wood-managers who have had—as very few hitherto have had—a thorough grounding in scientific principles and an adequate practical training. Without these we shall go on in the old ways, and our woodlands will remain valuable rather as game preserves or deer forests (!) than for the crops they are capable of yielding. Till recently our forest literature has not been abundant, and its quality has not been such that we could boast of it. Both France and Germany have been ahead of us in these particulars, and it is only lately that the appreciation of this fact has begun to filter through the minds of those concerned in this country. Now that, under the auspices of our County Councils, instruction is being supplied in entomology, botany, and chemistry, so far as they are applicable to the needs of cultivators of the soil, it is not unlikely that an abundant crop of books may appear. Among them a good treatise adapted to the conditions of forestry in Great Britain is desirable; for whilst, on the one hand, the elaborate treatise of Dr. Schlich must hold the field as the most important treatise on the subject in our language, it is not so well suited to the requirements of landed proprietors and foresters who have to deal with relatively small areas, forming part only of their estates; on the other hand, the present book is not so well done as materially to affect the fortunes of another more suitable to our local circumstances. In the present volume the author draws a distinction between arboriculture, or the cultivation of individual trees as specimens, and sylviculture, or the management of woods. He commends our arboriculture and condemns our sylviculture. There is some truth in this classification and some justice in the condemnation; but we do not think the author himself quite grasps the notion that arboriculture, in his sense of the term, as applied to the proper culture of the individual tree, should, *mutatis mutandis*, be taken as the example to be followed in the management of the wood. Again, the sylviculturist deals with some thirty species at the most, generally with many fewer; but the arboriculturist has to deal with scores or hundreds of species, among which are many which, in all probability, will be found quite as valuable as timber producers as any we now

have. Of course, time and experience are required before the correctness of this surmise can be proved or disproved, but that experiment and inquiry are absolutely necessary is shown by the failure of the larch in many districts of the country. The present work is mostly founded on German and French sources, and the translation is not always well executed; at least, we attribute to faulty translation such expressions as "The leaves of pines in each sheath are divided as follows: Whole leaf in each sheaf divided into two needles.....whole leaf in each sheaf divided into three needles," &c. As a means of calling attention to the leading points to be considered in the management of woods this treatise will be serviceable.

The Protection of Woodlands against Dangers arising from Organic and Inorganic Causes. By Hermann Fürst. Authorized Translation by John Nisbet, D.Œc. (Edinburgh, Douglas.)—The original basis of this work is Kauschinger's 'Lehre vom Waldschutz,' of which Dr. Fürst issued a fourth completely revised and rearranged edition in 1889. Now comes an officer of the Indian Forest Service to give us a translation of a book primarily intended for the use of foresters in Central Europe. It is necessary for the practitioners of forestry in this country making use of this book to bear these facts in mind, and to make allowances accordingly. The first thing to be considered from this point of view is the difference of climate as illustrated in our moister atmosphere, relatively sunless summers, and treacherous springs. Again, although the pests, whether of insects or of fungi, which injure our woods, are mostly the same as those met with in Germany, yet the results are not so disastrous here as on the Continent—a circumstance due partly to climate, partly to the lesser area under cultivation as forest land, to the more isolated position of our woods, and the prevalence of mixed woods, consisting of various descriptions of trees, with or without coppice, rather than of "pure" forests of one species only. The book before us is divided into three sections, according as the injury done to trees arises (1) from climatal or meteorological causes, (2) from parasitic plants or injurious animals, or (3) from the carelessness, the lawlessness, or the wilful misdeeds of man. These subjects are very unequally treated, and some unsatisfactorily. The account of the fungi injurious to trees is very meagre, and little or nothing is said about those phenomena of "symbiosis" and "heteroicism" which are as important to the practical forester as they are interesting to the naturalist.

GEOGRAPHICAL NOTES.

The *Mittheilungen* of the Vienna Geographical Society contains a preliminary report of a year's exploration in Paraguay by Dr. Paul Jordan. The objects of this journey were in the main zoological, but incidentally a good deal of geographical information has been obtained. Dr. Jordan, we believe, is the first European who has ascended the highest summit in the "Cordilleras" of Paraguay, namely, the Cerro Tatuy, which rises to a height of 2,280 ft. He also penetrated into the territory of the Guayaquil Indians (to the east of Villa Rica), who are reported to be only 4 ft. tall, and to live still in the stone age. He never met a single individual of that tribe, but came across several huts, and secured an interesting ethnological collection.

Two accounts of the recent Antarctic expedition, by Mr. W. S. Bruce and Dr. C. W. Donald, are published in the *Scottish Geographical Magazine*, illustrated with several views and a minute map. The results do not appear to have been at all what was expected, and this not on account of any shortcomings on the part of the scientific men who had been given passages on board the Dundee whalers, but rather because of the unwillingness of the captains to sacrifice material advantages for the sake of science. It is quite clear that if an Antarctic expedition is to yield satisfactory results, it must be undertaken on lines like those recommended by a committee of the Royal Geographical Society recently appointed. Dr. Murray, whose eloquent paper on Antarctic research appeared in a recent number of the *Geographical Journal*, does not advocate a "dash at the South Pole," but a steady, continuous, laborious, and systematic exploration of the whole Southern region with all the appliances of the modern investigator. Such an exploration may prove of little advantage to trade or commerce, but would redound to the credit of the British navy and of British science. We sincerely hope that the learned bodies interested in this subject may succeed in persuading Government to grant the means necessary for carrying out this proposal.

Dr. W. J. van Bebber, in *Petermann's Mitteilungen*, publishes an article on the geographical distribution of the extremes of temperature, accompanied by a set of highly interesting maps. The highest temperatures (over 113° F.) are shown to occur in the region, largely consisting of deserts, which stretches from near the Atlantic to the upper valley of the Ganges, in Northern Mexico and the valley of the Rio del Norte, and in Central Australia; whilst the greatest cold (−76° F.) has been observed on the Lena and Upper Yana in Eastern Siberia and in the interior of Greenland. The mean extreme range, that is the difference between the extremes for a number of years, is less than 18° F. over parts of the great oceans, and exceeds 153° F. in a small section of the north-western territory of Canada, including the Great Slave Lake, and in the greater part of Siberia.

The *Journal* of the Manchester Geographical Society contains three rather interesting papers by Mr. Thomas Weir, Prof. W. Boyd Dawkins, and Prof. T. H. Core, who deal with astronomy, geology, and meteorology in relation to geography. It is to be hoped that the Manchester Geographical Society may succeed in putting itself more abreast of the times, for the part of its journal only now published ought to have been issued in the January of *last* year.

The *Geographical Journal* publishes an account of a ride through the whole of Kurdistan, from Erzerum to Baghdad, by Capt. F. R. Maunsell, with a map on a scale apparently far too small to show adequately the geographical information secured by the traveller; a paper on 'The Geography of Mammals,' by Mr. P. L. Sclater, who discusses the six regions first proposed by his father in 1857, and subsequently accepted in substance by Mr. Wallace; and a bright article on 'Commercial Geography,' by Dr. H. R. Mill, whose recent lectures on that subject at the London Institution were highly appreciated by crowded audiences.

ASTRONOMICAL NOTES.

Two more small planets are announced as having been discovered: one by Dr. Wilson, of the Carleton College Observatory, Northfield, Minn., U.S., on January 30th; and the other by M. Courty, of the Bordeaux Observatory, on February 11th. If all the recent announcements prove on further examination to be really new, these will raise the whole number now known to 386.

A very large spot in the southern hemisphere of the sun, visible during several days to the naked eye, has just passed off its disc.

The splendid meteor which was seen at a large number of places in England, Wales, and Ireland within half an hour of noon on the 8th of February appears, according to the calculations of Prof. Rambaut, Royal Astronomer of Ireland (who was himself a witness of it at the Dunsink Observatory), to have passed in a nearly easterly direction from a point above the Irish Sea not far from the Welsh coast to South Yorkshire, where it burst, probably at a height of about fifteen or twenty miles, nearly between Leeds and Sheffield.

The eighth edition of Mr. Lynn's handy little manual *Celestial Motions* (Stanford) has appeared, carefully brought up to date. The chapter on fixed stars is somewhat enlarged, but that on comets has been shortened, because much of the matter is given in the same author's *Remarkable Comets*, of which a second edition appears simultaneously with the above.

The *Berliner Astronomisches Jahrbuch* has recently been published for 1896, the data being similar to those in preceding years. Apparent places each day are given for six close circumpolar stars; each fifth day for three others within 10° of the Pole; and each tenth day for 409 other stars. Elements of 372 of the small planets are tabulated.

THE GREAT AUK.

Magdalene College, Cambridge, Feb. 24, 1894.

Imagination has long had a large share in the accounts given of the garefowl or great auk, notwithstanding the efforts of those who have tried to set forth nothing but the truth on the subject, yet I do not call to mind meeting with so "many inventions" regarding it as have appeared in the newspapers within the last week, on the occasion of the recent sale of a specimen of the egg of that bird. I should occupy too much space were I to dwell upon them; but I would ask for the admission of a few lines in which to state what is known exactly of the origin of that specimen, which I well remember in the collection of the late Mr. Yarrell. He told me, as he told others of his friends, that he bought it in Paris; and, to the best of my belief, not many years after the peace of 1815. In a little curiosity shop, of mean appearance, he saw a number of eggs hanging on a string; he recognized one of them as an egg of *Alca impennis*, and asking their price was told that they were one franc apiece, except the large one, which, from its size, was worth two francs. He paid the money and walked away with the egg in his hat. That is the whole story on which so imposing an edifice has been built, and the only "variant" of it deserving of consideration is to the effect that the price of the big egg was five instead of two francs. I may add that this simple story was published by the late owner of the egg, the Baron Louis d'Hamonville, in the *Bulletin* of the French Zoological Society for 1891 (tom. xvi. p. 34). Alfred Newton.

THE SPRING PUBLISHING SEASON.

Messrs. Crosby Lockwood & Son announce the following illustrated works: 'The Sanitary Arrangements of Dwelling-Houses: a Popular Guide for Householders,' by Mr. A. J. Wallis Tayler, crown 8vo.,—'Industrial Conciliation and Arbitration: an Historical Sketch,' by Mr. J. S. Jeans,—a second edition of 'Engineering Chemistry: a Practical Treatise for the Use of Analytical Chemists, Engineers, Iron Masters,' &c., by Mr. H. J. Phillips,—'Milk, Cheese, and Butter: a Practical Handbook on their Properties and Production,' illustrated, by Mr. John Oliver,—'Cotton Manufacture: a Manual of Practical Instruction,' by Mr. John Lister, of Pendleton,—and 'Practical Paper-Making: a Manual for Paper-Makers,' by Mr. Geo. Clapperton, paper-maker.

SOCIETIES.

Geological.—*Feb.* 21.—Dr. H. Woodward, President, in the chair.—The Rev. J. T. Pinfold, Messrs. T. Hargreaves, W. M. Hutchings, A. E. Lardeur, and J. Nevin were elected Fellows.—The following communications were read: 'On the Relations of the Basic and Acid Rocks of the Tertiary Volcanic Series of the Inner Hebrides,' by Sir A. Geikie,—and 'Note on the Genus Naiadites, as occurring in the Coal Formation of Nova Scotia,' by Sir J. W. Dawson, with an appendix by Dr. W. Hind.

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GEOGRAPHICAL.—*Feb.* 26.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Capt. A. Campbell, Lieut. F. W. Green, Rev. W. A. Colledge, Messrs. E. Foa, J. R. Harington, A. G. Hartley, F. Harris, E. C. F. James, A. Knox, E. H. Lambert, J. R. Rodd, J. B. Stanford, G. H. William, and E. W. Winton.—The paper read was 'Explorations on the Upper Mekong, Siam,' by Mr. H. Warington Smyth.

SOCIETY OF ANTIQUARIES.—*Feb.* 15.—Mr. A. W. Franks, President, in the chair.—Sir H. H. Howorth exhibited a jug of English earthenware of the "greybeard" type, with a boss in front with the initials R. B. circumscribed: IE . NE . ME . STONE . PAS: 1674.—Sir J. Evans suggested that the meaning of this was "I will not star," or crack, like a glass bottle.—Mrs. Kingdon, through Mr. E. Clarke, exhibited a quantity of fragments of grey Roman pottery, including wasters, from a field called Alice Holt, near Farnham.—The President exhibited a planispheric astrolabe of English make, and a small gold ring dial of German manufacture with a shield of arms thereon.—Mr. W. H. St. John Hope, by permission of Mr. Fitzhenry and the Right Rev. Bishop Butt, exhibited and described two sculptured alabaster panels, one with a representation of the Holy Trinity, retaining much of its original colouring, the other representing the exposition of some saint's relics. Both panels are of Nottingham work of the close of the fifteenth century.—Prof. Middleton exhibited a fragment of another alabaster panel with portion of a group representing the betrayal of our Lord.—Mr. Money exhibited a bronze purse bar of the fourteenth century, found in the Thames, with inscription in niello; a portion of a rude stone figure of Roman date, found at Froxfield, Wilts; and a quantity of tesseræ, probably of Elizabethan date, formed of green, brown, and yellow glazed pottery and of horses' teeth ground into a suitable shape.

Feb. 22.—Mr. A. W. Franks, President, in the chair.—The President called attention to the fact that a meeting had been summoned by the Society for the Preservation of the Monuments of Ancient Egypt to protest against a proposal to construct a dam across the Nile a little below the island of Philæ, the effect of which would be to totally submerge the famous Temple of Isis and other ancient remains on the island. With a view of strengthening their hands, and of recording the Society's own opinion against such a scheme, he proposed the following resolution, which was seconded by Dr. Freshfield, treasurer, and carried unanimously: "That the Society of Antiquaries of London desires to record its protest in the strongest manner against the threatened submergence and consequent destruction of the venerable and famous Temple of Isis, and of other ancient Egyptian remains on the island of Philæ, through the proposed construction of a dam across the Nile immediately below. The Society further desires to express its opinion that the suggested transfer of the remains to an adjacent island would destroy their historical and artistic value, inasmuch as one of the most important and special interests attaching to these buildings is their singular adaptation to their peculiar site, which is, moreover, one of extraordinary natural beauty, and forms one of the chief attractions for foreign visitors to Egypt."—Mr. Acutt exhibited a sketch of part of a lock found in the church of St. Mary Magdalene, Knightrider Street.—Mr. M. Browne exhibited an engraved steel casket of German work of the sixteenth century.—The President exhibited a wonderfully perfect woven stole of the thirteenth century, with fylfot and other patterns.—Mr. S. Montagu, M.P., exhibited a splendid cope of green bawdekyn, with orphreys embroidered with six scenes from the life of St. John Baptist, of late fifteenth century Flemish work, with traces of Spanish influence.—Mr. J. G. Waller exhibited and read a paper descriptive of a number of tracings of figures of saints in stained glass at West Wickham, Kent.—Mr. E. Clark read an account of the palimpsest brass of Sir Anthony and Dame Fitzherbert in Norbury Church, Derbyshire, rubbings of which were exhibited, as well as a supposed portrait of Sir Anthony.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Feb.* 21.—Mr. A. Wyon in the chair.—The Rev. H. T. Owen contributed a description of the excavations which he has had effected at Valle Crucis Abbey, Llangollen. The entire ground plan of the cloister court has been laid open for observation, the remains being very perfect.—Mr. F. Williams reported the uncovering of a long length of the Roman wall of Chester, at the Roodeye; also some discoveries in Watergate Street.—Mr. M. Jones, City Surveyor, Chester, gave a description of some other discoveries in Watergate Street, where a portion of a Roman villa has been found, and carefully preserved for inspection.—Mr. Oliver sent a rubbing from a brass at Lynn, in which the old custom of riding the stang is represented beneath the effigy of the deceased who is commemorated on the brass.—Mr. Bodger exhibited a fine collection of Roman coins found near Castor, Northants, and Mr. Loftus Brock described some Roman coins found at Springhead, Gravesend, on which Christian emblems were represented. They were of emperors later than the time of Constantine. He exhibited also a coin of Crispus. On the reverse the emperor held a standard in each hand, both standards having the monogram of Christ.—The Chairman exhibited a silver communion cup, belonging to St. Stilian Church, Cornwall. There are no hall marks, but it is dated 1576. He exhibited also some designs of seals of the county of Glamorgan, from deeds preserved at Margam Abbey.—A paper by Dr. Fryer on some ancient glass which has recently been placed in Lamborne Church, Berks, was then read.—It was followed by a paper 'On Riding the Stang, and Riding Skimmington,' by Mr. R. B. Barrett. The former consisted in placing the delinquent upon a stang, or three-angled pole, and supported thereon he was carried about by two men. Skimmington was the punishment reserved at the hands of the populace for wife-beaters, or vicariously for others, who were thus punished by deputy. Many curious details of these singular customs of our ancestors were supplied, and in the discussion which followed it was shown that traces still remain in many districts, the most popular survival being the rough music brought before the house of some unpopular inhabitant by his neighbours.

ZOOLOGICAL.—*Feb.* 20.—Prof. G. B. Howes in the chair.—A report was read, drawn up by Mr. A. Thomson, on the insects bred in the insect-house during the season of 1893. Examples of seventeen species of Bombyces, twenty of diurnal Lepidoptera, and twenty-four of nocturnal Lepidoptera had been exhibited during the past season, of which many had not been shown in former years. Amongst these were specimens of the fine insect *Actias mimosæ*, from South-East Africa, hatched from cocoons presented by the Rev. H. A. Junod.—Mr. O. Thomas called attention to the skin of a giraffe from Somaliland, and pointed out its differences from the South African giraffe.—Communications were read: from Dr. R. W. Shufeldt, on the methods of preparing specimens of certain invertebrates for public exhibition employed in the U.S. National Museum,—by Mr. Sowerby, from Dr. O. F. von Moellendorff, on a collection of land-shells from the Samui Islands, Gulf of Siam; these land-shells were referred to thirty-three species, of which many were described as new to science,—from Dr. D. Sharp, on the Hemiptera Heteroptera of the families Anthocoridæ and Ceratocombidæ, collected by Mr. H. H. Smith in the island of St. Vincent, with descriptions of new genera and species, prepared by Prof. P. R. Uhler, upon specimens submitted to him by the West-Indian Committee,—from Mr. O. Thomas, the third of his contributions towards our knowledge of the mammals of Nyasaland, based, as the two former, on specimens forwarded to the British Museum by Mr. H. H. Johnston, C.B., H.B.M. Commissioner in British Central Africa; the present paper contained remarks on thirty-five mammals, of which two were described as new, and were named respectively *Lepus whytei* and *Procavia johnstoni*,—and from Dr. R. W. Shufeldt, on the conclusions at which he had arrived respecting the affinities of the birds of the order Steganopodes.

METEOROLOGICAL.—*Feb.* 21.—Mr. R. Inwards, President, in the chair.—Messrs. R. M. Barrington, C. G. L. Cator, and H. Owen were elected Fellows.—The following papers were read: 'Temperature, Rainfall, and Sunshine at Las Palmas, Grand Canary,' by Dr. J. Cleasby Taylor. The author gave the results of his observations during the five years 1889-93.—'Report on the Phenological Observations for 1893,' by Mr. E. Mawley. This is a discussion of the observations made on the flowering of plants, appearance of insects, and the song and nesting of birds. The year 1893 was in complete contrast to its predecessor, being very forward throughout the United Kingdom. The February and March plants were later than usual in blossoming, especially in the colder parts of our islands, but after this the dates were everywhere in advance of the average, and during the height of the flowering season the departures from the mean were often considerable.—'Comparative Observations with two Thermometer Screens at Ilfracombe,' by Mr. W. Marriott. Some exception having been taken to the thermometer screen which has been in use at Ilfracombe for a number of years past, a Stevenson screen was placed at a distance of sixty feet from the old screen in October, 1892, since which date simultaneous observations in the two screens have been made daily at 9 A.M. The results of this comparison show that the temperature deduced from the two sets of observations agrees closely, the old screen being only 0°·3 higher than the Stevenson.

INSTITUTION OF CIVIL ENGINEERS.—*Feb.* 27.—Mr. A. Giles, President, in the chair.—Two papers were read, relating respectively to the construction and the electrical equipment of the Liverpool Overhead Railway: the first paper, entitled 'The Liverpool Overhead Railway,' by Messrs. J. H. Greathead and F. Fox; and the second paper, entitled 'The Electrical Equipment of the Liverpool Overhead Railway,' by Mr. T. Parker.

SOCIETY OF ARTS.—*Feb.* 26.—Mr. H. Stannus delivered the second lecture of his course of Cantor Lectures 'On the Decorative Treatment of Artificial Foliage.'

Feb. 27.—Mr. H. Donaldson in the chair.—A paper 'On Goldsmith Work: Past and Present' was read before a meeting of the Applied Arts Section by Mrs. P. Newman. The paper was fully illustrated by photographic transparencies of old work in the British and other museums, prepared by Mr. Newman.—In the discussion which followed, Sir G. Birdwood gave some interesting information with regard to Indian work, and remarks were also made by Mr. C. Thomas, Mr. H. Stannus, and others.

Feb. 28.—Sir F. Bramwell in the chair.—A paper 'On Rainfall Records in the United Kingdom' was read by Mr. G. J. Symons.—A discussion followed.

ARISTOTELIAN.—*Feb.* 19.—Mr. S. H. Hodgson, President, in the chair.—Mr. B. Bosanquet read a paper 'On the Conception of Soul in Plato and Aristotle.' Starting from Bacon's opposition of "substance" to "words of second intention" in criticizing Aristotle's definition of mind, the writer examined passages from the 'Phædrus' and 'Timæus,' in connexion with Aristotle's definition of mind in the 'De Anima,' and with his conception of productive reason. The treatment was divided into the general heads of motion and of consciousness, and its tendency was to affirm the fundamental correspondence of Plato's view with that of Aristotle, and the absence of what moderns mean by "substance" in both. Especially it was suggested that the relation between the mortal and immortal elements of the human soul as described in the 'Timæus' is correlative to that between the receptive and productive factors of mind in the 'De Anima,' and an interpretation of the "productive reason" was propounded, based on Aristotle's reference, in treating of it, to the passage in which "light" and "reason" are spoken of in connexion ('Republic,' 508 D).—The paper was followed by a discussion.

PHYSICAL.—*Feb.* 23.—Prof. A. W. Rücker, President, in the chair.—Mr. J. W. Kearton was elected a Member.—'A Note on a New Electrical Theorem' was read by Mr. T. H. Blakesley.—Prof. C. V. Boys read a note on the 'Attachment of Quartz Fibres,'—and Mr. Littlewood read a note on 'A Method of determining Refractive Indices,' particularly well adapted for either homogeneous or heterogeneous liquids.

MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 5.—'The Present and Future of Poetry in England,' Mr. Lewis Morris.
— Royal Institution, 5.—General Monthly.
— Engineers, 7½.—'Pile Driving,' Mr. E. O'Connor.
— Surveyors' Institution, 8.—'Report of the Local Government and Taxation Committee of the London County Council on the Subject of the Rating of Ground Values,' Mr. H. Martin.
— Aristotelian, 8.—'Attention,' Mr. G. F. Stout.
— Royal Academy, 8.—'Sculpture,' Mr. W. B. Richmond.
— Society of Arts, 8.—'The Decorative Treatment of Artificial Foliage,' Lecture III., Mr. H. Stannus. (Cantor Lecture.)
— Victoria Institute, 8.—'Origin of the Australian Race.'
TUES. Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Zoological, 8½.—'Factors that appear to have influenced Zoological Distribution in East Africa,' Dr. J. W. Gregory; 'Habits of the Flying Squirrels (Anomaluridæ) of the Gold Coast,' Mr. W. H. Adams; 'Two Cases of Colour variation in Flat-fishes, illustrating Principles of Symmetry,' Mr. W. Bateson.
— Biblical Archæology, 8.—'More Glimpses of Babylonian Religion,' Rev. C. J. Ball.
— Civil Engineers, 8.—Further discussion on 'The Liverpool Overhead Railway' and 'The Electrical Equipment of the Liverpool Overhead Railway.'
— Society of Arts, 8.—'Travels in the Basin of the Zambesi,' M. Foa.
WED. Archæological Institute, 4.—'The Mace of Marshfield, Gloucestershire,' Mr. E. Green; 'The Heart of Henry II.,' Mr. C. J. Davies; 'The Castle of the Peak, Derbyshire,' Mr. W. H. St. John Hope.
— British Archæological Association, 8.—'Another Great Seal of Charles II. and supplementary information respecting other Great Seals of England,' Mr. A. Wyon; 'Discoveries in Repton Church,' Mr. J. T. Irvine.
— Geological, 8.—'The Systematic Position of the Trilobites,' Mr. H. M. Bernard; 'Landscape Marble,' Mr. B. Thompson; 'Discovery of Molluscs in the Upper Keuper at Shrewley in Warwickshire,' Rev. P. B. Brodie.
— Society of Arts, 8.—'Refrigerating Apparatus,' Prof. C. Linde.
THURS. Royal Institution, 3.—'The Vedânta Philosophy,' Prof. Max Müller.
— Society of Arts, 4½.—'The Indian Currency,' Mr. J. B. Robertson.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Royal Academy, 8.—'Sculpture,' Mr. W. B. Richmond.
— Mathematical, 8.—'Groups of Points in Curves,' Mr. F. S. Macaulay; 'On the Buckling and Wrinkling of Plating supported on a Framework under the Influence of Oblique Stresses' and 'On a Simple Contrivance for compounding Elliptic Motions,' Mr. G. H. Bryan; 'On the Motion of Two Pairs of Cylindrical Vortices which have a Common Plane of Symmetry,' Mr. A. E. H. Love.
Electrical Engineers, 8.—'Note on [illegible] Working through Long Lines,' Mr. W. M. [illegible].

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Thurs. Antiquaries, 8.—'Deed of Foundation of a Chantry at Beverley, 1382, with Seal of Guild,' Mr. A. F. Leach; 'Indian Bye-Agates,' Dr. P. P. Weber; 'Anglo-Saxon Remains lately discovered in the King's Field, Faversham,' Mr. G. Payne.
Fri. United Service Institution, 3.—'Necessity of maintaining the Existing Connexion between the Personnel of the Field and Garrison Artillery,' Major A. H. Murray.
— Physical, 5.—'Calculating Machines, and especially a New Harmonic Analyser,' Prof. O. Henrici.
— Astronomical, 8.
— Royal Institution, 9.—'The Making of a Modern Fleet,' Dr. W. H. White.
Sat. Royal Institution, 3.—'Light, with Special Reference to the Optical Discoveries of Newton,' Lord Rayleigh.
— Botanic, 3½.—Election of Fellows.

FINE ARTS

The Mummy: Chapters on Egyptian Funeral Archæology. By E. A. Wallis Budge, Litt.D. With Eighty-eight Illustrations. (Cambridge, University Press.)

The various articles here grouped together under the appropriate title of 'The Mummy' were originally collected (for a good part had been published before) as an introduction to the catalogue of the Egyptian collection in the Fitzwilliam Museum. This destination explains the character of the work, which resembles a catalogue or dictionary more than any species of literature proper. There are no chapters, no welcome "false titles" or restful blank pages, from first to last; but section methodically follows section, with just a gasp, in the form of a heading, to show where a new subject begins. It is emphatically a work of reference to be consulted when wanted, not a book to be read through for general ideas or theories. Indeed, Mr. Budge ascetically abjures theories, and confines himself to sober fact. People who want deductions and generalizations, enthusiasm and impressions, must go elsewhere; such things are not tolerated in the Department of Egyptian and Assyrian Antiquities in the British Museum. But those who seek a summary of the latest "morning state" of the legion of Egyptian discoveries will find their want exactly filled by Mr. Budge's admirable work. It is the Egyptian 'Enquire Within upon Everything,' brought up to the year 1893. Without the slightest attempt to be interesting, without a solitary charm of style, it is yet a book that no archæologist can afford to dispense with. The learning of its compiler, set forth with the stern conciseness of science, is a sufficient guarantee for its accuracy; the collection of archæological data is very large; and the bibliography conveyed in multitudinous foot-notes, whilst testifying to the conscientious labour of the writer, forms by no means the least valuable feature to those who would follow up the study. As a text-book of the present state of knowledge in regard to Egyptian antiquities, in most of its branches, 'The Mummy' is admirable. It needs a good deal of unswathing before its beauty can be fully appreciated, for Mr. Budge is not one to make a student's path "fatally facile"; but every one who once gets over his somewhat repelling manner will end by being thoroughly grateful.

The title, it is true, has an alluring popular ring about it which is out of keeping with the scientific severity of the contents. It sounds like a new novel by the author of 'An Egyptian Princess.' Yet no title could be more completely expressive of the scope of the book. Almost all Egyptian archæology centres in the mummy. As the christener says:—

"The monuments and remains of ancient Egypt preserved in the great museums of Europe and Egypt are chiefly of a sepulchral nature, and we owe them entirely to the belief of the Egyptians that the soul would at some period revivify the body, and to the care, consequent on this belief, with which they embalmed the bodies of their dead, so that they might resist the action of decay, and be ready for the return of the soul. The preservation of the embalmed body, or mummy, was the chief end and aim of every Egyptian who wished for everlasting life. For the sake of the mummy's safety tombs were hewn, papyri were inscribed with compositions, the knowledge of which would enable him to repel the attacks of demons, ceremonies were performed and services were recited; for the sake of the comfort of the mummy and his *ka*, or genius, the tombs were decorated with scenes which would remind him of those with which he was familiar when upon earth, and they were also provided with many objects used by him in daily life, so that his tomb might resemble as much as possible his old home."

A description of the mummy and its surroundings, therefore, involves not merely embalming, coffins, sarcophagi, and funeral obsequies, but the tomb itself (including, of course, the pyramid, biggest of tombs), its inscriptions, and its contents, stolæ, vases, statues, scarabs, and amulets, whether bound up with the mummy or outside the coffin. In other words, the mummy and its *entourage* may almost be called the sum of Egyptian archæology, for what is not connected with it is quite a small branch of the science. Even the history of the Egyptian dynasties is a department of momiology, for the tablets of Abydos and Sakkarah belonged to temples which are connected with that future life and day of judgment for which the mummy lies patiently waiting—in a glass case, mayhap, in the British Museum. Mr. Budge, however, excludes the temples from his compendium, and the exclusion is to be regretted. The notion that the Theban temples are but the vestibules to the tombs concealed behind them in the Bibân el-Mulûk may be over-fanciful; but at least it furnishes an excuse for adding the temple to the other monuments, if only for completeness' sake. Still, limits of space had doubtless to be considered in deciding the precise scope of the work.

We do not reach the mummy itself till we are half through the volume. An outline of the history of Egypt comes first, followed by a useful table of the cartouches of most of the Egyptian kings, which occupies half as much space as the history itself. It is simply reprinted from Mr. Budge's little book called 'The Nile,' published only three years ago. Indeed, nearly a third of 'The Mummy' is almost a verbatim reprint from 'The Nile,' and a good deal of the rest is reproduced from Mr. Budge's 'Prefatory Remarks on Egyptian Mummies,' privately printed in 1890. Of course, this in no wise detracts from the usefulness of the expanded volume; it merely takes off the edge of its freshness. The historical sections, however, are not reprinted from the earlier work, and, jejune as Mr. Budge compels himself to be, the brief summary of Egyptian history down to the Persian conquest comprised in these fifty pages will be found of considerable service. Mr. Budge repeats his former statement that "there is no doubt whatever" of the Caucasian race of the ancient Egyptians; though, however right he may be, "there is no doubt" that several authorities consider the problem still open to debate. He is more cautious about the language, on which he quotes many opinions, but contents himself with admitting, for his own part, that it "belongs wholly neither to the Indo-European nor to the Semitic family of languages." Nor will he commit himself as to dates: he generally follows Brugsch, but he does not say he is right. Caution characterizes all his historical statements, and this no doubt adds to their value. We may be pretty sure that we have the truth, though prudence forbids the revelation of the whole truth until further discoveries come to substantiate it. A dry summary of facts is really much more satisfactory than an imaginative restoration of history as it might have been. As an example of Mr. Budge's reserved attitude we may cite his doubts about the Hyksos monuments and the sentence, "Rameses II. is generally thought to have been the oppressor of the Jews in Egypt, and it was probably for him that they built the treasure-cities of Pithom and Raamses." We imagined that M. Naville had settled this point; but his results were published by the Egypt Exploration Fund, with which society, to judge by the present volume, Mr. Budge is not personally acquainted. Such indications of private opinion as the following are rare in his pages:—

"With the coming to the throne of Usertsen III. a new period of prosperity began for Egypt. He recognized very soon that the tribes of Nubia had to be put down with a strong hand, and he marched into that country, and did not leave it until he had wasted the land, destroyed the crops, and carried off the cattle. In the labours of Usertsen III. to suppress these peoples we have the counterpart of the expeditions of the English against the Mahdi and his Sûdânî followers. He foresaw that it was hopeless to expect to master these people if the frontier town of Egypt was Aswân or Wâdy Halfah, hence he went further south and built fortresses at Semneh and Kummeh."

Of the nationality of the Hyksos Mr. Budge expresses no opinion, but the identification of the Cheta with the Hittites of the Bible he regards as a theory "without, in my opinion, the slightest evidence."

A very interesting section, which will be new to some readers, deals with the history of the decipherment of the Rosetta stone. Mr. Budge makes out rather a bad case against Champollion, who appears to have seen Young's work, and then to have denied seeing it. The sum of the question of priority in the discovery is thus stated:—

"Barthélemy and Zoëga had come to the conclusion, long before the labours of Akerblad, Young, and Champollion, that the cartouches contained proper names. Akerblad drew up an alphabet of the demotic character, in which fourteen signs appear to have had correct values attributed to them. Young published a demotic alphabet in which the greater number of Akerblad's results were absorbed; he fixed the correct values to six hieroglyphic characters, and to three others partly correct values; he identified the names of Ptolemy and Alexander, the numerals and several gods' names. Champollion published a demotic alphabet, the greater part of which he owed, without question, to Akerblad, and a hieroglyphic alphabet of which six characters had had correct values

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assigned to them by Young, and the value of three others had been correctly stated as far as the consonants were concerned. There was no doubt whatever that Champollion's plan of work was eminently scientific, and his great knowledge of Coptic enabled him to complete the admirable work of decipherment which his natural talent had induced him to undertake. The value of his contributions to the science of Egyptology it would be difficult to overestimate, and the amount of work which he did in his comparatively short life is little less than marvellous. It is, however, to be regretted that Champollion did not state more clearly what Young had done, for a full acknowledgment of this would have in no way injured or lessened his own immortal fame."

This is putting the case mildly and politely; and to ordinary readers it would probably be sufficient, without the thirty pages of historical dissertation which precede it, and which, however interesting and learned in themselves, seem a little out of place in a text-book.

The graphic account of an Egyptian funeral brings us to the mummy proper, embalming in all its processes, mummy cloth, canopic jars, Ushabtiu figures, and all the appurtenances of the tomb, including a very interesting section on scarabs and their forgeries, a subject on which Mr. Budge and Mr. Petrie do not agree. Every one knows that Mr. Budge is an expert in unrolling mummies, and this part of his book is full of minute details substantiated by ample references. Few people, however, are aware that Egyptian mummies were used three hundred years ago—not, as recently, for manure, but as ordinary drugs in the apothecaries' shops. The Jews were the great purveyors of mummy, and one physician was noted for the frequency with which he prescribed it for his patients; it was believed to be good for bruises and wounds. So efficacious was the prescription that, when mummies ran short, defunct criminals and hospital patients were pitched and stuffed with bitumen and then dried in the sun, and these proved an excellent substitute—till found out. This, however, is a somewhat frivolous exception to Mr. Budge's serious matter, and it must not be supposed that he often stoops to be amusing. His work is a solid compendium of accurate information, not very new or original, but precise, trustworthy, and well ordered, and, as such, is deserving of cordial recognition.

William Holman Hunt: his Life and Work. By F. W. Farrar. ('Art Journal' Office.)—The *Art Annual* for 1893 is, with one exception, the least worthy of the series to be called a biography of the painter whose name it bears; on the other hand, it is superior to most of them in the excellence and fidelity of the many capital engravings which illustrate not the artist, but his more ambitious works, such as 'The Light of the World,' 'Christ in the Temple,' and 'The Shadow of Death.' Apart from this several of the minor cuts are monsters of inadequacy, while others, such as the 'Strayed Sheep,' are admirable. The letterpress is chiefly a string of sentimental sermonettes upon, happily, not the painter, but the subjects of some of his pictures, and it contains unaccountable blunders too numerous to mention. Two portraits of melancholy children do not help the letterpress, but the worst thing in the book is a portrait of Mr. Hunt himself, gun in hand, masquerading in his garden at Fulham, and in his costume when painting 'The Scapegoat.' Those noble pictures 'Valentine and Sylvia' and 'The Scapegoat' obtain fairly good treatment in the cuts from them.

The Illustrated Archæologist. Edited by J. Romilly Allen, F.S.A.Scot. Parts I., II., and III. (C. J. Clark.)—The antiquarian student is apt to grumble at the multiplication of archæological magazines in which a few important papers are buried in a quantity of matter which may be useful from an educational point of view, but has no permanent value. Nevertheless, he will hardly complain of such an addition to his library table as this which Mr. Allen provides. Very often a good drawing is worth much more to the antiquary than pages of letterpress, and except those issued by the Society of Antiquaries and one or two more of the great societies, our antiquarian serial publications are generally deficient as to quantity of illustration, and often defective as to its quality. The special feature of the new magazine is illustration, and if it can be kept up to the level of the beginning it will grow to a very valuable storehouse. That it may do so we are encouraged to hope by the second and third parts being, if anything, better than the first. An excellent feature is the figuring of objects as they pass through the sale-room, often to go one knows not whither, and to be lost to view. Mr. Allen's blocks are sometimes borrowed, but generally new, and as a rule very good, most being based upon photography, which for scientific purposes is generally the best. Of the letterpress little need be said, but there are several good papers, amongst which we would specially mention one in the first part on the sculptured Norman capitals in Southwell Minster, by the editor, and one in the third on flint saws and sickles, by Dr. Munro. We would suggest that in future numbers the table of contents be printed inside the cover or in some other visible place, instead of being buried amongst the advertisements, as it is in these.

An Ordinary of Scottish Arms. By James Balfour Paul, Lyon King of Arms. (Edinburgh, Green & Sons.)—It has been said on high authority that "heralds do not know their own foolish business." The present "Lord Lyon" means to prove that technical heraldry is safe in his hands. It is impossible, in days in which an excise license has democratized the bearing of achievements, to regard the possession or want of a coat of arms as any indication of social status. Yet a good "coat," dating from antiquity, is still worth something, and the historian, at any rate, cannot afford to neglect the gentle science. In Scotland, especially, heraldry is more than a handmaid of the graver study. The "heart and stars" of the good Lord James, the daggers of Skene, the lymphads of the Isles, the chief and saltire of the Border, mean much; and the compounded bearings of many families, which rose on the ruin of older houses, have a moral of their own, which can still assist the skilled investigator. The fall of the black Douglases, alone, is indicated in many coats which date their achievements by that great catastrophe. Again, the mottoes of old families recall incidents of history with dramatic force. "I mak sicker," "Dh'aindheoin co theiridh e," "Vive ut postea vivas," have their meanings to the student. Kirkpatrick, Macdonald, the Johnston whose phœnix rose from the flames of Edward's cavalry skirmishers, live for ever in these adjuncts to their arms. The small area of the country, the fewness and extent of the great surnames, make the lessons of heraldry the common heritage of the people. History is not the *métier* of our Lyon Herald. He resolutely declines to popularize his science. In his preface he tells us that the lists at his command, in spite of certain efforts of Oliver Cromwell, who several times intromitted with the Lyon office, date only from the Act of Charles II. (1672, cap. 47). Under the supervision of Sir Charles Erskine of Cambo, a certain number of the armigerous gentlemen of Scotland registered their bearings according to the statute; but it is to be regretted that many representatives of old baronial houses (some peers among them) neglected their statutory duty, relying, it would seem, on older lists. Such lists appear to have commenced in 1542, under the reign of Sir David Lindsay, though the office of Lyon Herald dates from some two hundred years earlier. Mr. Pepys has recorded the loss at sea of the Scottish records carried off by Cromwell, who took an interest in heraldic matters not hitherto appreciated. The learned author of the 'Ordinary' touches more fluently on the artistic side of his profession. The "adumbration" of certain Hamilton coats, rare tinctures, and an exceptional case of a "single tressure flory" attract his attention. He alludes, too, to the common Scottish feature of the "bordure," which he does not explain. Is it not often a sign of illegitimacy, like the more common "baton sinister," the "bar sinister" of middle-class novelists? Some information on this point, as well as on "compounding," a very special feature of Scottish arms, would enhance the value of a second edition. The book is worth it.

NEW PRINTS.

One of the most acceptable studies of tone and colour in the Salon of 1889 was Mr. G. Hitchcock's soft, luminous, and harmonious landscape with figures, which he called 'Maternité,' a young peasant with a baby in her arms and a little boy trudging along a rough path in a marshy waste opening between sandhills upon the sea. Of subject, in the ordinary sense of that term, the picture has none, but in its technical sense it has plenty of subject and beauty to boot. The painter has succeeded in representing the vapours of the waste suffused with sunlight, the exquisite harmony of the colours of its flowers and herbage, and the tender gradations of the atmosphere. Of this picture M. C. Giroux has made a large etching, for an impression of which we are indebted to the publishers of *L'Art*. To the same publishers and engraver we owe an impression of the companion plate after the picture by Mr. W. MacEwen called 'A Ghost Story,' and representing a company of spinsters who have stopped working while one of their number tells a legend the awfulness of which is well suggested by the expressions of their faces and attitudes. The picture, as such, owes its style and manner, its feeling for effect, and its method of treatment to the successes of M. Dagnan-Bouveret in dealing with the effect, tonality, and coloration of sunlit interiors when the windows are partly obscured by semi-transparent blinds. The composition is awkward; none of the figures is even comely, much less beautiful; but the expressions of the dull girls' faces and the heaviness of their bucolic wits are capitally given. As becomes the reputation of the artist, the print is very faithful, the tone carefully graded, and the rendering of the colour of its original is most competent. Not so fine and artistic as either of the above is M. A. Bahnet's large lithograph (likewise from *L'Art*) after a somewhat commonplace and pretentious landscape and figures by M. J. Cazin, called 'Ismaël.' As an illustration of the recent revival of lithography, a process formerly much more employed in Paris than at present, this print has an interest beyond the picture, which is in the Luxembourg, where, in old days, nothing so crude would have been admitted. Again from *L'Art* comes to us an impression from M. Deville's etching after 'Visite à l'Atelier,' a badly combined pair of ill-favoured damsels, apparently smartly dressed models. The taste of the painter, Mr. M. Elliot, is bad,

and his types and technique are vulgar, while the coarseness of his execution extends to the light, tone, and coloration of his picture. Of these qualities M. Deville had to make the best he could. He has done better than might be expected, but the picture was not worthy of reproduction.

Mr. F. Shields has been exceptionally happy in preparing a thoroughly poetical and sympathetic illustration of Blake's charming lines beginning—

> Little lamb, who made thee?
> Dost thou know who made thee?

and we have to thank the Autotype Company for an impression—signed by the artist, and bearing for its *remarque* two lambs *couchant*—from their plate, which measures 13 in. by 17½ in. Two pretty children are in a meadow; one of them kneels before a very young lamb, and addresses the creature in the words of Blake. The taste and sympathy of the artist deserve the highest praise we can offer. The plate itself is highly successful, harmonious in all respects, simple, soft, and broad, and does justice to the tenderness and seriousness of the faces.

A large facsimile of a chalk drawing of the head, in the front view, of the late Master of Balliol, by Mr. M. Hanhart, comes to us from Messrs. W. H. Beynon & Co., of Cheltenham, and, although not a particularly animated or subtle rendering of a highly interesting head, it ought to be welcome to a host of our readers. As a lithograph it is very good indeed.—From Messrs. H. Graves & Co. we have "artist proof" impressions in photogravure after attractive landscapes by Mr. Douglas Adams of woodland scenery and sporting subjects, rabbit and pheasant shooting, selected from those which we recently commended with qualifications, and which are exhibited at the publishers' gallery in Pall Mall. The reproductions are, as such plates go, first rate, and deserve the attention of all lovers of English landscape. The pathos and beauty of the scenes are such that we would much rather have the pictures without the dying agonies of the birds and beasts.

MINOR EXHIBITIONS.

Messrs. Agnew's exhibition of water-colour drawings is quite as important and instructive as any of its twenty-seven forerunners. Among the pieces to which attention may especially be called are W. Hunt's brilliant, solid, and humour-filled pictures of *genre*, 'The Mid-Day Meal' (No. 12), 'A Warm Berth,' a boy near an iron stove (271), and 'The Student' (262); his consummate power of delineating colours in flowers and fruit is displayed in 'Bullaces and Blackberries' (267), 'Plums and Greengages' (263), 'Roses and Bird's-Nest' (268), and 'Purple Grapes' (272). Copley Fielding's 'Plymouth Sound' (9) is exceptionally clear and solid. Sir J. D. Linton's 'Summer' (13) shows his fine draughtsmanship and rather stiff inspiration. 'La Ghirlandata' (45) of Rossetti is a monochrome version of an oil picture we have already described. 'The Garland' (50) of Sir E. B. Jones is far from being his best work. A perfectly characteristic pseudo-classic poem in colour and effect is the strong and bright 'Classical Composition' (135) of G. Barret. Sir J. Gilbert's 'Battle of the Boyne' (143) is a spectacular design, original, full of energy and movement, and rich in colour. Among the masterpieces of sincere, brilliant, solid, and fresh art are the 'Landscape with Horses' (145) and 'Calais Pier' (263), a silvery and limpid jewel, saturate with light, by D. Cox. 'On the Downs, near Lewes' (158), by Mr. H. G. Hine, is, as to its breadth and style, like an old master; like nature as to its poetry, and thoroughly fine as to its technique. Majestic and simple is the 'Newark Castle' of De Wint (226); and worthy of Turner in various ways are his 'Oberlahnstein' (293); 'Penmaen Mawr' (300), which was engraved in 'England and Wales'; the solid 'Corfe Castle' (301), of which there is an independent plate; 'Sallenches' (294); and 'Lausanne and the Lake of Geneva' (304). Besides these the collection comprises capital examples of S. Prout, Mr. S. P. Jackson, Mr. McWhirter, H. B. Willis, Sir F. Powell, Mr. G. A. Fripp, F. Walker, Mr. B. Foster, Sir J. E. Millais, J. Varley, R. P. Bonington, Mr. E. J. Poynter, and G. Chambers.

The hundred and sixteenth exhibition of the Fine-Art Society comprises a thoroughly spirited and ably drawn "Collection of Drawings, Political and Personal," by Mr. H. Furniss, which are more than three hundred and sixty in number. Mr. Furniss is a satirist, not sardonic, but for knaves, time-servers, political mountebanks, and especially for "old Parliamentary hands" of all sorts, he has hatred as unrelenting as it is manly and vigorous. Mr. Furniss is to be congratulated on the great improvement which has come over his taste since the last exhibition of his sketches, and because, while the edge of his satires has become keener, crudities and vulgarities have nearly disappeared from his designs, and he draws a very great deal better. Mr. E. J. Milliken has written a very sympathetic and sufficiently biographical "note" to the catalogue of these drawings.

Mr. Fulleylove is to be congratulated on the variety and vividness of his hundred water-colour drawings now collected in the rooms of the Fine-Art Society, and painted with exceptional spirit and sympathy to illustrate "Paris of To-day." Since Bonington and Girtin delineated a Paris so different from the present, no one has been better qualified by his taste to do so, or has displayed a more brilliant touch, a purer love for colour, a juster sense of light, and a firmer mode of draughtsmanship, than Mr. Fulleylove. Of the hundred and twenty exhibitions of the Society, none has been more attractive and artistic. We may especially mention 'The Allée des Orangers, Tuileries Gardens' (4), glowing in sunlight and radiant verdure; 'Luxembourg Gardens, The Fountain' (5); 'The Hôtel de Cluny' (15), a powerful piece of colour; 'The Terrace, St. Germain-en-Laye' (26), where silvery, yet warm light floods the scene; and 'The Garden of the King, Versailles' (53), which seems even now to retain the splendour of "Le Roi Soleil" himself. 'St. Etienne du Mont' (59) is first rate, while 'The Colonnade, Versailles' (83), is due to the best skill of the accomplished draughtsman.

SALE.

Messrs. Christie, Manson & Woods sold on the 23rd, 24th, and 26th ult. the following, from the Murrieta Collection. Drawings: F. J. Shields, One of your Bread Watchers, 99*l*. D. Cox, A Landscape, with cart-shed and peasants on a road, 54*l*. B. Foster, A Landscape, with children in a cart, watering cattle at a pond, 176*l*.; Blackberry Gatherers, 252*l*. L'Hermitte, A French Interior, with women spinning, 168*l*. Picture: Seymour Lucas, Town Gallants, 141*l*.

Fine-Art Gossip.

Besides the so-called Luiken picture, representing an old woman seated in a Dutch interior and sewing, now hanging on a screen in the Vestibule of the National Gallery, and numbered 1397, which we mentioned on the 3rd ult., and which, conjecturally, is ascribed to Jan Van Aach, a little-known artist of the later half of the seventeenth century, there has been placed at the back of the same screen, and numbered 1401, 'A Study of Still Life,' by Pieter Snyers, who was born 1593 and was living in 1669. It is painted in a broad, effective, and firm style, and with a rather heavy touch, and represents fowls hanging on a wall, artichokes, lobsters, apples and plums in a basket, a china bowl filled with cherries, and, resting on a grey woollen shawl, asparagus, radishes, peonies, and figs. Also in the Vestibule now hangs Terburg's 'Portrait of a Gentleman,' No. 1399, a most desirable addition to the gallery, which we mentioned last week. Almost facing the last is the sketch by Rembrandt, No. 1400, lately in Lady Eastlake's collection, which we have likewise described. It is a rough and rather confused but energetic piece, of no great consequence in a gallery which already contains many master-works of the artist. In Room XIV. have just been placed two portraits of ladies in the dresses of ladies' maids of the eighteenth century. They are the work of Henry Robert Morland, father of George Morland, the better-known painter of rustic subjects, and son of George Henry Morland, who, like himself, painted portraits, "fancy pieces," and themes of domestic *genre*. The new pictures are well known as the originals of two once very popular mezzotints by Philip Dawe, published by Carington Bowles in his numerous series of prints of a uniform size and by different engravers. One, if not both, was engraved twice. They were sometimes printed in thick colours with varnish upon glass, and respectively known as 'Lady's Maid Ironing' and 'Lady's Maid Washing.' They have been said to be portraits of the beautiful Misses Gunning, and with those titles, as No. 433 and No. 441, were included in the National Portrait Exhibition, 1867. These names are, chronology and the faces forbidding, quite wrong. It is probable that they are portraits of G. H. Morland's daughters, although Bromley ('Portraits,' Per. IX., Class IX., Second Subdivision) thought that the 'Lady's Maid Washing' was taken from Miss Dawe, the painter's sister. They are evidently from different models, with a family likeness, neither of them having a beautiful face, but the ironing girl is tolerably good-looking. Somewhat less than the size of life, the figures are half-lengths, and executed in a thin, hard, and laborious manner, with great brightness, polished surfaces, pale carnations, and thoroughly good modelling; because of the coldness and weakness of their colours, they do not attract so much at first sight as their simplicity and the comeliness of the expressions deserve. Both the girls wear low-cut bodices, and on their shoulders small *fichus*; their dresses are of cotton printed in flowers on white grounds. The effect of daylight is ably depicted, and the work is solid throughout. They were recently in Lord Mansfield's possession at Caen Wood, Highgate, and are now Nos. 1402 and 1403 in the national collection.

We are glad to hear that the Trustees have made Dr. Budge Keeper of the Department of Egyptian and Assyrian Antiquities. Dr. Budge has endured so much persecution for the sake of the Museum that he well deserved a promotion to which his attainments as a scholar gave him every claim.

The private views of the Institute of Painters in Water Colours are appointed for Thursday and Friday next. The public will be admitted to the galleries on and after Saturday next.

At Easter the authorities of St. Paul's propose to remove the scaffolding in the choir of their cathedral, where Mr. W. B. Richmond has been decorating in glass mosaic the vault and part of the walls. The general design and character of the painter's works have been already set before our readers at some length. These ambitious and difficult enrichments are the most extensive and brilliant of their kind yet attempted in this country, and on the whole, in their way, the most successful. We have already described the iconography of the pictures. Next week we may have more to say about them.

Besides the lecythi we have lately described as having been acquired by the Department of Greek and Roman Antiquities, British Museum, Mr. Murray has recently secured and exhibited in the Vase Gallery a highly interesting pyxis

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inscribed with a painter's name which was quite unknown till now. The utensil bears on the top in red, and upon the customary black ground, an arm in the act of holding a sword and scabbard, apparently copied from the device of a shield, the rim of which is delineated with red circles. It came from Tralles in Asia Minor, and dates from c. 450 B.C. Placed near this relic the student will find an elegant cylix, on which is drawn in black and red a youth sitting before a flaming altar and holding in his hands a lyre and a vessel for libations. The cylix is specially noteworthy because it was anciently mended with brass wire, as is still apparent. It is a little older than the pyxis, say c. 460 B.C.

Mr. John Durand, who has translated some of the late M. Taine's works, is writing a biography of his father, who attained the high place of President of the American National Academy of Arts, being commonly regarded as the father of landscape painting in America.

Mr. John Edward Taylor, well known as the chief proprietor of the *Manchester Guardian*, has lately been making some munificent donations to the public galleries both of his own city and of London. Among the chief riches of his collection were an extensive series of works by the early English water-colour painters, and a set of engravings after Turner in choice and rare proof states. From the former series Mr. Taylor has just made a gift of about sixty examples to the South Kensington Museum, having already presented nearly twice as many to the Whitworth Institute at Manchester, while to the Print Room at the British Museum he has presented his unique collection, in six portfolios, of touched and other proofs of the 'England and Wales' series after Turner.

The Royal Academy Exhibition will be closed next Saturday.

The Society of Antiquaries has protested against the submersion of the island of Philæ, and the Society for the Preservation of the Monuments of Ancient Egypt spoke out on the same subject at its meeting last week. So it is hoped that this country will not be made an object of scorn to the civilized world by the perpetration of such an act of vandalism.

What was probably the last incident in the history of Clement's Inn occurred on Friday of last week—the sale, for a very small sum, of an official seal of the inn, at Messrs. Robinson & Fisher's, Willis's Rooms.

Mr. Batsford is going to publish a set of sixty-two plates of the London churches of the seventeenth and eighteenth centuries. Mr. G. H. Birch will superintend the work and furnish the letterpress. Ground plans will be given, and examples of carving, brass work, plaster work, and other details. Year by year railway companies and the Bishop of London are diminishing the number of these interesting buildings, so that the book will soon have an historic interest.

Numismatic works do not often run out of print; and it is a sign of an increasing interest in the subject that the second edition of 'Coins and Medals: their Place in History and Art,' by the British Museum specialists, edited by Mr. Stanley Lane-Poole, should be already exhausted. A third edition is being prepared, to which Mr. E. J. Rapson, of the Department of Coins, will contribute an additional article on recent discoveries in the field of Indian numismatics.

MUSIC

THE WEEK.

St. James's Hall.—Symphony Concerts.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Philharmonic Society.

The programme of Mr. Henschel's sixth Symphony Concert on Thursday last week was at once brief and well varied. Wagner was represented by the 'Tannhäuser' Overture and the Prelude to the third act of 'Die Meistersinger.' The symphony was Schumann's in D minor, which was vigorously played, though Mr. Henschel did not make sufficient allowance for the composer's imperfect grasp of orchestration, and permitted his brass to dominate the rest of the players. Mlle. Eibenschütz is invariably intelligent in whatever she attempts, and her rendering of Beethoven's Pianoforte Concerto in E flat, if insufficiently broad and masculine, was full of effective points. Brahms's impressive Rhapsody for contralto solo, male chorus, and orchestra, founded on lines from Goethe's 'Hartzreise in Winter,' was very expressively sung, as to the principal part, by Miss Marie Brema, and the tenors and basses in Mr. Henschel's choir were equal to their duties. The work has been described as dull and ungrateful to the singer, but evidently Miss Brema did not find it so, and such a description can only be the result of imperfect acquaintance with one of Brahms's most characteristic efforts. There was a misstatement in the book, Schumann's Symphony in C major being described as in G minor. Attention may be drawn to this curious error for correction on a future occasion.

The novelty at last Saturday's Crystal Palace Concert was a Concertstück in G minor and major, for flute solo and orchestra, by Heinrich Hofmann, a composer of whom little has been heard of late. The piece consists of two movements, *andante* and *allegro moderato*, and is well laid out for solo display, though it cannot be regarded as higher than virtuoso music, in spite of excellent orchestration. The principal performer was Mr. Albert Fransella, who displayed excellent command over his instrument. A brilliant performance of Chopin's Pianoforte Concerto in F minor, generally, though erroneously, known as No. 2, was given by Mlle. Eibenschütz, the original ineffective scoring being followed, as usual at Sydenham. The performance of Schubert's great Symphony in C, No. 9 (or No. 7 as it is called in Germany), was quite up to the average, which means that it was little short of perfect; and Brahms's fine Tragic Overture, Op. 81, was included in the programme. Mr. Ben Davies was entirely satisfactory in vocal selections by Weber and Arthur Somervell.

The acoustic properties of the new Queen's Hall were put to a further, and we may say final, test at the Philharmonic Concert on Wednesday evening, and the result was eminently satisfactory, the volume of tone in *forte* passages being magnificent without any unpleasant echo. The society cannot be blamed for shifting its quarters, and it would seem that musical amateurs are not displeased, the audience being very large. Further interest of a special, though rather sad, nature attached to the occasion by the performance of Tschaïkowsky's last Symphony in B minor, No. 6, which, strangely, but appropriately, is entitled 'Symphonie Pathétique,' and is understood to have been completed very shortly before the Russian composer's death. In point of construction it is one of the most singular symphonies ever penned, and yet it could not be termed in the least rhapsodical or incoherent. The first movement is remarkable for the fact that the *tempo* changes no fewer than seven times, though in form it is fairly orthodox. The second section is an *allegro con grazia* in five-four measure, which the composer, with much ingenuity, makes appear quite natural and unlaboured. Then we have a brilliant *allegro molto vivace*, virtually a *scherzo*, worked up to an imposing climax in the style of a triumphant march. The precise idea which the composer meant to convey here is not clear, but death is evidently suggested in the final *adagio lamentoso*. This is the finest portion of the work, and the close, in which all the instruments save the 'cellos and basses (divided) are withdrawn, is truly pathetic. Though rugged in places, the symphony shows considerable power, and stamps Tschaïkowsky as a tone poet. Its great difficulties were fairly overcome by the superb Philharmonic orchestra, and it was warmly, if not enthusiastically received. It is unnecessary to linger over the rest of the programme. Goldmark's picturesque 'Sakuntala' Overture was played for the first time at these concerts; Mr. Leonard Borwick gave a highly intelligent rendering of Beethoven's Pianoforte Concerto in E flat; and Miss Ella Russell was heard to advantage in Mendelssohn's *scena* 'Infelice,' this being the only vocal piece in the programme. Dr. Mackenzie conducted throughout with marked ability.

MADAME PATEY.

The painfully sudden death at Sheffield of this widely esteemed vocalist came as a shock to musicians on Wednesday last, although a remarkably successful career was on the point of termination. Janet Monach Whytock was born in London, it is said, on May 1st, 1842, and in due course joined the Henry Leslie Choir. On one occasion, in 1864, the contralto artist of the evening was unable to appear, and Miss Whytock took her place, when the beauty of her voice was at once perceived; and three or four years later, after her marriage with Mr. J. G. Patey, she assumed the place vacated by Madame Sainton-Dolby as leading contralto in oratorio. Her subsequent career is too well known to need detailed reference. Madame Patey's voice was far superior in richness and power to that of her predecessor, but she was not a musician in the technical sense, that is to say, she could not attack a score and render justice to her part without rehearsal. But the faculty of reading at sight is as much a gift of nature as purely vocal equipment, and in regard to the latter Madame Patey was richly endowed. Lovers of oratorio will remember to the last the almost demoniac force with which she gave Jezebel's recitative in the second part of 'Elijah,' and the fervour of religion she subsequently infused into "O rest in the Lord." In the contralto parts of many other sacred works she was also inimitable for many years. That a singer of such attainments should, like Malibran, die with the applause of the public ringing in her ears is an enviable distinction; but a pang of regret must be felt by those who anticipated the pleasure of listening to her once more in the course of the tour which it was understood would be a farewell to professional life.

Musical Gossip.

At the Royal College of Music concert on Thursday last week a new Pianoforte Quartet in D minor, by Mr. H. Walford Davies, was well performed by the composer and Messrs. Charles Jacoby, William Ackroyd, and Paul Ludwig.

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It is an extremely clever work, the young composer's models being apparently Beethoven and Brahms. He could not select better for this class of composition. The best, or, at any rate, the most carefully thought-out movement is the last, elaborately described as "Largo (quasi-ciaccona), Molto allegro, returning to Ciaccona, Presto." The programme likewise contained, probably for the first time in London, the *finale* to an Organ Sonata in c minor, Op. 22, by Piutti, presumably an Italian composer, and a Trio in c minor for piano, oboe, and horn, by Reinecke, Op. 188.

Female violinists have increased and multiplied of late, and it is now asserted that at the present moment the whole of the students of the violoncello at the Royal Academy of Music are ladies. This fact is sufficiently curious to be worthy of record.

Though German opera is not in contemplation at Covent Garden this season, some performances of Wagner's later works may be given at Drury Lane under the direction of Sir Augustus Harris, with the co-operation of Herr Alvary.

There is little to be said this week respecting the Popular Concerts. Last Saturday the programme included Cherubini's fine Quartet in D minor and Beethoven's Sonata in A for piano and violin, Op. 30, No. 1. The pianist was Miss Fanny Davies, who was heard at her best in Schumann's 'Kreisleriana.' Madame Alice Gomez, the vocalist of the afternoon, was unusually indistinct in her enunciation. Without reference to the book it was impossible to say in what language she was singing.

On Monday Bach's Concerto in D minor for two violins was played as superbly as ever by Lady Halle and Herr Joachim, and the orchestral accompaniments were rendered with the utmost skill on the pianoforte by Mr. Henry Bird. The subtle beauties of Beethoven's Sonata in c minor, Op. 111, were, perhaps, not fully realized by Mlle. Eibenschütz, but, on the whole, her performance was spirited and generally praiseworthy. A young soprano, Miss Dale, made a very favourable impression as the vocalist.

The most interesting feature of the Royal Academy concert at St. James's Hall on Monday afternoon was a Sonata in E for pianoforte and violin by Miss Llewela Davies (Macfarren scholar). This is a bright and fanciful work, not remarkably original nor powerful, perhaps, but written in musicianly style and extremely pleasing. It was well played by Miss Gertrude Collins and the composer. If Mr. George E. Mott, whose anthem "God is our hope" headed the programme, continues to write church music, he will do well to bear in mind the Scriptural injunction to "avoid vain repetitions of words." Among the vocal students by far the most promising was Miss Marion Evans, who sang Kjerulf's 'Synnove's Song' with charming taste.

We are pleased to learn that it is proposed to publish in a limited edition the contents of the MS. known erroneously as 'Queen Elizabeth's Virginal Book.' This is certainly one of the most valuable collections of the earliest works for keyed instruments written in England. The work is to be edited by Mr. J. A. Fuller Maitland and Mr. W. Barclay Squire, and will be issued in monthly parts. Subscriptions will be received by Messrs. Breitkopf & Härtel, 54, Great Marlborough Street.

Some time since we announced that a series of twelve orchestral and choral concerts would be given under the conductorship of Mr. F. H. Cowen at the Queen's Hall. The enterprise has been delayed, but it is now definitely arranged, although the prospectus before us does not give the dates. Nine of the concerts are to be orchestral, with a professional band of eighty players, and three choral, for which a new choir is in course of formation. The prices will be much lower than those usually charged at high-class concerts.

Wagner's 'Rienzi,' which has been neglected for several years, was announced for revival this week at Liverpool by the Carl Rosa Company, but the production of Tasca's remarkable opera 'A Santa Lucia' is postponed until the company's season at Manchester, which will commence on the 12th inst.

Herr Grieg, who, it will be remembered, was unable to accept the invitation to Cambridge last year to receive the honorary degree of Doctor in Music, has now recovered his health, and has promised to attend on May 10th, and will conduct one of his own works at a concert of the University Musical Society.

According to the *Signale* more than sixty new operas were produced in Germany last year, though about a third of them were small one-act works. Perhaps the most successful was Herr Humperdinck's 'Hänsel und Gretel,' which it is probable we shall hear in England in the course of the next few months.

PERFORMANCES NEXT WEEK.

Mon.	Miss Ellen Day's Pianoforte Recital, 3, Queen's Hall.
—	Popular Concert, 8, St. James's Hall.
—	Highbury Philharmonic Society, 'Elijah,' 8, Highbury Athenæum.
—	Strolling Players' Amateur Orchestral Society's Concert, 8.30, Queen's Hall.
Tues.	London Orphan Asylum Concert, 8, Queen's Hall.
—	Mr. Arnold Dolmetsch's Concert, 8.45, Dowland, West Dulwich.
Wed.	Mlle. Eibenschütz's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Algernon Ashton's Chamber Concert, 8, Princes' Hall.
—	Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
—	Royal College of Music Orchestral Concert, 8, Imperial Institute.
—	London Ballad Concert, 8, Queen's Hall.
Thurs.	London Symphony Concert, 8, St. James's Hall.
Sat.	Crystal Palace Concert, 3.
—	Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

Opéra Comique.—'The Heirs of Rabourdin,' a Play in Three Acts. Translated from Émile Zola by A. Teixeira de Mattos.

Whatever opinion may be entertained of the merits of M. Zola as a novelist, the most ardent disciple can scarcely claim for him a high position as a dramatist. Of the two most important gifts of the dramatist, humour and dramatic perception, he possesses scarcely a spark. In the preface to the printed version of 'Les Héritiers Rabourdin' he protests against the all but unanimous condemnation passed on him by the Parisian critics, saying, with a full sense of its significance and import, "Si tout ce qu'on a écrit sur les 'Héritiers Rabourdin' veut dire quelque chose, ce quelque chose est un congé formel, une menace de prendre des triques, le jour où j'aurais l'audace de récidiver." Even so, and M. Zola will do well to bury his anger, conceal his annoyance, and strike out from future editions of the play, if such should be demanded, the mournfully dull and inadequate preface. If ever there was an occasion on which a man of wit and spirit should have shown his capacity, it presented itself when M. Zola determined to answer his assailants. On one point of fact he triumphed. Not wholly without justification, the critics taxed him with obligation to previous writers. Criticism, he says, "m'a jeté à la figure des poignées de vaudevilles." He then avows that the first idea of his piece was taken from the 'Volpone' of Ben Jonson, a knowledge of whose writings exacts a species of erudition with which he is far from taxing his censors. This statement, obviously true, furnishes a fine weapon with which to belabour his critics. It supplies, however, the crowning proof of M. Zola's dramatic incapacity. Taking a play which held possession of the stage for close on two centuries, supplied two, if not three, test characters, and is still read with delight—a work no less dramatic in grip than scathing in satire, imaginative in conception, literary in style, in every sense a masterpiece—he has extracted from it a miserable and revolting picture of human infirmity, a work so sordid that the management of the Independent Theatre even might have hesitated to produce it. Concerning 'Volpone' Steele says in the *Tatler*, "Ben Jonson has made every one's passion in this play be towards money; and yet not one of them expresses that desire, or endeavours to obtain it, any way but what is peculiar to him only: one sacrifices his wife, another his profession, another his posterity, from the same motive; but their characters are kept so skilfully apart, that it seems prodigious their discourses should rise from the invention of the same author." Volpone boasts:—

I glory
More in the cunning purchase of my wealth
Than in the glad possession, since I gain
No common way; I use no trade, no venture;
I wound no earth with ploughshares, fat no beasts,
To feed the shambles; have no mills for iron,
Oil, corn or men, to grind them into powder:
I blow no subtle glass, expose no ships
To threatenings of the furrow-faced sea;
I turn no monies in the public bank
Nor usure private.

For this man (who, like Iago, ever makes his "fool" his "purse," and lives sumptuously and sensually on the gifts of those who hope to inherit from him) we have Rabourdin, an absolute pauper, accepting as nephew a youth who gives him a couple of ducks, grumbling at a niece who for many days past has sent him nothing more than a leg of mutton, and threatened with exposure because he cannot raise a few pounds—a creature who allows himself to be propped on pillows and poisoned with medicines by those only too anxious to kill him and inherit his imaginary savings. To do M. Zola justice, he owns that he dares not reproduce what is boldest and most imaginative in his model. His ambition does not extend beyond exhibiting pictures of human meanness, greed, and ferocity such as Balzac supplied in 'Les Paysans,' and M. Zola himself has given in 'La Terre.' In this task, even, he has failed, succeeding only in burlesquing a noble work, and showing the limitation in one direction of his powers. On the interpretation it is needless to dwell. It was a miracle of incompetence.

Jules Lemaître: Impressions de Théâtre. Seventh Series. (Paris, Lecène, Oudin & Co.)—The seventh series of the collected criticisms of M. Jules Lemaître, carrying the theatrical record up to March last, is equally brilliant, clever, and paradoxical with any of its predecessors. It is difficult to be more amusing or more stimulating than is this delightful writer. His work is unequal, but it may be said that he is best when the subject with which he deals is most important. His well-known dislikes or prejudices are as assertive and as amusing as ever, and the perusal of his writings is generally a pleasure. The necessity of filling out a certain space weighs upon him, and his padding is not always satisfactory. He is too fond, moreover, of illustrations drawn from recent politicians, and too apt to let politics usurp the place of criticism. With these allowances he is equally just and delightful.

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Dramatic Gossip.

'The World,' by the late Henry Pettitt, Sir Augustus Harris, and Mr. Paul Meritt, has been given at the Princess's, the only house possibly—except Drury Lane, the scene of its original production, July 31st, 1880—at which its highly elaborate spectacular effects could be presented. An entire change of cast has been effected, the new exponents including Misses Olga Brandon, Agnes Thomas, and Kate Tyndall, and Messrs. Glenney, Elton, Dalton, and Julian Cross. The piece has somewhat aged, and certain of its effects move derision. It remains none the less exactly the play for a popular audience, and its use of Charles Reade's ideas is dexterous.

At the forthcoming revival at the Comedy on the 17th inst. of 'Frou-Frou' Mr. Cyril Maude will, it is understood, be Brigard; Mr. Brandon Thomas, Sartorys; and Mr. H. B. Irving, Valréas; Miss Emery being, as has previously been stated, Gilberte. Though given only for a charitable purpose, the play is, it is said, not unlikely to find its way into the regular bills at the Comedy.

'An Aristocratic Alliance,' by Lady Greville, will be given at the Criterion early in Eastertide. The cast will include Mr. Wyndham, Mr. Charles Groves, Miss Mary Moore, and Miss Emily Fowler, who will reappear after a long absence from the stage.

'Fashionable Intelligence,' an original duologue by Mr. Percy Fendall, is promised at the Court Theatre on Monday. It will be supported by Mr. Brookfield and Miss Lottie Venne.

'The Scales of Justice,' with Miss Marion Terry as the heroine, will, it is expected, be given shortly at the Adelphi, from which house 'A Woman's Revenge' is this night withdrawn.

Mrs. Patrick Campbell will appear at the Haymarket in the autumn. At a much earlier date Mr. Lionel Brough will join the company at the same house.

A representation of 'Liberty Hall,' by Mr. R. C. Carton, was given on Thursday at the St. James's.

A representation of 'As You Like It' took place on Tuesday afternoon at the Prince of Wales's Theatre, the performers consisting wholly of women. Experiments of the kind have not been unknown in past times. During the last century 'The Beggar's Opera' was more than once given at the Haymarket wholly by women. Such performances are, however, curious rather than commendable, and though the poetry and the romance of the play are indestructible even under these conditions, the tendency to risibility was with difficulty checked. Many of the best-known passages—perhaps as a concession to feminine ideas of propriety—were excised. It speaks well, however, for the simplicity and innocence of our actresses that while passages which had no covert sense were banished, others, into which the coarser sense of men had read equivoke or innuendo, were restored.

'Mrs. Dexter,' a three-act farce by Mr. J. H. Darnley, was played for the first time on Wednesday at the Strand Theatre. It is neither very original nor very deftly constructed, and, in spite of some clever acting by Miss Fanny Brough and Mr. Charles Hawtrey, seems destined to no very long existence.

To Correspondents.—A. P. M.—C. H.—H. T. O.—T. H.—J. B.—L. R.—received.

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20, Hanover-square, W.

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LITERATURE

Letters of Harriet, Countess Granville, 1810–1845. Edited by the Hon. F. Leveson-Gower. 2 vols. (Longmans & Co.)

Close upon the publication of the correspondence of Joseph Jekyll appear the letters of Lady Granville. The two books partly cover the same ground, but the interest of the second is altogether superior. The daughter of the beautiful Duchess of Devonshire, and the wife of a distinguished diplomatist, Lady Granville naturally played a conspicuous part in the society both of London and Paris. She evidently took the keenest interest in the topics and personages of the hour, and yet zealously fulfilled her duties towards her husband and children, and, as many passages in these volumes assert, remained a sincerely religious woman. It is the union of the natural with the artificial that constitutes, perhaps, the most pleasing feature in her communications with her brother the Duke of Devonshire, her sister Lady Carlisle, and her other correspondents. We need only add that Mr. Leveson-Gower has acquitted himself respectably as editor; his notes are sufficient, and yet they are never obtrusive.

The early married life of Lord and Lady Granville was passed in England, and she gives amusing descriptions of their visits to country houses. Thus of Trentham she writes:—

"We fared sumptuously at the rich man's table. Our reception has really been ridiculous, but you shall judge. The dinner for us two was soup, fish, fricassee of chicken, cutlets, venison, veal, hare, vegetables of all kinds, tart, melon, pineapple, grapes, peaches, nectarines, with wine in proportion. Six servants to wait upon us, whom we did not dare dispense with, a gentleman-in-waiting and a fat old housekeeper hovering round the door to listen, I suppose, if we should chance to express a wish. Before this sumptuous repast was well digested, about four hours later, the doors opened, and in was pushed a supper in the same proportion, in itself enough to have fed me for a week. I did not know whether to laugh or cry."

And here is an account of a party at Castle Howard:—

"To make the scene present to you, I will give you a sketch of us at dinner. Lord Carlisle, star-shining, lip-projecting, with a dish of his own, a sort of solid soup, by his side, which he offers to a chosen few. Next to him G. looking amiable and resigned, and very pretty. Lady Julia Howard by her side with a wreath of white roses, more rouge than ever and innumerable jewels. Granville, looking very good-tempered, between her and Lady Carlisle with a camelia japonica and a red pink in her cap, trying, like the busy bee, to extract conversation from us all by nodding and staring at us. Doctor Jones by her side, fat, pale, and looking rather frightened when we ask him what weather we shall have, if it is unusually hot for this time of year, lest his answer may not agree with Lord C.'s sensations. Lord Morpeth, George Forth, and I are too insignificant to be mentioned but as background. Harry Howard is aide-de-camp at the joints of meat and never by any chance opens his lips."

Lady Caroline Lamb's infatuation for Byron was, of course, on everybody's lips in the year 1812, and Lady Granville records that

"Lord Byron is still upon a pedestal and Caroline William doing homage.....He is agreeable, but I feel no wish for any further intimacy. His countenance is fine when it is in repose, but the moment it is in play, suspicious, malignant, and consequently repulsive. His manner is either remarkably gracious and conciliatory, with a tinge of affectation, or irritable and impetuous, and then I am afraid perfectly natural."

Lady Granville, in company with Madame d'Arblay and Miss Fanny Kemble, was struck by Lady Caroline's extraordinary behaviour when, on the conclusion of the peace, English people flocked over to Paris:

"Nothing is *agissant* but Caroline William in a purple riding habit, tormenting everybody, but I am convinced ready primed for an attack upon the Duke of Wellington, and I have no doubt but that she will to a certain extent succeed, as no dose of flattery is too strong for him to swallow or her to administer. Poor William hides in one small room, while she assembles lovers and tradespeople in another. He looks worn to the bone. She arrived dying by her own account, having had French apothecaries at most of the towns through which she passed. She sent here immediately for a doctor, but by mistake they went for the Duke of Wellington."

And here is some scandal, not about Queen Elizabeth, but Madame de Staël:—

"Madame de Staël continues, I fear, in a dying state, but she gives dinners, and is as *agissante* as ever. She received me one morning last week very kindly. She sits in an armchair with the Duchesse de Broglie, very thin and pretty, Benjamin Constant, and a Miss ——. This Miss ——, whom Doctor Streeter with reason calls 'a most peculiar crater,' lives always with her, an immense, fierce-looking girl, with a head of straight black hair, all standing on end. Madame de Staël was very eloquent and touching on illness and death, very absurd on *amitié* and Miss ——. 'Voici un trait frappant du pouvoir de l'amitié.' Miss —— 'me porte d'une chambre à l'autre avec la même facilité qu'on porterait un enfant.' This trait analysed is that Miss is like a grenadier in petticoats, and poor Madame de Staël can hardly weigh an ounce. This Miss —— narrowly escaped being hanged for forgery. She was the daughter of a clergyman, and forged two bills to the amount of 600*l.* each. How she got acquainted with Madame de Staël I do not know. Lady Morley knew her, and was distressed what countenance to make, but as Miss was not, she got over it."

The divorce proceedings against Queen Caroline were, it is hardly necessary to remark, a subject of copious correspondence, and Lady Granville tells the following excellent anecdote:—

"It seems that the man employed in looking after the Italian witnesses is a dandy. He went to them after Denman's speech, and as he entered, *selon l'usage des dandies*, settled his cravat, pulling it up and running his fingers along the bottom of his chin between his throat and the top of the neck-handkerchief. The Italians, aware of summary proceedings but not of the niceties of dress, understood this as a *significatif* gesticulation to intimate to them that their throats were to be cut. They set up a horrid yell and plumped down on their knees, crying 'Misericordia!'"

For a person of spotless virtue Lady Granville was, according to modern ideas, curiously tolerant towards the *liaison* between George IV. and Lady Conyngham, and she thoroughly enjoyed a visit to the Pavilion at Brighton:—

"I went after it [the service on Christmas Day] to Lady Conyngham, and saw her Christmas gifts, which made my mouth water, and made me almost wish for a situation. A magnificent cross, seized from the expiring body of a murdered bishop in the island of Scio. An almanack, gold with flowers embossed on it of precious stones. A gold melon, which upon being touched by a spring falls into compartments like the quarters of an orange, each containing different perfumes."

This reminiscence of the Queen's childhood is hardly complimentary:—

"I have almost forgot to talk of my royal morning. I spent two hours at Cleveland House with the Duchess of Gloucester, an amiable and good soul, who talks of Trimmer and Mr. Hodson; the Duchess of Clarence, ugly with a good *tournure* and manner; the Duchess of Kent, very pleasing indeed and raving of her baby. 'C'est mon bonheur, mes délices, mon existence. C'est l'image du feu roi.' Think of the baby. They say it is le Roi George in petticoats, so fat it can scarcely waddle. Augusta, good-humoured and jolly, stuffing *filets de sole* and veal cutlets, and Sophia very clever and agreeable. I had to go with each of them the usual course. 'How many children has Lady Georgiana Morpeth?' 'Eleven, ma'am.' 'God bless my soul, you don't say so, it seems but yesterday,' etc."

Lady Granville had the faculty of hitting off a character in a few words, as witnesses a sketch of Sir Frederick Lamb, afterwards Lord Beauvale, which, however, she tones down on the following page:—

"I admire F. Lamb perhaps more than I like him. I think him uncommonly agreeable and clever, but he sees life in the most degrading light, and he simplifies the thing by thinking all men rogues and all women ——. He looks old and world-beaten, but still handsome. He seems to enjoy being here, and sport, food, and sleep fill up his time. At any spare moment he reads the 'Heart of Midlothian,' of which he says: 'Why, if you wish for my opinion, I think it the worst novel I ever read.'"

We also read a good deal about Holland House, but the gossip concerning Lady Holland is perhaps less interesting than one might expect; however, an anecdote about the future Lady Palmerston—the "beau" can be easily guessed — fully makes amends:—

"Think of Lady Cowper overhearing a conversation between Rogers and Luttrel, herself the theme. She had converted her dressing-room into a bedroom for the former. Rogers was saved by the weakness of his lungs, Luttrel by the honesty of his friendship. She never

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heard Rogers' attacks, but that they were such she knows by the replies, all on the defensive. 'Upon my honour, I cannot judge her so harshly, she is so unaffected, so good-tempered.' 'Oh, come, come, women will have their beaux.' 'Well, I really don't know, but I have loved her from a child.'"

It is unnecessary to dwell upon Lady Granville's experiences as the wife of the Ambassador at the Hague; enough that she extracted a lively commentary even from a Dutch Court. At the end of 1824 her husband was promoted to Paris, and at first she did not altogether appreciate the change:—

"At my ball I heard that when the French people came up to a quadrille, they turned from it with disgust if there were any English. 'Ah, mon Dieu, il y a des Anglaises.' The fact is that the butter is spread upon a *fonds* of hatred and jealousy towards *nous autres*, and then we meet it with an undue degree of *hauteur* and coldness. I do not mean me. They are really in general civil and so am I, but it is in spite of our teeth."

However, she soon became thoroughly contented, and could retail with gusto the proceedings of her friends abroad—Lady Jersey, for instance:—

"She was going a junket with Madame de Bourke and Lord John Russell. The Bourke at the moment of departure excused herself. Then comes great agitation, a positive declaration of the impossibility of going alone in a carriage with *le cadet Roussel*, and finally an entreaty to Alava to go as chaperon. All she got, as he told me himself with shouts of laughter. 'Diable, vous devez être peu sûre de vous, si vous craignez rester seule avec le petit Lor' Jan.' She has delayed her departure till Monday, but as she is quite pacified I am in no hurry."

Also she writes of the Duchess of Hamilton:—

"The Duke and Duchess of Hamilton are arriving, she having had an ague and in a bad state of health. She has made herself talked of about Brownlow North. 'Il n'en valait pas la peine.' Nobody thinks harm of it, but he is toad *intime*, shawl-bearer, music-stand, takes the child in and out of the *spectacles* and calls the carriage. All that makes Lady Bath say, 'I don't believe it, but'—and Lady Westmorland, 'If she was anybody else.'"

One of the aptest passages in her letters concerns one of the supposed originals of Thackeray's Lord Steyne and Disraeli's Marquis of Monmouth:—

"Lord Yarmouth has taken to good company and appears at the drums and balls. He is the greatest pity that ever was. Such powers of being delightful and captivating, *grandes manières*, talents of all kinds, *finesse d'esprit*, all spent in small base coin. He walks amongst us like a fallen angel, higher and lower than all of us put together."

Lord Granville resigned his appointment when the Canningites retired from the Duke of Wellington's Government; accordingly his countess studied the approach of the Reform crisis on this side of the Channel. However, she appears to have taken nearly as much interest in the courtship of Lady Emily Cowper by the future Lord Shaftesbury, which seems to have been a somewhat halting affair. When Lord Grey's administration was formed, the Granvilles returned to Paris, and we have an animated account of a debate in the Chamber:—

"Sister, the reason I did not write was that I attended the Chambers all day. Odillon [*sic*] Barrot speaks incomparably well; he has a fine determined countenance, a fine voice and *subjuquant* manner set in a vulgar frame. Benjamin Delessert looks like an excellent English farmer, a Frank Lawley grown immensely large; La Fayette has *par excellence* the manner, tone, and voice *de la bonne compagnie*, leans on the *bord* and speaks to the Deputies as we should say, 'Were you at the Opera last night, Mr. Such-a-one?' Sebastiani spoke uncommonly well; his voice as clear as a bell, and the solemnity of his manner is not amiss in his ministerial attitude. The compliment to England was most warmly and strongly articulated. The *Loi Electorale* was debated with all the childish, noisy, petulant vehemence still reigning in their debates. They run, they ring, they squabble, they scold; and if such a thing you like to behold, you must come, Lady C., and, like Betty and me, sit up in a charming tribune, where one is in perfect comfort, like in a box at the Opera."

Talleyrand, in his latter days, appeared to Lady Granville in a pleasing light:—

"Did I tell you Talleyrand paid me a long visit on Wednesday morning? I never knew before the, as Mr. Foster says, power of his charms. First of all it is difficult and painful to believe that he is not the very best man in the world, so gentle, so kind, so simple, and so grand. One forgets the past life, the present look. I could have sat hours listening to him. He raves of the Queen here, and she is admirable. I am certain nothing will persuade him to remain here, or to give up London, and indeed what a position to quit, and what a position to gain!"

Talleyrand's adoration of the Queen of the French was shared by the ambassadress. Otherwise she held the Court rather cheap, and was forcibly impressed by the insecurity of Louis Philippe's position. Here is a ludicrous touch describing Sir Robert Peel in the presence of royalty:—

"We all dined at Neuilly the day before yesterday. Sir Robert can scarcely speak any French. The King talked English to him, but what was distressing, the Queen, under a natural *embrouillement* that being deaf to the language was the same as being deaf to the sound, bawled out every word to him as if he was stone deaf, loud and distinct. 'J'es-père que vous—vous plai—sez—à—Pa-ris.' An odd effect, and made Sir Robert fidget on his perch next to her at dinner."

But the protagonist of the second volume is distinctly Madame de Lieven, with whom Lady Granville contrived to keep on excellent terms. The following scene, wherein the Russian politician and Lady Holland figured, must have been highly humorous:

"Madame de Lieven and she are great friends. 'Ma chère, j'étais chez elle. Il y avait Mme. Durazzo, Molé, Humboldt. On annonce Pasquier. Elle a l'air tout charmé, tout flatté. Elle me dit: 'Restez, je vous supplie; causez avec le Chancelier.' Je résiste; elle m'implore de ne pas l'abandonner. Je cède. Pas plutôt assise avec tout cet entourage qui nous regarde, qu'elle laisse tomber son sac. Elle me tape sur l'épaule: 'Pick it up, my dear; pick it up'—et moi, tout étonnée en bonne bête, me plongeant sur le tapis pour ramasser ses chiffons.' Is not this a true and incomparable Holly-ism, taking out of Lieven's mouth the taste of the little flutter at the visits and *besoin* of her support, by treating her like Antonio, and showing off, what I believe never was seen before, Mme. de Lieven as a humble companion?"

We had marked many other passages for quotation, notably some capital descriptions of Lord Brougham on that jaunt to Paris when, as readers of the Greville memoirs will remember, his excruciating French set every one's teeth on edge. It would be unfair, however, to discount further the interest of a book that will, we hope, be widely and enthusiastically read. Perhaps the last two hundred pages or so are less absorbing than their predecessors, since Lady Granville is a trifle disappointing in what she writes about the Syrian crisis, when her husband contributed largely to the maintenance of peace, and she was afterwards oppressed by his illness. Still, we can only conclude as we began, by saying that these volumes are most delightful.

Chinese Central Asia. By Henry Lansdell, D.D. (Sampson Low & Co.)

Dr. Lansdell is an enthusiast, and his two previous journeys shed something of a new light on life in Siberia, a theme which has not always secured thoroughly unbiassed treatment. The present work is intended as a companion and complement to his former book, 'Russian Central Asia,' but no doubt it is due to the fact of much of the descriptive matter having already appeared in various magazines, as well as to the number of travellers who have visited Chinese Turkistan during the last twenty years, that the present volume somehow lacks freshness. Much of the letterpress reads like long extracts from the Yarkand Mission reports of Sir Douglas Forsyth and his colleagues and the *Proceedings* of the Royal Geographical Society; and as the author adhered pretty closely to the beaten track there is not much that is new from a political or geographical point of view. The main object of the expedition was to spy out the land for missionary purposes, though even in this respect more might apparently have been done to ensure success. It is only fair, however, to give the author's explanation:—

"If the lover of missionary information should think that I did little or no work of a missionary kind myself, I would remind him that as a preacher I was dumb, as a distributor of literature I had not the proper translations, whilst as a pioneer I conceived it my chief task to observe what openings existed or could be made for qualified evangelists to follow."

Judging from the narrative, such openings do not appear to be numerous or promising, and in any case we fear that ordinary evangelists would meet with but indifferent success where Dr. Lansdell, with all the prestige of three or four hundred introductions and plenty of money at his back, was unable to achieve more.

Nevertheless, we light here and there on significant and interesting notes on the country traversed. For instance, "Merv, the Queen of the World," has, as we know, passed through strange dispensations of fate, but we are not sure that its latest renaissance, through the vivifying agency of the Trans-Caspian Railway, is an unmixed blessing. Dr. Lansdell remarks:—

"I was much struck with the large number of drinking places, the stock-in-trade of the distilleries, brandy, beer and wine shops being more than double that of all the grocers, pastrycooks, bakers, butchers, and vendors of lemonade."

The author crossed the Oxus river by the longest bridge in Asia (6,320 ft.), the far end of the structure being often out of sight when the traveller commences the transit, and was conveyed on by rail to Bokhara. Here the brazen pot of Russian

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supremacy appears to be ousting the old earthenware pipkin of native rule. But, on the whole, the author was viewed with less suspicion than on his previous visit, and the natives had become so used to the kodak that protests against its use were but rare. One of these, however, was raised when he wished to photograph the city prison, a wretched and overcrowded building, where he was shown a gloomy hole, in all probability the identical bottle-shaped dungeon where some fifty years ago poor Stoddart and Conolly languished for months before their execution.

The author's approach into Chinese territory lay by way of Kuldja and the Muzart Pass over the Tian Shan range, an exceptionally difficult route, as geographers know. At one point there has been erected a marble monument, with an inscription in Turki to this effect:—

"He who comes this way once may be pardoned, as not knowing what he is doing;
"He who comes twice is a fool; whilst
"He who comes a third time is hopeless as a Kafir (or infidel)."

But if Chinese Turkistan be difficult of access, it would seem as if the Russians did their utmost to atone for its drawbacks. The Governor-General of Russian Turkistan kindly directed that Dr. Lansdell's letters and telegrams should be sent on from Osh, which meant sending them by messenger about 250 miles to Kashghar; and, as if that were not enough, M. Petrovsky, the Russian consul, sent on the one telegram received for the author 180 miles further, to Kharghalik, or no fewer than 430 miles beyond the postal radius, and that without charge of any kind. Even so trifling a communication as a postcard which had arrived for Mr. Littledale in Ferghana, after he had left for the Pamirs, was sent after him by messenger more than 200 miles.

One of the lesser-known places visited by Dr. Lansdell was Khotan, the remoteness of which has deterred many from diverging thither from off the main route between Yarkand and Kashmir. Yet Khotan is one of the oldest cities of Central Asia, for Chinese annals of the seventh and eighth centuries attest that she had then chronicles of her own, and the tales told by Johnson, Forsyth, Carey, and others, of buried ruins, inscriptions, coins, treasure, and jewellery, ought to be enough to whet the curiosity of many an archæologist. Dr. Lansdell, in his anxiety to extend his researches in all directions, made inquiries for specimens of Khotan female beauty whom he could photograph. The reply of the native agent was characteristic. It was contrary to custom and law for women to have their portraits taken; but he added that the best plan would be for the author to inform the landlord of the *serai* that he wanted a pretty wife, requesting that four or five might be brought up for choice. "And then," said he, "as soon as they come you can take their portraits." The invitation was eventually issued to the ladies in a less compromising form, but, fortunately for the author's reputation, none of the young women came.

Some reflections on the political condition of Chinese Turkistan form the subject of one of the concluding chapters; but the facts and conclusions are for the most part not new. We have often heard of the favour accorded to Russian travellers, the respect shown for Russian passports, the exactions levied on British traders, and the summary confiscation of Indian tea imported into the country. As for openly expressed hopes that the Russians or British would speedily annex the country, such remarks are probably manufactured to please the questioner, and worth less than nothing. In any case they are purely speculative, and betray a singular ignorance of Chinese policy.

The author did not quit the scene of his labours without an effort to get on to Lassa. He, oddly enough, conceived the idea of arming himself with a testimonial from the Archbishop of Canterbury, as a sort of letter of recommendation or credentials from the Grand Lama of the West to his brother in the East! The project was grotesque enough: still, if ever the holy city is entered again by a European, it will certainly be with the aid of the Tibetan ecclesiastics rather than the Chinese authorities. The precious letter was engrossed on ornamental paper, sealed with the archiepiscopal seal, mounted on yellow satin, and enclosed in a red morocco satin-lined case, but no opportunity occurred of forwarding the letter and its translation either from Leh or Darjeeling. Dr. Lansdell was enabled, however, to penetrate to Khalmandu, the capital of Nepal, a feat of which he may be proud.

The bibliography and index are not the least important fruits of an expedition which will, at all events, help to familiarize British readers with a country whose relations with India must always invest it in our eyes with peculiar importance.

Marchmont and the Humes of Polwarth. By Margaret Warrender. (Blackwood & Sons.)

Berwickshire, though it has not yet found its county historian, has been fortunate in its family histories—on the Swintons of Swinton, the Haigs of Bemersyde, and now on the Humes of Polwarth and Marchmont. Held previously by Polwarths and Sinclairs, the Polwarth estate passed by marriage in the fifteenth century to Sir Patrick Hume, whose namesake and seventh descendant, the well-known Scottish patriot, was by William III. created Lord Polwarth in 1690, and Earl of Marchmont in 1697. It is round Sir Patrick that the chief interest centres. Every one knows, or should know, the story of how at the time of the Ryehouse Plot he had to hide in the vault beneath Polwarth Church, and how his daughter Grisell, a girl of eighteen, used every night to convey him the food which she had slipped off her plate at supper. Once her small brother Sandy exclaimed in consternation, "Mother, will ye look at Grisell? While we have been taking our broth she has eaten up the whole sheep's head." Sir Patrick got safe to Holland, but returned thence in less than a twelvemonth as one of Argyll's unfortunate expedition. A letter from him to his wife describes the fray at Muirdyke, and relates that "the soundest Sleep he ever got in his Life was upon the Corpse of his Dearest friend, as a Pillow after the Action." With half a dozen others he escaped into the Highlands, where "they suffered much from Hunger, Thirst, and Fatigue. Sir Patrick was so worn out that he laid himself down in a Glen; the others climbed up the Rock to a Shieling, where they got some Milk. They carried some to Sir Patrick, but it was so full of hairs he could not drink it. At last they met with a Charitable old Lady, who concealed them in an old Castle, and carried Victuals to them during the Night. Once she fell into some water, so that they were obliged to put her into their own Bed, whilst they dry[d] her clothes, which were much wet."

Again Sir Patrick got safely to Holland, and again he returned, this time for good, with William of Orange, who, over and above his other honours, assigned to him "an orange proper with an imperial crown to be placed in a surtout in his coat of arms." His daughter Grisell is famous as the song-writer Lady Grisell Baillie (1665–1746); her best-known song, "And werena my heart licht I wad dee." Of her Miss Warrender might perhaps have told somewhat more, at the risk of expanding her volume, for there is little in it that we could wish curtailed. There is the weird legend, not yet a century old, of Harry Neale, who "fought wi' the deil." The version, however, given here varies in several points from that once told us by an old townsman of Greenlaw; *e.g.* the dead sister there was not herself mounted on horseback, but was being borne in a half-open coffin slung under the belly of a dark rider's horse. There is the story of how Sir John Paterson of Eccles made the heritors drunk, and then beguiled them out of an addition to his orchard; of it too we seem to have heard a variant, in which another Scottish baronet acquired in a similar manner the best part of his property. And there is this lively account by David Hume of how Pope's and Bolingbroke's friend, the third earl, came to marry again within a twelvemonth of his first countess's death:—

"Lord Marchmont has had the most extraordinary adventure in the world. About three weeks ago he was at the play, where he espied in one of the boxes a fair virgin, whose looks, airs, and manners had such a powerful and undisguised effect upon him as was visible by every bystander. His raptures were so undisguised, his looks so expressive of passion, his inquiries so earnest that every person took notice of it. He soon was told that her name was Crompton, a linen-draper's daughter that had been bankrupt last year, and had not been able to pay above five shillings in the pound. The fair nymph herself was about sixteen or seventeen, and, being supported by some relations, appeared in every public place, and had fatigued every eye but that of his Lordship, which, being employed in the severer studies, had never till that fatal moment opened upon her charms."

The very next day he proposed to her; and her portrait by Sir Joshua justifies his precipitancy, which was justified also by the happiness of their union. By his first wife he had had three daughters, the youngest of whom married Scott of Harden; by the second he had an only and much-loved son, who predeceased him. Thus, at his own death, in 1794, the earldom of Marchmont, which was restricted to heirs male, became extinct; but the title of Lord Polwarth was claimed successfully in 1835 by his grandson, Hugh Scott of Harden. The broad lands, however, had all been willed away to the earl's grand-nephew, Sir William Purves Hume Campbell, to whose son, Sir

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Hugh Hume Campbell (1812–94), the present work is dedicated; whilst his personalty was bequeathed to Mr. George Hugh Rose, afterwards a Secretary of State, who had "shown him the devotion of a son, and who was credited by rumour with a close though unacknowledged relationship." Sir George Rose it was who edited the three valuable, if somewhat heavy, volumes of the 'Marchmont Papers.'

"Etc" in the Latin inscription on p. 11 should be *et*; and "integritatu" on p. 56 *integritate*. Henry VIII. was not king of England in 1493; and the Earl of Dumfries is more familiar as the "Marquis of Bute." The new prison and county courts at Greenlaw were erected in 1834 (not "about 1830"); and Inigo Jones was not the architect of Heriot's Hospital. It is curious to learn that Lady Stair was "commonly called Witch Meggy," but the 'Bride of Lammermoor' might well have been mentioned in the foot-note concerning her. And, lastly, we should like to have been told who was the "Lionel, Count de Dysert," who painted a portrait of Charles XII. of Sweden, now let into a panel in the saloon at Marchmont. It looks as though it should be one of the three Lionel Tollemaches who flourished between 1648 and 1770, and the first and the last of whom were Earls of Dysart; but none of the three is likely, we conceive, to have painted the portrait of the Swedish hero. That is the whole of our fault-finding. Miss Warrender has done her duty admirably by her ancestors—she is a fifth descendant of the second earl.

Yet valuable as is her work, it has not the charm and interest of her appendix—fifty pages of "Anecdotes of the Family of Marchmont," dictated in the last year of her life by Lady Anne Purves (1698–1784), and "wrote in this Connected state by Sir Alexa' Purves's particular desire, who often heard them Narrated by his Mother." To say this is small disparagement of Miss Warrender, for these "Anecdotes" are simply the most delightful document of the kind we have ever lighted on. They are just the old lady's rambling reminiscences of two or three hundred of the members and kinsfolk and connexions of the Polwarth family. There is the Lady Julian Carre, who took for her second husband the Earl of Haddington, and, he having cheated her son out of the lands of Coldstream, "threshed him heartily, and once tossed him over a Stair, where he would have paid very dear for his deceit, if the Butler had not by accident been in the way, and preserved him." There is Lady Newton with her only son, whom she "spoiled so much by her Over-fondness as made him also a Pest to Society" (what a touch of feminine malice in that "also"!). There is Grisell's husband, George Baillie of Jerviswood, who had "attended his father to the Scaffold, which gave him a Surliness in his Look, altho' he possess'd the most Humane heart." There is the daughter who

"made it her Constant Study to please her Father, and became the best Confectioner and Pastrycook, by making patiscery for him which he liked. She made a pie for him one day which was observed had no Pepper; she answered smartly, 'My Father eats no Pepper.' He said, 'Megg, continue to please your Father, and I'll make your Sisters to wipe your Shoes for you.'"

There is Mr. Robert Johnstone of Hilton, "a great Nimrod, and who had an infinite fund of Humour." There is Lady Cessnock; her

"disposition was frugal, but she loved show and Magnificence; wished that her Daughters should learn every Accomplishment, but was loathe to pay for proper Masters to instruct them; would give any price for showy silks to deck them out with, but grudged to give them proper Linens, or other necessaries; kept them at a great distance, and would not allow them to sit down in her presence, but did not keep up that Dignity which creates respect. She used to listen at their Door, and got a Slipper thrown at her head, which was said to be intended for the cat."

There are many more, but these samples must stand for the rest, with the proviso that they lose much by being thus wrenched from their setting. "Lady Margaret Bellenden" is good, but Lady Anne Purves is better.

History of the Holy Rood-tree: a Twelfth Century Version of the Cross-Legend. With 'Notes on the Orthography of the Ormulum' (with a Facsimile), and 'A Middle-English Compassio Mariæ.' By Arthur S. Napier. (Early English Text Society.)

The edition of the 'History of the Holy Rood-tree,' which occupies the greater portion of this volume, is the first instalment of a collection of the hitherto unpublished Old English homilies which Prof. Napier is preparing for the Early English Text Society. To this the editor has appended two articles on subjects connected with early Middle-English literature which have, in a somewhat less complete form, already appeared in periodicals. Although the volume is of small size, it contains several very noteworthy original contributions to knowledge, and cannot fail to add to Prof. Napier's reputation as an accurate scholar and a laborious and sagacious investigator.

The MS. from which the 'History of the Holy Rood-tree' is printed was written in the latter half of the twelfth century, and contains about eighty English homilies, thirteen of which are still unpublished, and will be included in Prof. Napier's forthcoming collection. The 'History' relates the adventures of the wood of the Cross from the time of Moses—not, as in later versions of the legend, from the time of Adam—down to the finding of the Cross by Helena. As Prof. Napier finds linguistic evidence to prove that the work is modernized from an original written early in the eleventh century, which must itself have been derived from a Latin source, the interesting conclusion follows that the first composition of the story belongs to a date very much older than that which scholars have hitherto ventured to assign for it.

Prof. Napier's exhaustive discussion of the mutual relation of the chief known forms of the cross-legend leads to some novel and apparently well-established results. It was maintained by Wilhelm Meyer that the versions contained in the 'Cursor Mundi,' in the French prose narrative by Andrius (found in a late thirteenth century MS.), and in the fourteenth century Dutch poem called 'Dboec van den Houte,' are all derived from the widely diffused Latin prose legend contained in MSS. of the thirteenth and following centuries, and first printed in full by Meyer himself. A new light has been thrown on this part of the question by the facts now first brought forward by Prof. Napier. The Rood-tree portion of the 'Cursor Mundi' is in great part a close translation (though with some additions from other sources and various abridgments and alterations) of an unpublished French poem, from which copious extracts are given in the appendix to the present volume. Further, the work of Andrius is shown to be a translation from a Latin text not greatly differing from that preserved in a twelfth century MS. at Cambridge. Prof. Napier's view is that Meyer's legend, which brings down the history of the cross-wood from Adam, and the antecedent of the Cambridge text, are two divergent elaborations of a common original. The French poem, and the Latin work represented by the 'History of the Holy Rood-tree,' he believes to be based on the proximate source of the Cambridge MS., while the Dutch poem is partly from this source and partly from others, Meyer's legend being one of them.

Although, so far as the editor has been able to discover, not showing acquaintance with any extant form of the cross-legend other than that found in the Cambridge MS., the author of the 'History' has handled his original with great freedom, not only indulging throughout in copious amplification, but introducing new incidents and personages. His extraordinary ignorance of the Bible may be seen from the fact that he imagined Moses and David to be contemporaries, and from his statement that David lived seven hundred years after his interview with Moses. Prof. Napier gives good reason for believing that the additional matter in the 'History' is due not to the English writer, but to the Latin original from which he translated. The 'History' makes the meeting of Moses and David take place "at the town that is called Robathi, where King Nebuchadnezzar was born." Prof. Napier thinks that Robathi "doubtless" originated in a transposition of Thabor, a name which occupies what may be called the corresponding position in some copies of Meyer's legend (others read Oreb). The explanation does not seem to us very plausible; but if correct it involves the conclusion that the author of the 'History' drew from some source which agreed in this particular with Meyer's legend and differed from the Cambridge text. The 'History' is also peculiar in mentioning "Quinquaginta Finicas" as one of the stations of the Israelites in their march through the desert. Prof. Napier explains this by the supposition that *finicas* had been substituted for the *palmas* of the Cambridge MS.; but as the transliteration of φοῖνιξ was not current in mediæval Latin, and does not occur in the Vulgate, it seems natural to suspect that the 'History' is partly derived from a version of the cross-legend translated from Greek.

The language of the 'History' is shown by Prof. Napier's analysis of its phonetic and grammatical features not to represent the genuine English of the twelfth century, but, like that of the Hatton Gospels and much of the homiletical literature of the period, to be mainly a rendering of the lan-

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guage of the eleventh century original into later orthography, with some new grammatical forms. As the text is accompanied by a translation, the editor has thought it unnecessary to add a glossary; but in the preface and notes he has called attention to some of the interesting features of the vocabulary. The work furnishes the earliest recorded instances of the words *hoop*, *root*, and *die* (verb). It has usually been supposed (in spite of some phonological difficulty) that the verb *to die* was a Scandinavian importation; but its occurrence in this early text (the dialect of which is clearly West Saxon) favours the supposition that it may have been native English. As the word occurs in Old Saxon and Old High German there is nothing unlikely in this, though Danish influence doubtless led to its more extensive use.

The 'Notes on the Orthography of the Ormulum' explain, with the help of a facsimile, Prof. Napier's discovery that the ingenious phonetician of the early thirteenth century used distinct signs for the "hard" and the "soft" *g*. From the manner in which the symbols are employed he draws some doubtless sound conclusions as to the etymology of certain words.

The fragment of an English 'Compassio Mariæ,' which concludes the volume, is interesting as being probably a unique specimen of the Cheshire dialect of the thirteenth century. Prof. Napier has found its original in a Latin hymn printed by Dreves in 1890. The English translation is (except for an occasional anacrusis) in the metre of the original, which is the same as in the well-known 'Stabat Mater.'

A King's Hussar: being the Military Memoirs for Twenty-five Years of a Troop-Sergeant-Major of the 14th (King's) Hussars. Collected and condensed by Herbert Compton. (Cassell & Co.)

Sergeant-Major Edwin Mole had practically no active service, his only experience of it being towards the end of the war with the Boers, in which he was never under fire. In contrast with the experiences of the Indian Mutiny by Mr. Forbes-Mitchell this book is tame. At the same time, a non-commissioned officer of intelligence who relates what he has seen and heard during even a peace career of a quarter of a century must have something to tell his readers, and the frank simplicity with which these recollections are set down is attractive. On one point we condole with him. Mr. Compton, who has edited this book, is evidently not well read in recent military history, or he would have omitted that part of chapter xviii. which is called "The Story of Majuba." The sergeant-major frankly avows that it has been "pieced together from accounts given me, not only by our men who took an active part in it, but by many of the Boers themselves, with whom I was brought in contact later on." The account of the disaster is as unlike what happened as it well could be; in fact, it is a mere fancy sketch.

Once our hero, when a sergeant, was placed under arrest for allowing a prisoner to escape, and on the way to his quarters,

"as I passed the barracks I was greeted with jeers from the men of a troop whose rooms overlooked my way. This I felt very severely, although their behaviour was not personal against myself, but the expression of the popular sentiment, 'No breaking, no making,' which meant that if non-commissioned officers were never broken, there would be no promotion."

This is not a particularly pleasant instance of the selfishness in human nature. We are happy to say that nevertheless there is much good feeling and fellowship between the men of a regiment, as is shown incidentally by the author in many passages. Probably the above manifestation was due to class antagonism, men necessarily almost always owing their punishments to the reports of the non-commissioned officers.

There is a tradition in India that the barracks on one side of the road at Meerut were once swept by cholera, while the inmates of the barracks on the other side of the road escaped. In the book before us an even more remarkable instance of what may be termed cholera zones is related:—

"Early one morning I was called to one of the troop bungalows at *reveillé*, and there saw an awful sight. During the night, out of thirty-two men in one division of the building, fifteen were seized. The rest of the troop were only separated by a partition wall, reaching but half way to the ceiling, so as to permit of the air circulating, and yet not a single man on that side of the wall had been touched."

When troop-sergeant-major of the depôt of the regiment at Canterbury, only three or four years ago, our author found the recruits young, but well behaved. Contrary to his expectations, the canteen did not thrive, "although the majority of the recruits had each four or five shillings to draw every week." An illustration of the change since Sergeant-Major Mole first joined is afforded by the following story. General Thompson, Honorary Colonel of the 14th Hussars, visiting the depôt one day, asked the sergeant-major for a suggestion for a little treat. The sergeant-major suggested a half-holiday to enable the men to visit Canterbury fair:—

"'Pooh-pooh, Sergeant-Major!' cried the old general, cutting me short. 'It is the soldiers I am speaking of—not the children.' 'Well, sir,' I answered, 'you asked me what would please the soldiers best, and I have told you.' 'What!' he cried, 'do you mean to say it is the *soldiers* who would like a half-holiday to go to the fair?' 'That's it, sir—the soldiers.' 'Dear me!' he answered, all taken back; 'in my time they'd have looked for a quart of beer each, and that was what I made sure you would ask for.' 'Well, sir,' I said, 'it's for you to give whatever you choose. But if you give the lads a quart of beer each, nine out of ten won't drink it, and the remainder will be in the guard-room for *drunk*.'"

The half-holiday was duly given, to the great delight of the recruits.

Those recruits our author divides into A, B, and C classes. A consisted of men who enlisted for love of the army and made the best soldiers. Class B was composed of men driven into the service by want. They were older than those of Class A, and many of them were dissatisfied. Class C, the least numerous, was chiefly composed of men who looked on enlisting as a trade; some, however, were army reserve men who had wished to remain with the colours, or men who, having been discharged invalided, after a bit recovered and managed to re-enlist under a false name. It may be as well to see what the author says on the subject:—

"The re-enlistment, or attempted re-enlistment of men from the reserve is, I think, one of the greatest arguments against the short service system. For by the very nature of their act, and the risk which they know it involves, these men prove their real love for a soldiering life. They are indeed, in my humble opinion, the very men who ought to be encouraged to serve on, instead of being forced to retire into inactivity before they have reached the early prime of life, and just when they have become efficient cavalry soldiers. Nor could any other employer of labour, except Government, command the services of a man in a particular profession for twelve years and then dismiss him with a prohibition from following it again."

The author is of opinion that a soldier is infinitely better off now than formerly:—

"A private Hussar in the early sixties was a clever man if he was 'on' threepence a day for the last half of each month.....but now any decently-behaved recruit can walk up to the pay-table once a week and take off three to five shillings certain.....A young fellow who has learnt a good trade, or has fair business prospects, may be wise to remain where he is..... but.....the pickers-up of promiscuous livelihoods would do well to take the Queen's shilling."

As to promotion from the ranks, he regards a commission as an off-chance, and "not always an unmixed blessing." Probably most non-commissioned officers are of this opinion. Like all true Hussars, Sergeant-Major Mole is devoted to horses, and writes sympathetically and pleasingly about them.

NEW NOVELS.

Some Every-Day Folks. By Eden Phillpotts. 3 vols. (Osgood, McIlvaine & Co.)

The quiet annals of "a miniature town on the skirt of Dartmoor" during the space of twelve months are the materials which Mr. Phillpotts has chosen for a story which may be about "every-day folks," but which is certainly not an every-day novel. His pages are full of a genial humour and shrewd but kindly observation of his fellow creatures, which recall Miss Mitford at her best amongst the village gossips. Miss Minnifie, the maiden lady who constantly disputed the temporal and spiritual supremacy of Heatherbridge with the vicar's wife and settled every one's affairs out of hand, is a delightful and vivid piece of character drawing. Her filial devotion to the "senile, toothless, hairless old gentleman" whom she looked upon as "Wisdom" personified; her lifelong flirtation with the elderly sea-dog, whose blandishments and artifices never brought him any nearer to his goal; her despotic but benevolent sway over the neighbours, rich and poor, and the gallant fights she waged with her arch-enemy, Mrs. Meadows, are all excellent reading. There are other character sketches almost as good as that of Miss Minnifie, but nobody else is quite so entertaining. Marian Deane's love story is a pretty romance against a woodland background; indeed, there is a *plein-air* atmosphere of sunshine and breezes throughout the book. The delinquencies of the ornamental curate, the tyrannical nature of the vicar's wife, and all the busy local life of a little town are full of humour and reality. Mr. Phillpotts has been tempted to overcrowd

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his canvas a little, and to turn all into grist which presented itself to his fine mill. The book is therefore rather overlong for the nature of its subject, but then it is hardly ever dull.

In Cupid's College. By Mabel Hart. 3 vols. (Hurst & Blackett.)

Miss Hart has a certain vein of romance in her, which she showed in her pastoral 'From Harvest to Haytime,' and it is even more clearly revealed in her new story. 'In Cupid's College' combines tender feeling with a sympathetic and almost subtle study of a character not over common in English fiction. There is a homely saying in some parts of the country to the effect that "every family has its luny"—its harmless boy or girl with very little brain-power, vapid of speech and eccentric in action, but gentle, affectionate, sensitive, and mostly devoid of malicious tendencies. The type is common enough, and one would not expect it to be particularly attractive either to the writer or to the reader of novels. Ethel Carre is a "luny" of this kind. She is an only child, and, indeed, the cause of her mental deficiency is explained by Miss Hart with much precision. She is congenitally soft, and bears the penalty of her father's vice. There is a compensating passion of love between Ethel and her mother; and, fortunately for her, when her mother dies she finds other friends to supply the warmth and light which alone could make such a nature even approximately happy. Miss Hart is so far psychological, by intuition and sympathy, and always through the legitimate methods of romance, that she succeeds in making us accept this character as frankly as she has drawn it—a character profound in love and devotion, yet for one brief spell of alienating antipathy brought to the very verge of madness and crime. It is a worthy creation; and, for the rest, there are plenty of commonplace sanities in these three volumes, which justify their title, and will satisfy readers to whom poor Ethel Carre may appear as "a softy" and nothing more.

In an Orchard. By Katharine S. Macquoid. 2 vols. (Bliss, Sands & Foster.)

Very pretty, but very slight, is the story of the young Norman *ingénue* who learns to know her heart only after the death of the affectionate husband who has evoked its capacities. Till the faithful Charlot is no more, Gabrielle is an innocent coquette, whose strongest passion is for fruit, and who enjoys teasing adolescent admirers to whom she gives nothing in return. "Some people are born good," she remarks when Charlot is proposing for her hand, "and they always have good ideas ready-made; they do not have to puzzle out which of their thoughts are right and which are wrong. Wrong thoughts are always the most amusing, you know." When she thinks wrongly, she prefers Pierre Sarrasin, the burly Breton, to the refined and diffident youth who becomes her husband. But when Pierre again presents himself to the young widow, right thoughts at once suggest the contrast between passion and unselfishness, and she estimates the dead and living lovers at their proper value. It is needless to say that the author is as successful as usual in the minute photography of French turns of thought and speech. Such combatants as Madame Lagrive, Gabrielle's fierce old grandmother, and Madame Crispin, the shoemaker's wife, conduct their veiled hostilities with all the courtesy of war; and that snake by the good man's hearth, Léocadie, is well contrasted with the domestic excellence of M. Marie, Charlot's father, and his almost saintly wife.

The Prophet John. By Frederick Boyle. (Chapman & Hall.)

There is plenty of incident and action in this "romance." Yet the doings of the Brotherhood, a strange body of fanatics, are a little clumsy for the nineteenth century. Certainly such an acquisitive charlatan as the burly Prophet, who takes every pains to secure the endowment of his sect, would never have allowed Sir John Upcombe to execute so crude a will. But Hugh Upcombe, the heir-at-law, like a gallant soldier, prefers to recover his heritage by means of the prescribed marriage with the Prophet's daughter rather than set the Chancery Division in motion on the subject of mortmain or otherwise. Among various expedients for the destruction of their foes the brethren rely much on certain insect and reptile poisons, prepared by a scientific brother, whose cold-blooded absorption in his experiments is the one really striking conception of character which the author has formed. For the rest, Lady Marjory, a kind-hearted but conventional old lady of fashion; Lord Goding, who points out to the scientist that "it seemed improbable to him that all mankind had gone to the devil except a few ratepayers at Torquay"; Dick, the cheery little lover of all the "finest" girls of his acquaintance; and the bovine, statuesque Mabel Thurlby, who makes up by the gallant courage she shows in defence of her friends for a certain dulness of perception and emotion in ordinary circumstances, are sufficiently differentiated. The Cornish pirates savour of the lyric stage; but the story is readable in spite of some absurdities.

Not Angels Quite. By Nathan Hosken Dole. (Gay & Bird.)

How a writer who, as Mr. Dole announces on his title-page, has translated such novels as 'Anna Karénina' and 'War and Peace,' can, with these examples before him, venture to send forth so stupid a novel as this is almost incomprehensible. The subject is of two pairs of lovers who exchange partners. It is one that might have been treated humorously, but there is not a glimpse of humour in the book, or so as to arouse sympathy for a rather unjustifiable proceeding; but the lovers reject one another in such a way that sympathy is impossible. But if the story, such as it is, were even told simply it would be more pardonable; instead of that the reader is deluged with utterly irrelevant accounts of New York social clubs, spiritualist *séances*, and mutual improvement societies, with pages of bad poetry and with uninteresting talk. We seem to have met several novels with similar characteristics from New York lately. They do not give English people a particularly flattering idea of New York life, and for their story they seem hardly worthy of an English publisher's attention.

ECCLESIASTICAL HISTORY.

History of the Christian Church. By Philip Schaff, D.D., LL.D.—*Modern Christianity: The Swiss Reformation.* 2 vols. (Edinburgh, Clark.)—These volumes—the last, we think, that Dr. Schaff lived to publish—bear witness, like all his works, to wide reading and conscientious preparation of materials. But they show rather industry than power, and one feels as one turns the pages as though enjoying the conversation of a man with an exceptionally well-stored memory rather than the sustained production of an historian who has conceived his subject as a whole. He supplies a series of monographs dealing with the different regions which afterwards came to make parts of the modern Switzerland, and these to a large extent in the form of biographies of the leading Reformers. The result is that the reader is apt to be confused by a succession of chapters overlapping in time and also in subject. For the constant intercommunication of the Reformers renders it impossible to treat each of them singly, and the same facts have to be repeated in different connexions. There are also too many repetitions of common remarks, and even of single phrases. There was no reason to mention twice Majunke's theory that Luther committed suicide (pp. 116 and 827), and the reader gets tired of hearing Gilg Tschudi called "the Swiss Herodotus," and Johannes von Müller "the Swiss Tacitus." Dr. Schaff wrote before all things for edification. He addressed, we should say, a class of theological students who looked back upon the Reformation as the headspring of their religious convictions, who counted the Reformers' cause their own, and desired to draw from the experience of the Reformers lessons which should serve them, as Protestant ministers, in their future work. There is, therefore, but little room for criticism of aims and actions, except when the question of religious toleration arises, and here Dr. Schaff unfurls bravely the standard of the nineteenth century, to the manifest disparagement of Calvin and Melanchthon. So entirely does he assume the identity of the Church system set up by the Swiss Reformers and that familiar to his readers, that they will search in vain for any regular statement of the organization, the method of church government, the form of appointing ministers, at least in German Switzerland. In dealing with the Reformation at Geneva the account of the constitution set up by Calvin is, indeed, far fuller, but this too leaves much to be desired in point of precision. This looseness is the stranger because Dr. Schaff has taken great pains in describing the civil constitution of the states with which he is concerned. There is a certain pathos in the old professor, in the fiftieth year of his career as a teacher—after forty-nine years spent in America—gathering together all the little facts and details of places and persons belonging to the country of his birth. The work was to him a labour of love as well as of patriotism, and it would be ungenerous to complain that he wrote it after his own fashion, not altogether methodically or critically, but with zeal and honest piety. One feature in the book commands our unmixed admiration, and that is the excellent and elaborate bibliographies prefixed to each chapter. They are not of course so full as the lists contained in Herr Brandstetter's encyclopædic 'Repertorium,' which appeared in 1892, but they are quite sufficient for all but specialists in Swiss history. Nor should we omit to notice the extensive extracts translated from the writings of the Reformers, especially from those of Calvin, whose life and work, as might be expected, are treated at length, and form the subject of by far the larger part of this book.

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It is hard to speak of *The Life of George Herbert of Bemerton* (Society for Promoting Christian Knowledge) without seeming to be indulging in mere panegyric; for it is a long time since a volume has come under our notice characterized by so much careful learning, so sober in tone, so graceful in execution, and exhibiting so much gentle and tender treatment of the subject in hand. Not less appreciative or painstaking than the "layman" who some forty years ago published the elaborate life of Bishop Ken, this anonymous biographer is superior in literary skill, for Mr. Anderdon could do almost anything except write good English. Herbert's new biography is, on the other hand, written in an easy and attractive style which carries the reader on from page to page. Izaak Walton's life — like every other life he wrote — was a poem that will not bear meddling with by any dry-as-dust editor of the modern type. This book is a prose supplement to Walton, and the reader of Walton's life feels that he should like to know more of "holy George Herbert," more about his boyhood, his early home, his university career, his friends and associates, and the "outer round of circumstance" which helped in the formation of so lofty a character. This volume supplies just what was needed —glimpses of Montgomery Castle, where he was born; of the home at Oxford where young John Donne first made his acquaintance in his mother's house; of Cambridge and the academic life of which Herbert was so brilliant an ornament; of Chelsea and the "glorious fellowship of living men" who resorted thither; of Little Gidding and the devout life that Nicholas Ferrar and his associates kept up there at so very high a level of endeavour and aspiration; of many another scene and personage more or less intimately associated with a hero whose biography surpasses fiction in its romantic and unique story. It is well that such a life should not be forgotten, and that young men and maidens—and not they alone—should be attracted to it by a narrative such as this, which draws a picture where all the landscape and all the adjuncts serve admirably to make us understand and love the pure and noble-minded personage whose portrait stands in the foreground. Whoever may be the writer of this life—and we do not care to ask, or to attempt to penetrate his incognito—he must be a man one would like to know, as his book is one which none can read without rising from it with a sense of having gained something by the perusal.

To the British public in general Fra Paolo is little more than a name, and consequently we were inclined to welcome *Fra Paolo Sarpi, the Greatest of the Venetians*, by the Rev. A. Robertson (Sampson Low & Co.); but unfortunately Mr. Robertson is, if we may judge by his volume, destitute of the training necessary to the successful study of history, and possesses neither the knowledge nor the temper requisite for a biographer. In spite of the author's enthusiasm for his subject his book is valueless.

SHORT STORIES.

Several of Mr. Zangwill's contemporary Ghetto characters have already become almost classical, but in *The King of Schnorrers, Grotesques and Fantasies* (Heinemann), he goes back to the Jewish community of the eighteenth century for the hero of his principal story; and he is indeed a stupendous hero. He is a Spanish Jew rejoicing in the high-sounding name of Manasseh Bueno Barzillai Azevedo da Costa, and the dictatorial self-assertion with which he plies his trade of begging in no way belies his titles; he conforms exactly to Le Sage's observation "que les Espagnols mendient en grondant d'un air orgueilleux," and achieves his objects with so much ingenuity that that author would hardly have disowned him. Of all his exploits it is difficult to decide whether his device for obtaining the best box in a theatre, his cool method of turning the tables on the Mahamad, or the stratagem whereby he got himself invited to the stingy Rabbi's table is the most magnificent; anyhow he is well named the king of beggars. After this the best story is another Jewish one called 'The Rose of the Ghetto,' which introduces us to Sugarman the Shadchan, whom we have met before; but he has never appeared to such advantage in his office of marriage-broker as in these negotiations for the marriage of Leibel and Rose Green. In these two and the other Jewish story, 'Flutterduck,' Mr. Zangwill shows the same wonderful power of giving life and humour to this strange people as in his other books about the Ghetto, whose very existence was almost unheard of before he wrote. The other "grotesques and fantasies" of which the book is made up vary in merit. For pure fun 'The Semi-Sentimental Dragon' and 'Mated by a Waiter' are excellent, while the quaint conceit of 'An Odd Life' is none the worse for the serious thought which underlies it. Some of the illustrations, such as those by Mr. Phil May, add greatly to the attraction of the book.

Of a series entitled "Stories from *Scribner*" (Sampson Low & Co.) we have before us the last three volumes, *Stories of the Sea*, *Stories of Italy*, and *Stories of the Army*, by various authors. In appearance they are charming little books, tastefully printed, prettily illustrated, and of a convenient size to put into the pocket; while the letterpress is very pleasant, comfortable sort of reading, if the epithet may be applied to stories which are never exciting or thought-awakening, and at the same time never actually dull. The stories we have liked best are 'A Charge for France,' by John Heard, jun., in the last volume, on account of a very good description of a cavalry charge; and 'Captain Black,' by Charles E. Carryl, in the first volume, a good detective story.

The Rousing of Mrs. Potter, and other Stories. By Jane Nelson. "Pseudonym Library." (Fisher Unwin.)—Several American writers have achieved considerable success by stories about utterly trivial matters; but there are others who would appear to think that this success was due to the triviality of the subject, and not, as is really the case, to the admirable manner of its treatment. The lady who calls herself Jane Nelson is apparently one of the latter class. The stories she tells are in themselves nothing extraordinary, and there is no charm of narration or power of communicating a human interest to the commonplace characters so as to relieve the monotony. The only effect of the book is to create melancholy and an idea of squalid surroundings, unalleviated by any feeling of pity or even of disgust; probably this is because dull characters are placed in out-of-the-way yet tedious circumstances, without any attempt at explanation. The best story is a little Italian tale called 'Gardi,' the only one not about America; but even this one seems unfinished and inadequately thought out.

The Little Widow, and other Episodes, English, Irish, Welsh, and Scotch. By William Tirebuck. (Osgood, McIlvaine & Co.)—Mr. Tirebuck's "episodes" are only short stories, homely bits of human nature, ranging from the serio-comic of a schoolboy's peculation and expiation to the ghastly tale of a wife who doses her drunken husband with furniture-polish, lulling him to a sleep from which there was no waking. The author shows his native and unsophisticated talent in these many-sided narratives, which are saved from banality by occasional touches of something better and stronger than talent. Indeed, it would not be surprising if many readers of 'Dorrie' and 'Sweetheart Gwen' should come to the conclusion that Mr. Tirebuck can do himself more justice in a short story than in a long one.

The Stone Dragon, and other Tragic Romances. By Murray Gilchrist. (Methuen & Co.)—We think it extremely doubtful whether this volume will appeal to even a limited circle of readers. A few there may be not to be repelled or bored by what looks very like affectation and weakness, yet seems meant for something very different. Those who have no acquaintance with, nor interest in, the revival of magic, black or white, nor in folk resembling basilisks and wearied "demon gods," with the fascination of the cockatrice—whatever fascination that may please to be—will certainly be neither amused nor edified. As for the women, if such they may be called, they are incredibly and tediously fantastic. These poor creatures of uncontrolled and sickly passions are generally robed in something "rich and strange," a rippling gown of flame-coloured silk, perhaps, adorned with yellow tongues, or a web of diaphanous silk or white satin broidered with serpents—not too securely fastened. Fowls that look like men or *vice versâ*, repulsive crones, gibbering blackamoors, may be met. There are "haunts fit only for demons," hell gardens, "monstrous shadows," "hissings of strangled snakes," "laughter like a rippling running tune that should have quickened the dead entrails of the marsh," and a number of more persons, places, and things not too delightful.

Outlines. By Florence Henniker. (Hutchinson & Co.)—Mrs. Henniker's readers look with interest for arrivals from her pen. If she generally writes in a minor key, it is usually of agreeable people and in a natural, well-balanced manner. Above all, she knows what and what manner of person she is writing about. 'Outlines,' a collection of four stories dedicated to Mr. Hardy, is no exception. As the name suggests, these stories are slight in construction. In two at least the author's mood and manner do not materially differ from those revealed in 'Sir George' and 'Foiled,' and here, as elsewhere, she is worthy of her reputation. As we said, the dominant note is scarce of cheerfulness; yet the outlook might easily have been more determinedly grey. 'A Statesman's Love-lapse' tells of a situation not entirely new; but it is treated with some freshness and, above all, with a welcome reticence. The sentiments and sensibilities of the statesman himself strike one, all things considered, as over-acute. His strength and weakness are, however, well told. 'The Major's Prodigal,' an instance of the blindness of parental affection, is done in a half-pathetic, half-humorous manner. The good old soldier's innocent amusements and occupations, his confidence in his scapegrace son, and his chivalrous reception of the child-wife who falls into his peaceful household like a bolt from the blue, are prettily and touchingly drawn. This story is, in fact, by no means the worst of the cluster. It is distinctly superior in matter and workmanship to 'Our Neighbour Mr. Gibson,' a tale of the lower middle class. Though here and there the thing is cleverly and amusingly touched, there is a hint of something slightly amateurish; possibly the ground is imperfectly known and understood and the power of divination a little inadequate. 'A Sustained Illusion' is, as regards situation and achievement, perhaps the strongest; at any rate, it is the most painful of the quartet.

GENEALOGICAL LITERATURE.

Admissions to the College of St. John the Evangelist, Cambridge.—Parts I. and II. January, 1629/30—July, 1715. (Cambridge, Deighton, Bell & Co.)—This volume consists of two parts, of which the former was printed and issued more than eleven years ago, and was duly noticed in the *Athenæum* at the time (No. 2883, January 27th, 1883). We spoke then of the exactness with which the college registers appear to have been kept, of the excellence of the edition, and of the flavour of the true antiquary

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communicated to the notes by the learned editor, Prof. Mayor, who with rare but characteristic loyalty has forborne to place his name on the title-page, and desired to give all the credit of the work to his college. In putting forth the first part anew in company with its sequel Mr. Mayor has taken the opportunity of adding thirty pages of corrections and supplementary notices, which will be welcome to students of little-known persons and places. In the second part he has had the assistance of Mr. R. F. Scott, bursar of the college, and of the Rev. P. J. F. Gantillon. To the latter of these gentlemen is due the index, which Mr. Mayor rightly describes as "admirably carried out." It has, however, one very serious fault, for which we ought perhaps to blame the printer. There are, in fact, no fewer than twelve indexes, six for each part, of persons, places, trades, &c. (both English and Latin), schools, and letters testimonial; but there is no sort of indication in the headline, except the number of the part, to inform the reader upon which index he opens, and no table of contents to tell him how many and what sort of indexes he is to expect. This is, indeed, our only quarrel with the book. It is a model of good editorship, and will be found serviceable alike by local workers and by students of university history. It is natural to turn to the indexes of "trades, &c.," in order to ascertain how far the change which made our colleges the homes of the well-to-do rather than of all ranks of society had advanced by the time at which the present volume stops, namely, the first year of George I.; and the result is to confirm our previous belief that the change belongs mainly to the subsequent period of Whig ascendency. As an indication of this, we may notice that at Wadham College, Oxford, so late as 1773 the custom of "chumming," or of two or more undergraduates sharing a set of rooms in common, was not entirely extinct. The variety of trades represented in the St. John's College list is most remarkable, but in this point there is little or no difference between the first series of thirty-five and a half years, and the second, which covers just half a century. True, in each there are many trades and occupations mentioned which are absent from the other; but this is mainly owing to irregularity of nomenclature, and it would be a refinement of criticism to distinguish the alehouse-keeper (*cervisiarius*) whose son was admitted to the college in 1697 from the innkeepers (*pandochei*) who appear repeatedly from 1634 onwards, especially since the learned editor has not invariably translated the same Latin name by the same English word. He began, for instance, by rendering *agricola* "farmer," but afterwards adopted the safer term "husbandman." We suspect that many, if not most, of the *agricolæ* whose sons went up in great numbers to St. John's were farm labourers; for "farmers" seem to be uniformly *firmarii*, and for "yeomen" no Latin equivalent could be devised, so that they appear from first to last in English. As for the local distribution of the scholars, we notice the preponderance of the north of England, though hardly any district, except perhaps the West Midlands, is ill represented. The exception is curious, considering the connexion of the college with Shrewsbury School, which in turn accounts for an unexpected number of admissions from North Wales. The notes on part ii. contain a great deal of more than local interest. Here, for instance, is Thomas Baker's account of Titus Oates, who was admitted a subsizar in 1669:—

"He was a Lyar from the beginning, he stole and cheated his Taylor of a Gown, which he denied with horrid Imprecations, and afterwards at a Communion being admonisht and advis'd by his Tutor, confesst the fact."

We conclude by a single instance of the biographical value of the book. On October 21st, 1668, appears "John Gosling, of East Molling (Malling), Kent, son of Isaac Gosling, 'mercer'; bred at Rochester under Mr. Edwards; admitted sizar.....æt. 18." This is almost certainly the famous bass singer Gostling, afterwards a gentleman of the chapel royal and minor canon of Canterbury, a man possessed of a voice of phenomenal depth, still famous by reason of an anthem which Purcell wrote for it. The 'Dictionary of National Biography' is unable to fix the date of his birth, and only conjectures that it took place "probably at Canterbury." There must, however, be a mistake in the present book when his son, the Rev. William Gostling, who was admitted pensioner in 1712 (again correcting the 'Dictionary of National Biography'), "annos agens 16," is stated to have been instituted to a living in 1786 (pt. ii. p. lxxxvi).

Testamenta Karlealensia: the Series of Wills from the Pre-Reformation Registers of the Bishops of Carlisle, 1353–1386. Edited by R. S. Ferguson for the Cumberland and Westmorland Antiquarian Society. (Kendal, Wilson.)—Antiquaries will be pleased to see in print the wills contained in the registers of the Bishops of Carlisle, which begin and end, unhappily, in the fourteenth century. Some of them are interesting, but interesting or not we are glad to know what the Cumberland and Westmoreland men in those days were like, and in their wills we have probably the most faithful delineation of them that can be found. We wish we could speak with approval of the way in which the volume is edited. Mr. Ferguson was not the transcriber; there are numerous mistakes in the Latinity; the contractions are extended or not in a careless manner; and from the way in which stops are often inserted or omitted, we scarcely think that the editor has properly understood the meaning of what he prints. The old French language is certainly puzzling at all times, but we happen to have made a transcript ourselves of the will of Sir William Dacre, which Mr. Ferguson gives, and between our copy and his there are some remarkable discrepancies. On p. 5 "die huic" should probably be *die Jovis*. On p. 9, for "ab intesto deodatis," read *abintestati decedentis*, *i.e.*, dying intestate. On p. 16, for "quos," read *quorum*. On p. 23, for "panno lansali," read *panno lanceali*. On p. 74 an archdeacon of Carlisle leaves money to be distributed "inter pauperes de patria," meaning the district in which he was born, *i.e.*, Rothbury in Northumberland. Mr. Ferguson does not understand this, and thinks that *patria* may be an error for "parochia mea." Unfortunately for this suggestion, the archdeacon's parish (that of Salkeld) is mentioned in the preceding paragraph. A few lines afterwards we have "postenet" and "chansour," instead of *poscenet* and *chaufour*. On p. 144 "parentalia," if so written, is an error for *parentela*. The word "parentalia" has a very different meaning. But we shall not dwell further on these matters. We are sorry to have our pleasure in reading this volume marred by its imperfections, some of the most serious of which are to be found in the glossary by which it is accompanied.

The Genealogist's Guide. By G. W. Marshall. (Privately printed.)—No mere reissue of Dr. Marshall's well-known "guide," this portly volume contains a new and valuable feature in a list of references to parish registers which fills nearly eighty pages. The supplement also to the pedigrees indexed bears witness to the genealogical activity of the present generation; and there is no doubt that when the editor brings out the even fuller work he promises, he will find not only in future publications, but even in some already issued, much fresh material. The pointed remarks here made as to Col. Chester's collection of extracts from parish registers, now in the College of Arms, will be read by many with surprise; but Dr. Marshall is qualified to speak on the subject. He does not seem to look with particularly favourable eyes on Mr. Gatfield's "guide"; but though arranged on different lines, it is a book that genealogists should not neglect. As for Dr. Marshall's book, it is simply indispensable.

The Frenches of Scotland. By A. D. Weld French. (Boston, Mass., privately printed.)—Mr. French continues in this treatise his notes on the name of French in all its forms, and gives a special account of the Frenches of Thorndykes. His researches are exceedingly thorough, but of no general interest. And in dealing with a name of this character it is always difficult, in early time, to tell when it is really a surname.

The Life and Times of Henry Burt of Springfield and some of his Descendants, by H. M. Burt and S. W. Burt (Springfield, Mass., C. W. Bryan Company), cannot be regarded as any great addition to genealogical literature. It seems that one Henry Burt settled in Springfield, on the banks of the Connecticut, in 1640, and his descendants (real and supposed) celebrated the event by a dinner on October 3rd, 1890, and the speeches delivered on the occasion are printed here. A large part of the volume is taken up with a sketch of life in New England in the seventeenth century and the beginning of the eighteenth, which, however interesting, is scarcely a contribution to genealogy; and scrappy memoirs of various Burts fill much of the remaining space. The most attractive thing in the volume is a memoir of Mr. Thomas Burt, M.P., by the veteran reformer Mr. G. J. Holyoake. Why it is introduced it is hard to say, as no attempt is made to connect Mr. Burt with Henry Burt of Springfield. But, however irrelevant, it is the best written portion of the book.

OUR LIBRARY TABLE.

Messrs. Sonnenschein & Co. publish *Land Systems of Australasia*, by Mr. Wm. Epps. There is little that is new in the author's account of the land systems of Australia, but the New Zealand part is full of interest, because experiments are being tried in New Zealand which are novel, and far in advance of those which have been the subject of a good deal of past attention in Australia. A policy which, although not very extreme, points in the direction of land nationalization has been attempted in New Zealand, and all who are interested in the land question ought to read the author's account of what is being done, even if it be too soon as yet to note results. There are a few misprints in the book, which is much too closely printed, and not pleasant in form.

A Sketch of the Life and Character of Sarah Acland, the wife of Sir H. Acland, edited by Dr. Isambard Brunel, the well-known engineer, and published by Messrs. Seeley & Co., is a volume of which the anonymous writer has no reason to be ashamed. It gives a pleasing idea of a woman of a serene and serious temperament who was admired by all who knew her. Her pleasant letters form one of the most interesting portions of the book.—Another memoir similar in intent, but more florid in execution, is the *Life of the Princess Borghese*, by le Chevalier Zeloni, translated by Lady Martin (Burns & Oates). The princess was a daughter of the sixteenth Earl of Shrewsbury; she was born in 1817, and died in 1840. She was evidently a good woman, but the Chevalier is so bent on praising her that he makes his readers hope she had a few faults.

Mr. Fisher Unwin sends us *Lady Perfecta*, a translation of a novel of Perez Galdos. It is a long time since we read Galdos's novel, and we are consequently unable to form an opinion of Miss Wharton's version.

The Christian Knowledge Society has sent a translation of the Bible into Portuguese. It lacks the Apocrypha, and no mention is made of whose translation it is. The same society

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sends us a version of the New Testament in the Secoana language. It is printed in much clearer type than the Portuguese Bible.

As we disagreed with Mr. Lang's condemnation of 'St. Ronan's Well,' it is all the pleasanter to find ourselves in complete accord with his praise of *Redgauntlet*, which fills the two volumes most recently issued of Mr. Nimmo's "Border Edition." The editor's introduction is unusually interesting, and our only objection to it is that Mr. Lang seems a little too much inclined to accept the statements of the so-called Counts Stuart d'Albanie. Mr. Lang's notes are also excellent, and some of the illustrations are extremely good.

Several new editions are on our table: the third of Mr. Horatio Brown's pleasant volume *Life on the Lagoons* (Rivington, Percival & Co.), to which illustrations have been added; and reprints, each in one volume, of Mrs. Needell's clever novel *Julian Karslake's Secret* (Warne & Co.), and Mr. Gissing's attractive tale *The Odd Women* (Lawrence & Bullen).

Prof. Wallace's valuable work on *The Logic of Hegel* (Oxford, Clarendon Press) reappears in two neat volumes instead of one. The prolegomena now form a volume by themselves, and have been largely rewritten, and show a maturer cast of thought than their predecessors of 1873.

The seventh volume of *Book-Prices Current* (Stock) has reached us. This useful work has now established its position, and must have saved many a collector a bad bargain. The chief feature of the past year has been the rise in price of Sir W. Scott's works, the first editions in the original boards. Mr. Slater adds:—

"At one time it seemed likely that a class of books that has only come into prominence during the past twelve months, consisting of strictly limited editions of the works of modern poets and essayists, might be able to compete to some extent with the older collectors' works, now practically unprocurable except at great expense, but this has proved not to be the case."

There is surely a misprint in the account of the sale of Mr. Dennis's library at Messrs. Sotheby's in December, 1892. Dyce's edition of Beaumont and Fletcher, in calf extra, can hardly have sold for 2*l.* 18*s.*

Burdett's Official Intelligence (Spottiswoode & Co.) is so well established in public estimation as to be above criticism. The liquidations and reconstructions and other financial troubles that marked 1893 have necessarily given Mr. Burdett much occupation, and it says much for the industry of Mr. Burdett and his assistants that the huge volume has appeared at the usual time. The special chapters include a careful one on local taxation. The numerous failures of Australian banks have led Mr. Burdett to print a synopsis of the laws affecting banks of issue in various British colonies.

L'Arte di prender Marito, by Paolo Mantegazza (Milan, Treves), is the latest work of an Italian writer who under cover of science produces annually volumes of a more or less prurient nature. The volume preceding the one we have before us for review was called 'L'Arte di prender Moglie,' and in this Mantegazza allowed his imagination full play. The present volume is more subdued, but nearly as objectionable, for a morbid unwholesome sentimentality takes the place of obscenity. The book might be designated as a mixture of Martin Tupper and Juvenal. It does not speak well for Italian popular taste that the works of this writer should find readers, but his appeal to the lower instincts of his countrymen in a large part explains the fact.

The supremacy of the Americans as inventors and manufacturers of type-writers has been contested by Mr. Maskelyne, the modern magician. He has contrived a machine which differs in many respects, and for the better, from those which are imported. The inking and spacing arrangements are alike novel and ingenious. It is unfortunate, we think, that the American tradition of charging a high price has been followed by Mr. Maskelyne. Such a type-writer as he has invented could be sold for ten guineas, and if this were done the demand for it would be so great as to compel the American manufacturers to reduce their prices, which must be enormously in excess of those which would yield a handsome profit, provided the machines were manufactured in this country.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bright's (W.) Waymarks in Church History, cr. 8vo. 7/6 cl.
Brooke's (P.) Addresses, with Introduction by Rev. J. H. Ward, 12mo. 3/6 cl.
East Syrian Daily Offices, trans. by A. J. Maclean, 8/6 cl.
Geikie's (C.) The Bible by Modern Light: Vol. 3, Samson to Solomon, illustrated, cr. 8vo. 6/ cl.
Gelasian Sacramentary (The), Liber Sacramentorum Romanæ Ecclesiæ, ed. by H. A. Wilson, 8vo. 18/ cl.
Harris's (J. R.) Four Lectures on the Western Text of the New Testament, 8vo. 8/ cl.
Hunter's (Rev. R.) The Sunday-School Teacher's Bible Manual, 8vo. 7/6 cl.
Lyttelton's (Hon. and Rev. A. T.) College and University Sermons, cr. 8vo. 6/ cl.
Parks's (L.) The Winning of the Soul, and other Sermons, cr. 8vo. 3/6 cl.
Schueeb's (Rev. L.) The Priest in the Pulpit, from the German by Rev. B. Luebbermann, cr. 8vo. 6/ net.

Fine Art and Archæology.

Birkmire's (W. H.) Skeleton Construction in Buildings, 15/
Gilbow's (G.) St. Thomas's Priory, or the Story of St. Austin's, Stafford, cr. 8vo. 5/ cl.
Heaton's (W.) Manual of Cardboard Modelling, cr. 4to. 5/6
Key to Examinations of Science and Art Department: Subject 3, Building Construction, by H. Adams, cr. 8vo. 4/
Torr's (C.) Ancient Ships, illustrated, demy 8vo. 10/6 cl.

Poetry and the Drama.

Browne (Wm.), of Tavistock, Poems of, edited by G. Goodwin, 2 vols. 12mo. 10/ net.
Hake's (T. G.) Poems, selected by A. Meynell, cr. 8vo. 5/ net.
Pinero's (A. W.) The Schoolmistress, a Farce in Three Acts, 16mo. 2/6 cl.
Theocritus, Idylls of, trans. by J. H. Hallard, square 8vo. 6/6
Whitman's (W.) Leaves of Grass, 8vo. 9/ cl.

Music.

Evans's Tonic Sol-fa Sheets, Division 2, 2/6 roller.

Philosophy.

Spinoza's (B. de) Ethic, demonstrated in Geometrical Order, trans. by White, revised by Sterling, 8vo. 7/6 cl.

History and Biography.

Acland (Sarah), A Sketch of the Life and Character of, edited by I. Brunel, cr. 8vo. 3/6 cl.
Adams's (G. B.) Civilization during the Middle Ages, 10/6 cl.
Boddoe (Thomas Lovell), Letters of, edited with Notes by E. Gosse, 12mo. 5/ net.
Borghese (Princess), Life of, by Le Chevalier Zeloni, translated by Lady Martin, cr. 8vo. 4/ cl.
Crockett's (S. R.) The Raiders, being some Passages in the Life of J. Fas, cr. 8vo. 6/ cl.

Geography and Travel.

Betham-Edwards's (M.) France of To-day, Vol. 2, cr. 8vo. 7/6
Philip's Systematic Atlas, over 250 Maps and Diagrams, by E. G. Ravenstein, 15/ net.

Philology.

Beresford-Webb's (H. S.) Primary German Translation and Exercise Book, cr. 8vo. 2/ net.
Maxwell's (Sir H.) Scottish Land Names, their Origin and Meaning, cr. 8vo. 6/ cl.
Somerville (A. A.) and Byrne's (L. S. R.) Primer of German Grammar, cr. 8vo. 2/ net.

Science.

Atkinson's (G. F.) Study of the Biology of Ferns, 8/6 net.
Klein's (F.) Lectures on Mathematics, 8vo. 6/6 net, cl.
Louis's (H.) A Handbook of Gold Milling, cr. 8vo. 10/ net, cl.
Vyvyan's (Rev. T. G.) Analytical Geometry, Part 1, 2/6 cl.
Williams's (C. T.) Aero-Therapeutics, 8vo. 6/ net.

General Literature.

Book of Classified Examination Questions for Pupil Teachers, cr. 8vo. 2/6 cl.
Brown's (E.) Pleasurable Poultry Keeping, cr. 8vo. 2/6 cl.
Crocker's (Prof. B. K.) Education of the Horse, illus. 6/6 net.
Croker's (B. M.) A Family Likeness, cr. 8vo. 2/ bds.
Delbos's (L.) Lectures Maritimes for the Use of Naval Cadets on H.M.S. Britannia, globe 8vo. 2/ net, cl.
English Prose, Selections with Critical Introductions by Various Authors, edited by H. Craik, Vol. 2, cr. 8vo. 7/6
Gaunt's (M.) Dave's Sweetheart, 2 vols. cr. 8vo. 21/ cl.
Henty's (G. A.) Dorothy's Double, 3 vols. cr. 8vo. 31/6 cl.
Higginson's (Mrs. S. J.) The Bedouin Girl, cr. 8vo. 3/6 cl.
Hill's (W.) First Stages of the Tariff Policy of the United States, 8vo. 3/6 swd.
Inglis's (J.) Oor Ain Folk, being Memories of Manse Life in the Mearns, cr. 8vo. 6/ cl.
James's (W. P.) Romantic Professions, and other Papers, cr. 8vo. 5/ net.
McCarthy's (J.) Red Diamonds, cr. 8vo. 3/6 cl.
Mitford's (B.) The King's Assegai, a Matabili Story, 3/6 cl.
Owen (J. A.) and Boulger's (Prof. G. S.) The Country Month by Month: Vol. 1, March, cr. 8vo. 2/ cl.
Pool's (M. L.) Daily, cheaper edition, cr. 8vo. 2/6 cl.
Porritt's (E.) The Englishman at Home, his Responsibilities and Privileges, cr. 8vo. 6/ cl.
Remsen's (D. S.) Primary Elections, cr. 8vo. 2/ cl.
Rives's (A.) Tanis the Sand-Digger, cr. 8vo. 7/6 cl.
Russell's (W. C.) John Holdsworth, Chief Mate, cheaper edition, cr. 8vo. 2/6 cl.
Sergeant's (A.) The Surrender of Margaret Bellarmine, a Fragment, 2 vols. cr. 8vo. 12/ cl.
Severne's (F.) In the Meshes, cr. 8vo. 6/ cl.
Sizeranne's (M. de la) The Blind as seen through Blind Eyes, translated by F. P. Lewis, cr. 8vo. 5/ net.
Stanley (F.) and Trotman's (B. H.) The "Guide" Figure Chart, 2/6 on roller.
Whitman's (W.) Complete Prose Works, 8vo. 9/ cl.
Woolson's (C. F.) Horace Chase, a Novel, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Rosny (L. de): Le Bouddhisme éclectique, 2fr. 50.
Tepe (G. B.): Institutiones Theologicæ, Vol. 1, 6fr.

Fine Art.

Havard (H.): La France artistique et monumentale, Vol. 4, 25fr.

Philosophy.

Dessoir (M.): Geschichte der neueren deutschen Psychologie, Vol. 1, 13m. 50.
Gomperz (T.): Griechische Denker, Part 2, 2m.

History and Biography.

Babeau (A.): La Province sous l'Ancien Régime, 2 vols. 12fr.
Baillieneourt (Général de): Feuillets militaires, 3fr. 50.
Ducros (L.): Diderot, 3fr. 50
Faure (Abbé): Souvenirs de la Roquette, 3fr. 50.
Michels (A. des): Les Annales impériales de l'Annam, 10fr.
Santi (G.): Federigo di Montefeltro, Cronaca, hrsg. v. H. Holtzinger, 12m.

Geography and Travel.

Laumann (H. M.): A la Côte occidentale d'Afrique, 3fr. 50.
Loomes (C.): Le Japon moderne, 4fr.

Philology.

Acta Martyrum et Sanctorum, Syriace ed. Bedjan, Vol. 4, 30fr.
Cordier (H.): Bibliotheca Sinica, Suppl., Part 2, 12fr.
Corpus Papyrorum Ægypti, Part 3, 18fr.
Fügner (F.): Lexicon Livianum, Part 6, 2m. 40.
Halévy (J.): Les deux Inscriptions Hétéennes de Zindjirli, 6fr.

General Literature.

Maloi (H.): En Famille, 2 vols. 7fr.

POST-GRADUATE STUDY AND DEGREES.

Cambridge, March 7, 1894.

The scheme lately proposed by the Council of the Senate for encouraging the residence in Cambridge of mature students of "letters or science" appears to be the outcome of a general movement. Within a few days of its publication a proposal, like though different, was issued by the Oxford Hebdomadal Council. The London University Commissioners recommend that the degree of Doctor "should be conferred only on those who have by study or research contributed to the advancement of learning or science, and who either are graduates of the University, or, being graduates of other universities approved by the Senate, have pursued a course of post-graduate study in the University of London." And the Scottish Universities Commission is understood to be considering the propriety of adopting similar measures.

The Cambridge plan is the least revolutionary. The degree of *Bachelor* of Letters or of Science is to be open to graduates of Cambridge who have taken an honours degree in Arts, and give evidence of advanced work in the shape of a substantial dissertation; and to other graduates who reside and work for a year in Cambridge, and produce results approved by a board of studies. But this Bachelor's degree will not lead to the M.A. or the Doctorate. The Master's and the Doctor's degree confer the University and the parliamentary franchise, and for this a residence of three years, or, in the case of "affiliated" students, of two years, is required. At Oxford the degrees of *Master* of Letters and of Science are proposed, and these may be attained by non-Oxford graduates after a minimum residence of two years. The course of study pursued must be approved by a special delegacy, but no examination or dissertation is expressly required. The Master of Science or Letters may by subsequent residence, but without further test, become qualified for the M.A. degree and all its privileges. In the reformed London University the foreign graduate may *per saltum* attain the degree of Doctor, after an undefined "course of post-graduate study" in London. He will thereby, for anything that appears to the contrary, acquire the same status and privileges as the London graduate who has passed the three or four examinations for the Bachelorship or Mastership.

These plans are doubtless due in the first place to the feeling that in England we have

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too little of that inter-university fraternity and hospitality which are exhibited by the great continental schools. At Cambridge graduates of Oxford and Dublin, where the "residence" conditions are analogous, can alone acquire full *ad eundem* privileges. In the universities of Scotland, though they are now governed by a common scheme of general ordinances, no provision has hitherto been made for the mutual recognition of degrees. The English universities have taken a tentative step forward by the recognition of certain affiliated universities, and at the present time a graduate of New Zealand, Adelaide, or the Cape of Good Hope may come to Cambridge as an "affiliated student." Such a student is exempted from the Previous Examination, and may take the B.A. degree with honours after six terms' residence, or enter for the first part of a tripos at the end of three terms. A university must, however, apply for affiliation, and so far no home or foreign university has applied, or is likely to do so. It would, perhaps, argue an admission of something like inferiority. The proposal that Cambridge should make the first overtures, and "recognize" universities of good standing, is a distinct advance in academic comity. It already "recognizes" British and foreign schools of medicine, at which candidates for the M.B. and M.D. degrees may pass two of the five years of medical study required for graduation; and its medical faculty has suffered no detriment from the concession. Rather it has gained in width and depth, until now its medical school is not inferior to any in the empire. The omen is good for the extension of the principle to literature, philosophy, and science.

Another cause which has doubtless been at work is the striking diminution in the number of students who remain in Cambridge after passing the first part of a tripos. In many departments the elementary courses are overcrowded with students. But the courses in the more advanced subjects, the research laboratories, the special libraries, and the working rooms of the University Library, are but thinly attended. A few candidates for fellowships at the larger colleges, four or five scholars and students holding special endowments, a dwindling number of candidates for the second part of a tripos, make up the total of the advanced students who in Germany would people the *Seminar* or the research laboratory. There are this year but 5 candidates for Part II. of the Mathematical Tripos, 15 for Part II. of the Natural Sciences Tripos (against 126 for Part I.), 12 for Part II. of the Classical Tripos, and 5 for Part II. of the Moral Sciences Tripos. Without in the slightest degree straining the resources of the University, these numbers might well be doubled. The teachers and the appliances exist; they need only to be put to fuller use. There are nine university teachers of high repute who are conversant with the advanced branches of mathematics; there are over twenty charged with the higher parts of pure and applied science; there are an equal number devoted to language and literature, to say nothing of the much larger number of college and other recognized lecturers in all of these departments. But for the branches included in the highest university examinations they have on the average less than one student apiece. It is not unnatural that they should seek to increase the inducements to post-graduate study. The M.A. degree has ceased to be a mark of higher attainments; it connotes simply the lapse of a certain time and the payment of certain fees. It is no longer a distinction. A new degree, not likely to be confounded with the old, and marked from the outset as implying a higher standard of educational attainment and capacity for sustained work, appears to be wanted, and not least by Cambridge men.

The details of this interesting scheme may require much consideration to adjust them to the existing academic mechanism, but the underlying principles are clearly based on important facts. The function of the University is not fully discharged by giving elementary instruction to undergraduates. If it is to carry its abler students to the higher levels of independent study and investigation, it must be prepared to accord them some distinctive recognition. To this end a special degree is the simplest and most familiar means. And if the University is again to become the resort of mature students from abroad, as it was in earlier times, it is expedient that their status should be recognized. If they are graduates of other universities, it is impolitic, not to say churlish, to ignore their degrees, and make the "Little-go" the only portal of admission to the academic commonwealth. There is room enough and to spare for such post-graduate workers, and if they show themselves capable of pursuing and profiting by Cambridge teaching, and produce results reflecting credit on its schools, it is fitting that they should receive a Cambridge *testamur* to that effect. The proposed degrees, devised for the purpose and therefore unambiguous, would seem the most appropriate and attractive form which this *testamur* could take.

X.

BACON AND BARTHOLOMEW ANGLICUS.

Bedford, Feb. 26, 1894.

Mr. Poole seems to misunderstand my position in this matter. I drew up a list of the eleven notes of Bacon's unknown, and suggested that Bartholomew agreed with them. I wish rather to find out who it was that Bacon meant than to identify Bartholomew with him at all hazards, but in my mind the result has not been to render the identification any the less probable. My points were:—

1. A Franciscan.—I am bound to admit that Bacon's words could mean a Dominican, but I am sure the idea would not occur to any one reading them.

2. A most famous professor at Paris.—Still, less famous than Alexander at Hales. Mr. Poole seems to think Albert is excluded because he was not a professor in 1267. This does not follow by any means, and if Bartholomew is ruled out, his seems the only possible name.

3. Not a student at any university.

4. Has written 'De Naturalibus.'—See chapters ix. to xii. of 'Op. Tert.' Mr. Poole will find the words ('Op. Tert.,' p. 42), "Ille vero, qui composuit tot et tam magna volumina de naturalibus (de quo superius locutus sum), ignorat hæc fundamenta, et ideo suum ædificium stare non potest."

5. In twenty books or so.—The most natural inference from Bacon's words (p. 30).

6. Does not know Greek, Hebrew, or Arabic.—Mr. Poole thinks this vague; at any rate, it rules out Thomas Aquinas, if not Albertus (who shows no sign of accurate knowledge of Greek), and admits Bartholomew.

7. Does not know mathematics, optics, &c.

8. Well-to-do.

9. Writings characterized by "Vanitas puerilis infinita; falsitas ineffabilis; superfluitas voluminis"; and "partes philosophiæ.....sine quibus non possunt sciri quæ vulgata sunt..... auctor istorum operum omisit."—It is interesting to learn that Mr. Poole thinks these are terms in which Bacon could speak of the writings of St. Thomas Aquinas.

10. A Master in Theology or in Philosophy.—It is difficult to form any opinion as to the subject of this professor's lectures. Of course, being a friar, his degree was in divinity; the question is what he taught. Was he the first lecturer or the first writer on philosophy in his order? I think, the first writer.

11. Alive in 1267.—Mr. Poole's chief arguments seem to be these, "The unknown is quoted in the schools like Aristotle"; "It is no mere compilor that Bacon attacks," but an exponent of principles. On the other hand, (1) it is a compiler that Bacon attacks, *e.g.* ('Op. Min.,' p. 327), "Et vero laudo eum plusquam omnes de vulgo studentium, quia homo studiosissimus est, et vidit infinita, et habuit expensum; et ideo multa potest colligere utilia in pelago auctorum infinito." (2) Bartholomew's compilation followed the popular ideal of science in his time, and even Bacon's ('Op. Min.,' p. 389): "Si igitur sciverimus omnium rerum proprietates tunc scripturam sciemus et philosophiam totam." (3) The fact of any work being a compilation would not, and did not, hinder it being quoted as an authority in the schools.

It seems to me, with all due respect, that there are only two writers in the thirteenth century who can be said to satisfy the conditions, Albert and Bartholomew, and of these two Bartholomew is the more probable.

Robert Steele.

'POLWART ON THE GREEN.'

The Homestead, Lathom, Ormskirk, Feb. 26, 1894.

From Mr. Logie Robertson's note in your issue of the 24th inst. there appears to be some uncertainty about the authorship of this fine song. In my copy of the first collected edition of "Poems. | By Allan Ramsay. | Edinburgh; | printed for the Author at the Mercu- | ry, opposite to Niddry's-Wynd, 1720," on a separate title-page (s.n.) is "Scots Songs. | viz. | Mary Scot. Polwart on the Green. | Wine and Musick. John Hay's Bonny Lassie. | O'er Bogie. | O'er the Moor to Maggy. Genty Tibby and Sonsy Nelly. | I'll never leave thee. Up in the Air," followed by the songs announced; and as they are "printed for the Author" there does not seem to be any ground for dubitation.

James Bromley.

SALES.

The Toovey sale continued through last week at Messrs. Sotheby, Wilkinson & Hodge's rooms, and was brought to a close on Wednesday last. The following prices were realized in the third to the sixth day's sale. Cervantes, Don Quixote, 4 vols., Madrid, 1780, 20*l.* 10*s.* Dallaway and Cartwright's Sussex, 1815–30, 32*l.* 10*s.* Claude le Lorraine, Liber Veritatis, 1777–1804, 21*l.* 10*s.* Clutterbuck's Hertfordshire, large paper, 1815–27, 23*l.* Dugdale's Works, 1656–1718, 23*l.* 10*s.* Dresser, History of the Birds of Europe, 8 vols., 1871–81, 44*l.* Duncumb, History of Herefordshire, 1804, 11*l.* 10*s.* Dugdale, Antiquities of Warwickshire, large paper, 1730, 30*l.* Guillim, Display of Heraldry, large paper, 1724, 16*l.* 10*s.* Horæ B. Mariæ V. ad Usum Sarum, an illuminated MS. on vellum, fifteenth century, 80*l.* La Fontaine, Contes et Nouvelles, edition of the Fermiers Généraux, 1762, 30*l.* Hodgson, History of Northumberland, large paper, 1827, 52*l.* Horæ B. Mariæ V. ad Usum Sarum, printed on vellum, A. Verard, 1503, 75*l.* Horæ Beatissimæ Virginis Mariæ ad legitimum Sarisburiensis Ecclesiæ Ritum, Paris, 1526, 19*l.* Lipscomb, History of Buckinghamshire, large paper, 4 vols., 1847, 26*l.*; another copy, on small paper, 12*l.* 10*s.* Hoare, History of Ancient and Modern Wiltshire, 8 vols., large paper, 1810–52, 81*l.* Hutchins, History of Dorsetshire, 4 vols., large paper, 1861–70, 13*l.* 10*s.*; another copy, with the coats of arms emblazoned, 29*l.* P. Nicole, Four Treatises, translated from the French by John Locke, the original MS. in Locke's autograph, 40*l.* 10*s.* Missale ad Usum Ecclesiæ Sarisburiensis, Londini, 1555, 28*l.* 10*s.* Ovide, Les Métamorphoses, 4 vols., 1767, 18*l.* 5*s.* Kit Cat Club, 1735, 19*l.* 15*s.* Missale ad Usum Insignis Ecclesiæ Sarisburiensis (two leaves in facsimile), Paris, 1555, 24*l.* 10*s.* Morant, History of Essex, large paper, 1768, 17*l.* 15*s.*; another copy, on small paper, 14*l.* 15*s.* Workes of Sir Thomas More, Knyght, 1557, 14*l.* 10*s.* Legende Totius Annitam de Tempore quam de Sanctis secundum Ordinem Sarum, Parisiis, 1518 (imperfect,

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several leaves in facsimile), 100*l*. Lancelot du Lac, French MS. on paper, with miniatures, in four volumes, fifteenth century, 410*l*.

The sale of the second part of the library of the Comte de Lignerolles (see *Athen.* No. 3459 for an account of the sale of the first part) began on Monday. The (first ?) Aldine edition of Catullus, Tibullus, and Propertius, bound for Grolier, and bearing his name and device, brought 10,000 fr. A copy of the Oraisons Funèbres of Bossuet, specially printed for Berryer, fetched 1,500 fr.

At the sale of M. Octave Uzanne's library Son Altesse la Femme, bound by Magain, and containing original drawings by Lynch, Gonzalès, &c., besides unique states of the chief engravings, brought 2,500 fr.; La Française du Siècle, with thirty water-colours of Lynch's, fetched 2,505 fr.; La Femme à Paris, bound by Mounier, and containing original drawings by Vidal and Rudnicki, brought 2,000 fr.; and a copy of *Le Livre*, 700 fr.

"THE NEW PLUTARCH."

Marlborough, March 7, 1894.

I have only just seen your notice (February 24th) of Messrs. Marcus Ward & Co.'s "Heroes of History." As you mention my name as one of the authors, allow me to say that the publishers did not ask my permission to republish my life of Sir J. Franklin in a series with a new name, and that I knew nothing whatever about it. Allow me also a word about my connexion with the "New Plutarch" series. I was asked by the editors in 1880 to write for it, and was told the payment would be 80*l*. or 100*l*. I wrote, accordingly, Sir John Franklin's life, and when I sent it to the editors it received their warm approbation. When, however, the time for payment came, I was told that the publishers were disappointed by the sale of the previous volumes of the series, and declined to pay 80*l*. or 100*l*., and they told me they were not bound in any way by the terms mentioned by the editor who had corresponded with me. To avoid trouble I accepted the small sum (15*l*.) they offered, with a twopenny royalty after 5,000 had been sold. The book was most favourably received, and as I was kindly assisted by Sir John Franklin's niece, and no other life of him, I believe, existed, it might have been fairly thought it would sell well. Nine years afterwards I saw in the *Pall Mall Gazette* a list of the most popular books in America, and of the biographies (only three, I think, in all) mentioned, one was a life of Franklin. I wrote to the *Pall Mall Gazette's* authority in America to ask if it was mine. The librarian replied that it was, that "it was most highly esteemed" there, and was in constant circulation at all the chief libraries in New York. From this I inferred that in America there must have been a considerable sale of the book. I then wrote to Messrs. Ward to ask how many copies had been sold in England, and whether they would sell back the copyright to me with the copies in stock. I have never received any answer. By the terms of the agreement they are only bound to render an account for settlement of royalty when any sum accrues; but I should be obliged to any reader of yours with more knowledge of such subjects than I have, if he would inform me (1) whether I have not a legal right to know meanwhile how many copies have been sold; (2) whether disposal of the book to an American publisher, without additional remuneration to me, would be an infringement of a royalty agreement such as that above mentioned; and (3) whether, when I have sold a book specifically for publication in a series called "The New Plutarch," the publishers have any right to publish it subsequently in a series with another name.

I may add that, for reasons not connected with the book itself, I think it probable that the sale in England was never large, and that I never blamed the editors in any way for what they deprecated as I did. A. H. Beesly.

Literary Gossip.

Mr. Rudyard Kipling intends to remain in Bermuda for a month and no longer. Thence he will return to Vermont, and it is exceedingly probable that the spring or early summer will see him in London, where he is called by private and business matters. He has occupied himself with verse lately, chiefly on naval subjects.

The volume of the 'Dictionary of National Biography' to be published on the 21st inst. reaches from Milman to More. Dr. Richard Garnett writes on Dean Milman and the poets James Montgomery and Tom Moore; Mr. J. Willis Clark on Isaac Milner, President of Queens' College, Cambridge; Mr. Leslie Stephen on Milton, Sir William Molesworth, Lady M. Wortley Montagu, and Hannah More; Prof. C. H. Herford on Laurence Minot; Mr. G. F. R. Barker on John Mitchel, the Irish Nationalist, on G. F. Mitford, first Lord Redesdale, and on Charles Montagu, first Earl of Halifax; Mr. F. Espinasse on Sir Andrew Mitchell, the diplomatist at Berlin; Major Darwin, M.P., on Sir T. Livingstone Mitchell, the Australian explorer; Mr. W. P. Courtney on the Rev. J. Mitford; Miss Elizabeth Lee on Miss Mitford; Col. Vetch, R.E., on Robert Moffat, the missionary; Miss A. M. Clerke on Abraham de Moivre and Sir Jonas Moore; Mr. C. H. Firth on George Monck, Duke of Albemarle; Sheriff Mackay on Lord Moncrieff; Mr. Warwick Wroth on Bishop Monk, the classical scholar; Dr. N. Moore on the three Alexander Monros and on Dr. John Moore, author of 'Zeluco'; Dr. J. F. Payne on the physicians James and John Monro; Mr. Richard Bagwell on General Robert Monro; Prof. J. K. Laughton on Admiral Sir W. Monson, John Montagu, fourth Earl of Sandwich, and on Charles Mordaunt, Earl of Peterborough; the Rev. William Hunt on Thomas de Montacute, fourth Earl of Salisbury, and on Earl Morcar; Mr. J. M. Rigg on Basil Montagu; Mr. Sidney Lee on Mrs. Elizabeth Montagu and on Sir Thomas More; Miss Kate Norgate on Simon de Montfort and on his sons; Mr. Joseph Knight on John Moody, the actor; Mr. Lionel Cust on Miss H. S. Montalba and on Albert Moore; the late Mr. H. Manners Chichester on General Sir John Moore; and Canon Overton on Henry More, the Platonist.

Messrs. Longman will bring out in the beginning of April the fourth and final edition of Prof. Bain's work 'The Senses and the Intellect.' The interval of time that has elapsed since the previous edition has been unusually fruitful in psychological investigation and discussion, and the author has endeavoured to take full advantage of the numerous suggestions that have been given forth to the public. He has obtained, from a competent hand, an entirely original chapter on the nervous system, and has otherwise improved the physiological parts. He has given a new turn to the handling of our most fundamental conceptions—such as space, time, the Ego—by a more thoroughgoing employment of the doctrine of hereditary transmission. He has further bestowed a copious treatment on the controverted issues respecting the classification and mutual dependence of the ultimate divisions of the mind.

We are asked to say that Mr. Andrew Lang is not, and has never been, the editor of *Longman's Magazine*. Would-be contributors should therefore forward their articles not to Mr. Lang, but to Messrs. Longman.

The Committee of the London Library has resolved to issue quarterly lists of accessions, instead of the yearly catalogues of newly purchased books which were inaugurated a great many years ago. The first of the new series of quarterly issues is just ready: it covers the period between May 1st and December 31st of last year, and contains above twelve hundred entries. An abundance of cross-references adds greatly to the utility of the publication. The list has been compiled by the new librarian, Mr. C. H. Hagberg Wright. A second issue is promised for May.

Prof. Sayce writes to a correspondent that he has found in Egypt an early Coptic version of the letter of Abgarus.

The annual dinner of the booksellers has been fixed to take place on Saturday, April 14th, at the Holborn Restaurant. The Lord Mayor has intimated his intention of being present on the occasion and taking the chair, and he is to be supported by several authors of note and many leading publishers.

An *édition de luxe* of 'The Stickit Minister' will be published this year, probably in the autumn. It will have specially drawn initial letters and head and tail pieces, and will contain illustrations by Mr. Ernest Waterlow, Mr. Joseph Pennell, and others.

A volume containing all the Rectorial addresses delivered at the University of St. Andrews during the last thirty years will be issued during March by Messrs. A. & C. Black, edited with an historical introduction by Prof. Knight. It will contain the addresses of Sir W. Stirling-Maxwell, Mr. John Stuart Mill, Mr. J. A. Froude, Lord Deas, Dean Stanley, Lord Selborne, Sir Theodore Martin, Lord Reay, Mr. A. J. Balfour, the Marquis of Dufferin, and the Marquis of Bute.

It is a relief to find that Mr. Baron Pollock gave judgment for the defendants last Saturday in the case of Martin et uxor *v.* the Trustees of the British Museum. There is, it is said, to be an appeal, but it is to be hoped the decision will be confirmed. Otherwise it would be necessary to protect the national library by further legislation, for it would be impossible to leave the Trustees a target for any action of libel an enterprising attorney or captious litigant chose to bring; and to suppose that libellous matter can be excluded from the Museum is obviously absurd.

A comprehensive history of the parish church of Leeds is in preparation. It will be brought down to the present time, and will contain biographical notices of the different vicars who have officiated within its walls.

The *Manchester Guardian*, in recording the death of Miss M. P. Cowdroy, says her death breaks a link in Manchester journalism. Her grandfather was the founder of *Cow-*

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droy's Manchester Gazette, to which the late Mr. J. E. Taylor contributed before he started the *Manchester Guardian*. The *Gazette* was carried on by Miss Cowdroy's father till his death, when it became the property of Mr. Archibald Prentice, who incorporated it with his paper, the *Manchester Times*.

Mrs. A. M. Diehl, the author of 'The Garden of Eden,' has written a new novel which Messrs. Hutchinson will soon publish in three volumes, under the title of 'A Woman's Whim.'

The death is announced of the Rev. E. W. L. Davies, author of 'Algiers in 1857' and the life of the Rev. J. Russell, the well-known sportsman.—Col. A. B. Ellis, whose death at Tenoriffe, from fever contracted during his recent expedition against the Sofas, is reported, was rather a voluminous writer. We noticed only a fortnight ago his 'Yoruba-speaking Peoples of the Slave Coast of West Africa'; and another monograph of his, on 'The Tshi-speaking Peoples of the Gold Coast,' was published in 1887. Towards the close of last year he had produced a 'History of the Gold Coast,' and he was the author of 'The Land of Fetish' (1883), 'West African Islands' (1885), and 'South African Sketches' (1887).

Song, the penny sheet of songs and ballads which has just begun to appear, is the production of the veteran Dr. W. C. Bennett.

The annual meeting of the Society of Authors will be held on Monday week. The Committee of Management report that the income of 1893 is 200*l.* in excess of that of 1892, and that that was greater than the income of 1891. A number of medical and scientific writers have joined the Society, and it is desired to recruit in other departments of literature. Mention is made of the case Macdonald *v.* the *National Review*, with which the Committee is apparently pleased, although we believe that decision has done authors more harm than good.

The Council of the British Record Society celebrated the Calends of March by passing resolutions in favour of removing parish registers to district Record Offices or to the Public Record Office in London, and of transferring non-parochial registers from Somerset House to Fetter Lane.

Mr. Lewis Morris's new volume of poems, 'Songs without Notes,' will include the Imperial Institute and the Royal Wedding odes, and will be published at Easter.

The Cambridge Antiquarian Society intends to issue as a memorial of the late Dr. Luard a series of the Proctors' Accounts and Inventories, the Grace Books, and other documents. These records form an almost unbroken series, extending from the year 1454 to the present time, and Dr. Luard was anxious to see them in type. The earlier Grace Books contain the receipts and expenses of the proctors, who then received the fees for degrees and made payments on behalf of the University. As the names of those who paid fees are set down, these receipts are a record—at that date the only one—of the degrees taken; while the disbursements throw light on the buildings, the studies, and the life of the University. The inventories made in each year by the outgoing proctors are of interest, as they contain lists of University records and articles of value, as books, plate, or jewels, either belonging to the University or deposited in the chest as security for fees and fines. An editorial committee has been formed, consisting of Mr. J. W. Clark, Mr. Jenkinson (the University librarian), Mr. S. M. Leathes, Prof. Maitland, and Mr. Mullinger. The mode of editing will be similar to that of the Rolls Series; and the first volume, extending from 1454 to 1487, will be edited by Mr. Leathes.

A Diez Festival was celebrated at Bonn on March 3rd. As the centenary of Diez's birth falls on the 15th, we are at a loss to understand why the date was anticipated.

The well-known Russian painter Verestchagin is said to have finished a novel entitled 'The War Correspondent,' the scene of which is laid in the last Turco-Russian war, at which the artist was himself present. The novel is expected to contain descriptions of the scenes of war, and it will be published simultaneously in Russian and German.

The Parliamentary Papers of the week include the Annual Report of the Railway and Canal Commission (3*d.*); Ordinance made by the Scottish Universities Commissioners with regard to Honorary Degrees (1*d.*); and Correspondence on the Subject of the Difficulties experienced in bringing the Irish Education Act, 1892 (Compulsory Education), into Operation (1*d.*).

SCIENCE

BOOKS FOR THE YOUNG.

Workers without Wage, by Edith Carrington (Griffith, Farran & Co.), is a collection of short and simple lessons on natural history, with questions and answers at the close of each. It is well suited for a Sunday-school class composed of little girls, but few boys over seven years of age would put up with the perpetual lecturing upon what the author calls "cruelty." Still, we can pardon a good deal of false sentiment for the sake of the following lesson, which cannot be too thoroughly rubbed into the present as well as the rising generation:—

"Some time ago cruel and foolish people actually took rabbits to Australia and New Zealand, that they might have the pleasure of shooting them there, for there were none in those countries before; and they [the people] have been fearfully punished since, for the rabbits multiplied so much that they destroyed the pastures and the crops, and almost made a famine in some parts by eating up every green thing. The reason of this was that in these lands none of the natural enemies exist—the rabbit not being a native—so there was nothing to act as policeman and keep their numbers thinned after they were once let loose. The New Zealanders have since been obliged to send to England for weasels, and stoats, and to pay large prices per dozen for these animals, to try if they will keep their rabbits in check."

Exactly so: and the small minority who are not fools are waiting to learn the result of the introduction of those stoats and weasels; meanwhile, how does the poultry fare? And how goes it in Jamaica, where the mongoose—introduced to destroy the rats—began by extirpating a petrel which used to afford food to some of the coloured population, and has probably made wild work with the domestic fowl by this time?

God's Birds, by John Priestman (Burns & Oates), is a description of the familiar species mentioned in the Bible. The earnest piety and good intentions of the writer are so obvious that we cannot criticize his remarks too seriously from the point of view of the ornithologist; in fact the book is a religious work, by no means unsuitable for children.

SOCIETIES.

Royal.—*Feb.* 22.—The President in the chair.—The Bakerian Lecture, 'On the Relations between the Viscosity (internal friction) of Liquids and their Chemical Nature,' by Prof. Thorpe and Mr. J. W. Rodger, was delivered.

March 1.—Dr. Perkin, V.P., in the chair.—The Secretary read the list of candidates for election into the Society.—The following papers were read: 'Preliminary Note on Bi-lateral Degeneration in the Spinal Cord of Monkeys (*Macacus sinicus*) following Uni-lateral Lesion of the Cortex Cerebri,' by Dr. E. L. Mellus,—'On the Effect of Magnetization upon the Dimensions of Wires and Rings of Annealed Iron,' by Mr. S. Bidwell,—'On the Relations of the Secular Variation of the Magnetic Declination and Inclination at London, Cape of Good Hope, St. Helena, and Ascension Island, as exhibited on the Magnetarium,' by Mr. H. Wilde,—'Terrestrial Refraction in the Western Himalayan Mountains,' by General Walker,—'Researches on the Structure, Organization, and Classification of the Fossil Reptilia, Part IX.: Section 1, On the Theroscuchia; Section 2, The Reputed Mammals from the Karroo Formation of Cape Colony: Section 3, On Diademodon,' by Prof. Seeley,—'On a Spherical Vortex,' by Prof M. J. M. Hill,—and 'On Correlation of certain External Parts of *Palæmon serratus*,' by Mr. H. Thompson.

Society of Antiquaries.—*March* 1.—Mr. A. W. Franks, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Dr. Freshfield exhibited a unique and most complete series of photographs of the walls of Constantinople, showing many features now destroyed.—An interesting collection of original carvings in ivory was also exhibited, consisting of figures and panels, &c., contributed by the President, the Rev. E. S. Dewick, and Messrs. Read, Ffoulkes, and Hope.—The following gentlemen were elected Fellows: Major-General Sir F. W. Grenfell, Lieut.-Col. Welby, Capt. Anstruther-Thomson, Revs. A. H. S. Barwell and W. F. Shaw, and Messrs. M. Rosenheim, J. J. Tylor, W. G. B. Barker, T. Boynton, F. Cundall, S. Young, W. Besant, B. Ninnis, E. T. Whyte, and F. Inderwick, Q.C.; and as an Honorary Fellow, Dr. N. Pokroffsky.

Linnean.—*Feb.* 15.—Prof. Stewart, President, in the chair.—Mr. A. Whyte was elected.—Dr. M. Masters exhibited a remarkably good specimen of *Peziza tuberosa* on root of Anemone. It is only comparatively recently that the hard lumps (sclerotia) in the soil of anemone beds have been definitely associated with the fruit of this Peziza; at one time the sclerotia were regarded as diseased masses of the root-stock. Dr. Masters also exhibited some root-galls on plum caused by *Cynips* (*Biorhiza*) *terminalis*. Mr. Cameron in his monograph on the Cynipidæ, published by the Ray Society, has noticed galls formed by this insect on the beech, pine, and vine, but not on the plum.—Mr. D. Nicholl exhibited a singular variety of the partridge (*Perdix cinerea*), which had been shot by Mr. A. Waugh near Creswell, Northumberland, in September, 1893. In colour it resembled the red grouse, having the breast and flanks suffused with large patches of dark reddish brown, and the dorsal plumage very much darker than usual.—Mr. Harting pointed out that this variety was described and figured by the late J. Hancock in his 'Catalogue of the Birds of Northumberland,' where it had been met with more than twenty years ago, and in that county he himself had also procured a specimen at Corbridge-on-Tyne, which was preserved in the collection of varieties formed by the late Mr. F. Bond.—Mr. N. Douglass exhibited a black variety of the water vole, *Arvicola amphibius*, captured at Banchory, Kincardineshire, remarking that this variety, which was at one time considered to be restricted to Scotland, had been met with in several English counties (*Zoologist*, 1892, pp. 281–293), and was well established in the fen-country of Norfolk and Cambridgeshire.—Mr. G. Brebner read a paper on the origin of the filamentous thallus of *Dermatis filiformis*, in which by the aid of the oxyhydrogen lantern he demonstrated, 1, that *D. filiformis* has a creeping basal thallus by which it adheres to the substratum; 2, that the creeping thallus is perennial, and, when epiphytic, is attached to its host by plugs of tissue which cause marked disintegration of the cells of the host; 3, that the ordinary filiform thallus owes its origin to the intercalary transverse septation of the articulations of certain branches of the creeping thallus (the group of active filaments may be endogenous or exogenous, and the order in which the rows of cells become specialized is generally centrifugal); 4, that these specialized outgrowths emerge from the creeping thallus—remaining attached to it by the basal portion—and by the subsequent growth and division of the constituent filaments give rise to the annual well-known *D. filiformis* thallus.—The

paper, which was listened to with great interest, was criticized by Dr. D. N. Scott, Mr. G. Murray, and others.—On behalf of Mr. D. J. Scourfield, a paper was communicated by Prof. Miall 'On Entomostraca and the Surface Film of Water.' Briefly summarized, the principal views advanced in this paper were the following: 1. To many Entomostraca the surface film of water is a very dangerous element in their environment. To this category belong large numbers of the Cladocera and Ostracoda. 2. To several, on the other hand, the surface film affords peculiar advantages. This class includes, so far as yet known, only a few specially modified Cladocera and Ostracoda, and some copepods, which do not, however, present any apparent structural modifications. 3. In all cases (except where some copepods possibly make use of the properties of the surface film to attach themselves to aquatic plants above the general water-level) the relation to the surface film, whether beneficial or the reverse, depends fundamentally upon the same physical principles, namely, the upward pull of the surface film when forming a capillary depression, and the possession by the animals of water-repellent shells, ridges, scales, or setæ, capable of penetrating the surface film, and producing capillary depressions.

ENTOMOLOGICAL.—*Feb.* 28.—Col. C. Swinhoe, V.P., in the chair.—Prof. A. Forel, of the University of Zurich, was elected an Honorary Fellow, to fill the vacancy caused by the death of Prof. H. A. Hagen.—Mr. J. Pratt and Mr. M. Y. Woolf were elected Fellows.—Mr. G. C. Champion called attention to a supposed new longicorn beetle, described and figured by Herr A. F. Nonfried, of Rakonitz, Bohemia, under the name of *Callipogon friedländeri*, in the *Berl. Ent. Zeitschr.*, 1892. He said that the supposed characters of the insect were due to the fact that the head had been gummed on upside down! He also exhibited an extensive collection of Coleoptera and Hemiptera-Heteroptera made by himself in the island of Corsica in May and June last.—The Rev. T. Wood exhibited a variety of *Saturnia carpini* with semi-transparent wings, bred with several examples of the type-form at Baldock, Herts; also a pale variety of *Smerinthus populi*.—Mr. R. South exhibited a variety of *Argynnis aglaia*, approaching the form known as var. *charlotta*; a variety of *Euchelia jacobeæ*, in which the crimson costal streak was continued along the outer margin almost to the inner margin, taken at Ringwood, Hants, in 1893; a variety of *Argynnis euphrosyne*, taken in Epping Forest in 1893; and a series of black and other forms of *Phigalia pedaria*, bred during the present year from a black female captured last spring.—Mr. H. Goss exhibited, for Mr. C. B. Taylor, of Jamaica, a beautifully coloured drawing of the larva of *Papilio homerus*, Fab.—Mr. F. W. Frohawk exhibited drawings showing the complete life-history of *Argynnis aglaia* and *A. adippe*, every stage being figured; also enlarged drawings of the segments of the larvæ in their first and last stages, showing the remarkable difference in structure.—Mr. G. C. Champion read a paper 'On the Tenebrionidæ collected in Australia and Tasmania by Mr. J. J. Walker during the Voyage of H.M. Ship Penguin, with Descriptions of New Genera and Species.'—Mr. J. J. Walker and Col. Swinhoe made some remarks on the paper.—Mr. Champion also read a paper entitled 'An Entomological Excursion to Corsica,' in which he described an expedition to the mountains of that island in May and June, 1893, in company with Mr. R. S. Standen, Col. Yerbury, Mr. Lemann, Mr. Raine, and others.—Mr. O. Salvin, Col. Yerbury, and Col. Swinhoe took part in the discussion which ensued.—Mr. E. Saunders communicated a paper entitled 'A List of Hemiptera-Heteroptera collected by Mr. Champion in Corsica, with a Description of One New Species,'—Mr. W. F. Kirby one entitled 'Notes on *Dorydium westwoodi*, Buchanan-White, with Observations on the Use of the Name Dorydium,'—and Mr. C. B. Taylor one entitled 'Description of the Larva and Pupa of *Papilio homerus*, Fab.'

PHILOLOGICAL.—*March* 2.—Prof. Napier, President, in the chair.—Mr. W. M. Lindsay read a paper 'On the Accentual Element in Early Latin Verse, with a New Theory of the Saturnian Metre.' The Latin accent, he showed, was one mainly of stress, as may be seen from the syncope and reduction of unaccented vowels at all periods of the language, while the Greek accent was one mainly of pitch, though by the beginning of the Christian era the stress element had begun to assert itself. In the Roman imitations of the Greek quantitative metres the Latin accent, owing to its stress character, forced itself into recognition. The reconciliation of accent and metrical ictus in the various species of metres was illustrated, especially the reconciliation of the sentence-accent in the dialogue metres of the early dramatists. The two characteristics of this early Latin poetry are alliteration and regard for accent; hence the probability that the native Latin metre, the Saturnian, was accentual as well as alliterative. The quantitative theory of the Saturnian metre breaks down when applied to the extant lines; in reality the metre is accentual, and its true scheme is:—

A type: x'x(,) x'x, xx'x | x'xx, xx'x (or | xxx'x, x'x)
e.g., dábunt málum Metélli | Naévio poétae
(or | adlocútus súmmi).

B type: x'x(,) x'x, x'xx | xx'xx, x'x (or | xx'x, x'x)
e.g., prima(s) incédit Céreris | Proserpina púer
(or | fulsae virum).

The paper concluded with a statement of Prof. Stengel's derivation of the Romance decasyllable from the Latin Saturnian.

INSTITUTION OF CIVIL ENGINEERS.—*March* 6.—Mr. J. W. Barry, V.P., in the chair.—It was announced that eleven Associate Members had been transferred to the class of Members, and twenty-nine candidates had been admitted as Students. The monthly ballot resulted in the election of two Members and thirty-five Associate Members.

SOCIETY OF ARTS.—*March* 5.—Mr. H. Stannus delivered the third lecture of his course of Cantor Lectures 'On the Decorative Treatment of Traditional Foliage.'

March 6.—Capt. V. Lovett Cameron in the chair.—A paper 'On Travels in the Basin of the Zambesi' was read before the Foreign and Colonial Section of the Society by M. Foa.

March 7.—Mr. R. B. Carter in the chair.—A paper 'On Refrigerating Apparatus' was read by Prof. C. Linde, of Munich.—A discussion followed.

ROYAL INSTITUTION.—*March* 5.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Mrs. H. Melchers, Miss H. Russell, Miss Ida Stewart, Sir A. S. Haslam, Hon. L. W. Rothschild, Dr. J. D. Grant, Dr. E. Obach, Messrs. R. H. Cardwell, J. Childs, A. T. Hollingsworth, R. T. Mallet, S. A. S. Maud, P. A. Molteno, C. E. S. Phillips, J. C. Scholey, and A. Talbot were elected Members.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*March* 6.—Mr. P. le P. Renouf, President, in the chair.—A paper was read by the Rev. C. J. Ball, 'More Glimpses of Babylonian Religion.'

MEETINGS FOR THE ENSUING WEEK.

MON. Society of Arts, 8.—'The Decorative Treatment of Artificial Foliage,' Lecture IV., Mr. H. Stannus. (Cantor Lecture.)
— Geographical, 8½.—'Montenegro and the Border Lands,' Mr. W. H. Cozens-Hardy.
— Institute of British Architects, 8.—'The Streets and Buildings Bill 1894.'
TUES. Horticultural, 1.
— Royal Institution, 3.—'Locomotion and Fixation in Plants and Animals,' Prof. C. Stewart.
— Colonial Institute, 8.
— Civil Engineers, 8.—Further Discussion on 'The Liverpool Overhead Railway' and 'The Electrical Equipment of the Liverpool Overhead Railway.'
— Architects, 8.—'Early Christian Art in England,' Canon G. F. Browne.
— Anthropological Institute, 8½.—'Two Funeral Urns from Loo Choo,' Prof. B. H. Chamberlain; 'Bows of the Ancient Assyrians and Egyptians,' Mr. C. J. Longman; 'Flint Implements of a Primitive Type from Old (pre-Glacial) Hill Gravels in Berkshire,' Mr. O. A. Shrubsole.
WED. Entomological, 8.—'Temperature Experiments in 1893 on Species of the Genus Vanessa and other Lepidoptera,' Mr. F. Merrifield; 'Classification of Hymenopterous Insects,' Mr. W. H. Patton; 'New Species of Membracidæ,' Canon Fowler.
— Society of Arts, 8.—'The Fountain Air Brush,' Mr. C. L. Burdick.
THURS. Royal Institution, 3.—'The Vedanta Philosophy,' Prof. Max Müller.
— Geographical, 8.—'The Relations of Geography to History,' Mr. H. J. Mackinder. (Educational Lecture.)
— Chemical, 8.—'The Action of Hydroxylamine on Formic Aldehyde,' Prof. Dunstan and Dr. A. Bossi.
— Linnean, 8.—'Certain Authentic Cyperaceæ of Linnæus,' Mr. C. B. Clarke; 'The Development of the Mucilage Canals of the Marattiaceæ,' Mr. G. Brebner.
— Antiquaries, 8½.—'Silver-gilt Paten of Paris Make, and an Apostle Strainer Spoon,' Mr. C. A. Markham; 'The Chapter House of Beverley Minster,' Mr. J. Bilson; 'A Clerical Strike at Beverley Minster in the Fourteenth Century,' Mr. A. F. Leach.
— Historical, 8½.—'Suffolk and the Villeins' Insurrection,' Mr. E. Powell.
— Society for the Encouragement of the Fine Arts.—Conversazione.
FRI. United Service Institution, 3.—'The Firing Line, and how to Keep it Organically Sub-divided to the Last,' Lieut.-Col. H. A. Sawyer.
— Architectural Association, 7½.—'Modern Architecture in the East End of London,' Mr. F. E. Masey; 'Old Architecture in the East End of London,' Mr. T. Moore.
— Civil Engineers, 7½.—'Coal Storage in the United States,' Messrs. S. H. Barraclough and L. S. Marks. (Students' Meeting.)
— Royal Institution, 9.—'The Scientific Work of Tyndall,' Lord Rayleigh.
SAT. Royal Institution, 3.—'Light, with Special Reference to the Optical Discoveries of Newton,' Lord Rayleigh.

Science Gossip.

THE following arrangements have been made for the meeting of the British Association, which will commence this year on August 8th at Oxford: Presidents of sections—A, Mathematics and Physical Science, Prof. A. W. Rücker; B, Chemistry, Prof. A. B. Dixon; C, Geology, Mr. L. Fletcher; D, Biology, Prof. Bayley Balfour; E, Geography, Capt. Wharton; F, Economic Science and Statistics, Prof. Bastable; G, Mechanical Science, Prof. Kennedy; H, Anthropology, Sir W. H. Flower; I, Physiology, Prof. Schafer. The evening discourses will be delivered by Mr. W. H. White and Prof. J. S. Nicholson. At the meeting of the general committee at Oxford, held for the election of officers, Sir Douglas Galton will be proposed as President of the Association for the meeting at Ipswich in 1895.

THE Hakluyt Society will celebrate in its own fashion the anniversary of the birth of Prince Henry the Navigator. We understand that the Council have made arrangements with Mr. C. Raymond Beazley, Fellow of Merton, and Mr. Edgar Prestage, of Balliol College, for a joint edition of Azurara's 'Chronicle of the Discovery of Guinea,' which is the chief authority for the life of the prince.

MESSRS. BLACKIE & SON are going to bring out a new edition of Deschanel's 'Natural Philosophy,' largely rearranged. Prof. Everett has added four entirely new chapters: one on thermodynamics, two dealing with recent investigations in electrical science, and the fourth on systems of coaxal lenses. The number of unworked examples in the optical section has been largely augmented.

PROF. A. LUPTON writes:—

"May I beg a few lines of your valuable space to refer to the criticism on my 'Elementary Treatise on the Getting of Minerals'? I have to thank your reviewer for his exceedingly kind remarks on the greater part of my book, and I hope I shall not be thought ungrateful if I reply to some of his criticisms. To one sentence I take a little exception; he refers to the 'self-laudatory' tone of the preface. I do not know to what sentence he refers; is it the appeal 'to the good-natured forbearance of the reader on account of the many shortcomings and imperfections of this little work'? For the rest, the preface, so far as it refers to myself, is merely a statement of facts such as a scientific witness would have to give on entering the witness-box, so that the court might know something as to the witness's experience. Your reviewer alleges the misuse of the term 'vertical.' I daresay he is right. I certainly do not profess grammar, but a careful study of Webster's 'Dictionary' would, I think, lead one of the ordinary public to think that the words 'perpendicular' and 'vertical' might be occasionally used by ordinary men without too strict a reference to their derivation. As a specimen of 'absolute blundering' he objects to the statement that ironstone is commonly found as a stratified rock. Of course he does not deny a fact so well known to every mining man; probably he merely objects to the (I daresay clumsy) phraseology adopted. He appears to object to gas being given, on p. 19, as a mineral not found in Great Britain. As to this I may say that gas is extensively mined by boring in the United States, but, I believe, is not so got in Great Britain. With regard to the ammonites and belemnites of the lias, he does not, of course, deny that they are exceedingly common. He objects that *Ammonites humphresianus* does not belong to the lias; I suppose he would say it belongs to the lower oolite. He corrects the word 'Ammonite'; but the word 'Humphresianus' is printed in my book on a separate line, and the word 'Ammonites' is implied. I did not think it necessary to print it as it would have made an inconveniently long line (there being three figures in the width of the page). He is very severe upon fig. 10, objecting to granite being put 'at one end at the base of all things'; but if it were put in the section at all whereabouts would he put it? He objects to the miocene as a thick division between the eocene and pliocene, at the other end of the section. I would plead as regards the thickness of the miocene that it is little more than enough to indicate its presence. The section is an attempt to show graphically the order of the various strata, and in that respect it merely substitutes the form of the longitudinal section for the vertical (and equally imaginary) section, so frequently adopted by geologists of the first rank. I have before me a vertical section prepared by Sir Andrew Ramsay, lately Director of the Geological Survey, in which he puts granite at the bottom, and the miocene between the pliocene and eocene at the other extremity. I may say that Mr. Jukes-Browne, in his 'Handbook' dated 1892, classes granite among the 'original' rocks. I suggest that as a matter of fact, in walking across Great Britain, a man would pass over the outcrops of the various formations in the order and manner somewhat roughly indicated in fig. 10, beginning with the granite of Wales or Cornwall, and passing over the Cambrian, Silurian, old red, carboniferous, Permian, new red, lias, oolite, chalk, and ending with the tertiary on the

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Eastern coast, and that there are intrusive igneous rocks both in Leicestershire and Derbyshire, as indicated in fig. 10 about the centre of the section."

We scarcely expect to convince Prof. Lupton that his preface is "self-laudatory," but a perusal fully confirms our opinion that it is so. It is one thing to enumerate one's titles to fame under compulsion in the witness-box, and quite another to do so where no compulsion exists. We still maintain that "vertical" and "perpendicular" are not convertible terms; that *iron* does not occur as a stratified rock, though *ironstone* often does; that neither "gas" nor "potassium" (concerning which Prof. Lupton is discreetly silent in his letter) can properly be described as minerals mined anywhere; that although ammonites and belemnites abound in the lias, they are not characteristic of it, though certain species of them are; that the particular species selected for illustration, being an oolitic form, is most unsuitable for its purpose, and that the name of that form is *Humphriesianus*, and not "Humphresianus." A more serious matter is the section which Prof. Lupton now asks us to regard merely as the ordinary table of formations drawn longitudinally instead of vertically. We cannot so regard it, because in his book Prof. Lupton describes it as an "ideal sketch, showing section of English strata," and emphasizes that description by lettering it as running from west to east. In such a section the granite, therefore, is placed at the base of the entire stratified series, not at all in the sense in which it occupies that position in Sir Andrew Ramsay's column. Any student would understand from Prof. Lupton's section that the granite of the west of England was older than the pre-Cambrian, and could not understand anything else. Mr. Jukes-Browne we leave to take care of himself. Prof. Lupton does not seem to know that the existence of any miocene in Britain is now denied by many geologists, and that it would be a very circuitous route indeed that would enable him to cross the beds which at one time were so called in his walk from Cornwall or Wales to the Eastern Counties. We regret that the desire to pass lightly over the weak points of a good book should have rendered our brief criticisms less intelligible to the author than they ought to have been.

FINE ARTS

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Seventh and Concluding Notice.)

Neglecting, for the present, Van Eyck and one or two other "primitives," we begin with Paolo Uccello as the earliest in date of the painters to be criticized in Gallery IV. In the *Cassone Fronts* (Nos. 157 and 165) attributed to him, which Mr. C. Butler has lent to the Academy, there is nothing of any kind which specially marks them as the works of the master. As usual, these fronts are not really pictures, but panels enriched with a congeries of incidents. Whoever painted them, we, not being bound to find out the name of the artist, gladly admit that they abound in curious matters of detail, and they are literally crowded with incidents of martial life in Italy during Uccello's time, *i.e.*, *c.* 1450. If we fail to find evidence for calling them by his name, still stronger are our doubts about the beautiful, spirited, and finely painted, nearly life-size *Portrait of a Youth* (170) being—as the Catalogue, following the distinguished owner, says it is—by that far greater artist Tommaso Guidi, commonly called Masaccio. Much injured as it has been and indifferently repaired, this head of a handsome young Italian wearing a red cap and red dress, such as the middle classes of Florence wore in the fifteenth century, seems to belong to a later hand than Masaccio's. It appears to us more likely to be by Botticelli, who was born nearly fifty years after Masaccio. To him we should be inclined to refer it, on the grounds on which the 'Portrait of a Young Man,' from the Northwick Collection, finely etched by M. L. Flameng, and No. 626 in the National Gallery, which, technically speaking, it much resembles, has now received the name of Botticelli instead of that of Masaccio.

St. Jerome (183), from the Northbrook Collection, bears the name of Antonello da Messina, and has also been ascribed to J. Van Eyck, Memlinc, and Albert Dürer. The claims of the latter three may be dismissed at once, although those of Van Eyck and Memlinc are at least plausible, while Dürer is simply out of the question. No doubt the surface has acquired by lapse of time, and perhaps by incidence of varnish, a deeper tone than when it left the easel of the painter, whoever he was. But for this circumstance the Bellinesque qualities of the picture—for instance, its extreme brightness, and those elements of it which are strongly Venetian, such as the birds flying and sitting, especially the quail and the peacock which are in the foreground—would indicate Venice as this work's birthplace. Its coloration at large as well as its local colours are decidedly Venetian. These circumstances are, of course, in favour of Antonello; and so is the fact that so long ago as 1529—that is, thirty-six years after his death—it was in the possession of Antonio Pasqualino at Venice, and thought to be by Antonello; others, however, thought it was Van Eyck's, to whom half the ancient quasi-Flemish pictures of this sort used to be attributed. Nor were there wanting those who ascribed it to Jacopo de Barbari. Nowadays, when we know next to nothing of the painted work of the last-named artist, such an idea would be a mere guess. At the beginning of the sixteenth century his work may have been better known. There is a curious note about the picture in Dr. Waagen's 'Art and Artists in England,' 1838, iii. 43. Through a sort of framework of stone we look under a Gothic arch into a room which is paved in a geometrical pattern with variously coloured marbles and vaulted with stone. The wall facing us is pierced above by three Gothic windows; below on our left a square window affords a view of a brilliant sunlit landscape, a river, a boat containing two rowers, and a flower garden, where a finely-clad lady in black is walking with a white dog at her side; on the other side of the water is a man in a red dress, while in the mid-distance roads lead across some fields to a castle and a walled-in church, and further off lies a second enclosed garden. The prospect extends to where two horsemen are riding side by side, and is closed by lofty hills. The painting of this minute landscape is of the most amazing brilliance, finish, and delicacy; no illumination in miniature ever excelled it, while the representation of daylight without the vaulted chamber and reflected from the shining floor within is supremely true. On our right of the room an open archway reveals a sort of vaulted cloister divided into two alleys by a range of slender columns, and between their shafts the splendid view without is again seen through an open window. In the nearer aisle St. Jerome's lion is walking towards us. On the window-sills are several small birds, while more birds are flying in the sunny air outside. They are all designed with spirit and exquisitely touched. Still more delicately painted is the most important personage of the picture, St. Jerome, seated before a desk, and wearing his red mantle, skull cap, and white rochet; his cardinal's hat lies upon a wooden coffer near his chair, which is raised upon a movable dais or platform of brown wood, while behind him rises a sort of *dressoir* of two shelves, where are books, a bottle, probably for ink, a basket, and other articles, one of which looks like a pounce box. A second *dressoir*, holding books, &c., faces the saint. On his desk lies a manuscript volume, a leaf of which he is about to turn over, while his grave expression indicates the seriousness of his thoughts. On the nearer edge of the platform are a dozing cat, an earthenware pot filled with pinks, and another pot where a miniature orange tree is growing. All these details, as well as the painted frame of stone, are on a panel measuring 18in. by 14in. The verisimilitude of every part of the picture is marvellously fine and solid; the imitation of the textures, colours, and light and shade of every stone, woven fabric, or piece of wood is so faithful and searching that it seems as if the human eye and touch could no further go. All the while the picture is broad, massive, and luminous as a Titian, and there is not the least lack of harmony in its vigorous colours and tones. Apart from the mention of Pasqualino in the sixteenth century we know nothing of the history of this extraordinary piece until, as an Albert Dürer, it was in the possession of Sir Thomas Baring at Stratton. At the sale of that collector in June, 1848, it was purchased for 139*l.* 13*s.*; and the late Mr. Baring bought it again in June, 1849, for 162*l.* 15*s.* It was called a Van Eyck at the British Institution in 1845 (No. 66); and at the Academy in 1871 it was again attributed to Van Eyck, and called 'A Philosopher in his Study.' Wonder as it is, no visitor to Gallery IV. now takes the trouble to look at it. What may be called the subject, or incident, of this painting is probably St. Jerome in a lecture hall, where he is preparing to address an audience of students. The apartment is manifestly not a "study," or scriptorium of a monastery, but a place accessible for public purposes to any number of persons, who might be addressed from the raised platform.

Giovanni Bellini has the credit of having painted the *Virgin and Child* (142), but it is impossible for us to ascribe to him or to any of his school this fine picture. The noble face of the mother is of a highly sensitive type; indeed, the tremulous lips and the anxious eyes with which she regards the Infant Christ are particularly touching. The picture is intact, or nearly so. No. 143, *Virgin and Child, with Saints and Angels*, has better claims to bear Bellini's name, but it seems to us much more like a Cima, being too weak and nerveless for Bellini, and yet more elegant than his work. The signature goes for nothing. The design is a replica of the middle of a picture in the sacristy of the church of the Redeemer at Venice, traditionally assigned to Bellini, and certainly more like his work than that before us, which is, in fact, hardly good enough for Cima, though we have nothing more plausible to propose. We do not believe for a moment that Catena painted it, as a well-known *dilettante* has declared. Messrs. Crowe and Cavalcaselle suggest Boscolo as the artist of the Venetian original. The prodigious finish of *St. Jerome* (145) (which is lent by a collector who will not allow his name to be published in the Catalogue, or in that of the New Gallery), its brightness, hardness, and glowing illumination, and a certain thinness in the workmanship, go far, but not quite far enough, to justify its ascription to Giovanni Bellini. It is not, however, difficult to believe that so various a master had to do with it, and, obviously enough, it possesses several of his technical qualities, among them an extremely quaint design, very brown half-tones, laborious drawing, a thin impasto, and much ruddiness in the carnations of the half-naked saint, who sits at the entrance of his cave in a limestone cliff. By Mantegna, or possibly, but not probably, by another hand, Mr. Butler's *Virgin and Child* (148), a curious and passionate design, is extraordinarily highly finished, and somewhat heavily touched in Mantegna's way, opaque in its tints, harsh in its definitions

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and laboured in its details, which are rather Venetian than like Mantegna's work. The coloration, too, and local colours are very like those of a Venetian painter. On the other hand, Mantegna's quaintness, some of his statue-like stiffness, and defective draughtsmanship are perceptible in the picture.

No doubt by Cima, barring some unlucky repaintings, is the full-length and nearly life-size single figure (150) of *The Saviour* (of which there is another version at Dresden, No. 215, there falsely signed "Giovanni Bellini") which Mr. Butler has lent, not for the first time, if our memory can be trusted. Christ is an impressive figure, with His right hand raised in the attitude of benediction, and holding in the other hand the book of the new Dispensation, while at His side appears the emblematic fig-tree. The statuesque dignity and suavity of this design are enhanced by the large and simple style, and especially by the massive breadth and simplicity of the ample red robe which extends from head to foot, and possesses many of the qualities of the purer class of antique draperies. The background is a landscape, the New Jerusalem being introduced on a hill in the mid-distance, and the Faithful, represented as sheep in a meadow, are placed nearer the foreground. The coloration and illumination, vivid as they are, are distinctly Venetian, and the face would be finer but for the darkening, due, we think, to a bad restoration of the shadows there and the harshness of their edges as opposed to the lighter parts of the flesh. We are not prepared to deny that this may be a fine old copy of a Cima. The *Virgin and Child*, Lord Northbrook's contribution, No. 153, bears the name of Crivelli, on a label at the foot of the design, as he was wont to put it, and, although there is something of Mantegna's cramped attitudes in both the figures, it possesses Crivelli's more charming qualities. The Virgin is dainty, but rather affected. The Oriental patterns of the embroideries on her robe of deep blue, which is so neatly fitted to her shape, are delightful, and the painting of the garlands of fruit in the background is marvellous. The cardellino in Christ's hand is characteristic of pictures of this class and time; the lean and rather stiff fingers of the Virgin point to this being a work of Crivelli's youth. The house-fly crawling on the top of the balustrade in front of the picture is an illustration of what human patience and exquisite care and skill can achieve. See Messrs. Crowe and Cavalcaselle's 'North Italy,' i. 92. Dr. Waagen noticed the inferior execution and want of expression in the face of Christ—defects which confirm our suspicion that this is a youthful piece, much influenced by Mantegna. It was No. 235 in the Academy of 1870, and was bought for the Baring Collection in 1852 for 157*l.* 10*s.* at the sale of Mr. Jones, of Clytha.

We turn with pleasure to Mr. L. Mond's *Mother and Child* (110), which, pretty and voluptuous as its coloration is, and animated as is the action of the boy whom the fair matron is suckling in so natural a manner, can hardly be admitted to be a Titian. The accomplished, broad, and masterly *Flute-Player* (117), by Savoldo, which charms the visitor by the suffusion, softness, and delicacy of the painting of the gentle face, might easily be mistaken for a work of the generation following Savoldo's, when the works of Bellini had almost become antiquities and Raphael was mature. The Brescian master is less honoured in this country than his merits deserve, and those merits were so great and his style was so masculine that we should have little difficulty in ascribing to him the grave, vigorous, and learned, but heavily, if not unskilfully repainted *Portrait of a Senator* (115), a half-length, life-size figure of an elderly man in black and white robes, with a black baretta on his head, and holding some papers in his right hand, about which he seems to be going to speak. This fine portrait was No. 87 here in 1871, and then bore the title of 'Lorenzo Pucci,' Cardinal di San Quattro, under which name it had, without complete authority, long been known. It was then, as now, attributed to Raphael, an attribution few modern critics venture to support. It is Passavant's No. 296 (see 'Raphaël d'Urbin,' Paris, 1860, ii. 358), and by him relegated to a category of doubtful pictures ascribed to Raphael. No one has challenged the doubts of the great critic, and few who see it here will hesitate to say that, unless a fine work of Raphael's lie under the late repaints, it is none of his. When it is first mentioned it was in the Casali Palace at Bologna, and subsequently it belonged to M. Rossi of that city, who sent it to England, where it was bought by the late Sir R. Gordon, and after his death in 1857 became the property of the present Duke of Abercorn. An unquestionable Del Piombo is the grandiose *Holy Family* (113) from the Northbrook Gallery, which was No. 7 at the British Institution, 1816, and No. 63 in the same place, 1840; No. 161 at Manchester in 1857; and No. 130 at the Academy in 1870. It was bought in 1808 by Le Brun, the French dealer, from the Cambiaso Palace at Genoa, and in 1810 it was exhibited by him in Paris, and afterwards sent to London, where, in or about 1811, it was bought by Sir T. Baring, who in 1843 sold it (?) to Mr. Coningham; we next hear of it as purchased in 1849 for 1,890*l.* by Lord Northbrook. The critics have united in admiring this noble piece, where the ornate style of Michael Angelo and Venetian coloration are combined with a massive and powerful chiaroscuro to which neither Buonarotti himself nor any of the followers of Bellini except Titian had attained at the time it was painted, which, as Waagen remarks, must have been about 1518, when 'The Raising of Lazarus' was executed. It is of the same stamp as the 'Lazarus,' and, in its limited way, quite equal to it. The "leaden shade" (or greenish-bronze colour of the shadows) which the authors of 'Painting in Italy' noticed is, we are persuaded, due to changes in the pigments employed, or to the ground painting "coming through" the surface colours. The green curtain Sebastiano affected for his backgrounds, the stately contours of the figures, the slight tendency to exaggeration in their attitudes, the magnificent morbidezza of the nude parts, and the noble face of the Virgin are all characteristic of Del Piombo's art at its finest. The figure of the donor, a rather mean-looking civilian, is, of course, a portrait, and the picture is in fine preservation. Sebastiano's taste for life-size and half-length figures is traceable here, as in his excellent work at Alnwick, which we described in "The Private Collections of England," as well as in various pictures of his in continental galleries.

A very different sort of art, less intellectual and stately in its motives, appears when we turn to the so-called Bonifazio Veronese's *Chariot of Day* (106), a school picture of no great account. Paris Bordone is usually a welcome painter, but *Christ among the Doctors* (114) does not interest us deeply, although it bears his name, perhaps rightly. It is weak, loosely composed, and pedantic; and yet the presentation of the subject is dramatic, while the design, though improbable, is clever. The boy Christ is a pretty figure, but the decline of art betrays itself in the trivialities of the work and its poverty as a whole. Paolo Veronese's name may reasonably be given to the sparkling and richly coloured, but somewhat artificial *Flight of Europa* (105), although it would not be very unjust to ascribe it to a rather weak member of his school. Whoever be its author, it is a capital illustration of the handiwork (we prefer this term to "art") of that "bottega" which turned out so much sumptuous decoration of this kind. Learned botanists persist in gravely writing to us to demonstrate that the jonquils are not only anachronisms, but impossible in the season indicated by the darkening autumnal foliage. The coloration is lovely; the carnations and morbidezza of the ladies are charming; the sky is of a delightful azure, relieved with golden-tinted clouds. When there is so much that is beautiful and suitable to the subject, what does it matter if the design of the figures is childish and the botany all wrong? It is of more consequence that the picture, though still harmonious and homogeneous, has darkened a good deal.

A finer and more sincere kind of art is represented by the *Portrait of a Lady* (108), a noble specimen of Bronzino, and in complete preservation, while its draughtsmanship and the modelling of the face and hands are of Bronzino's best. It was No. 67 in the Academy of 1880.

Parmigiano is well represented by Mr. C. Morrison's *Holy Family* (116), in which the Virgin is seated under a tree, holding the Infant by His arm, while He is supported by St. Catherine, and turns towards St. John, who stands on our left with his hands clasped. The female figure in the clouds is doubtless intended for that of the Virgin after her assumption. Double appearances of this sort are not uncommon in Italian art of every epoch. An admirable example of Parmigiano's taste when treating this theme as a *genre* subject, the picture is characteristic of the motives prevalent in the art of Middle Italy during the second quarter of the sixteenth century, which, with all their prettiness and suavity when in cultured hands, were sure to degenerate when emotional designers like the Procaccini and their scholars and like the Caracci or Guercino came into vogue. In pictures such as this and Nos. 105 and 112, the majesty of design discoverable in the Sebastiano, No. 113, and the Cima, No. 150, has disappeared, and sacred art become a simple matter of cultivation, and, at the best, good taste. Yet the landscape is charmingly poetical; the blue hills and far-stretching plains are distinctly instances of deep feeling for noble scenery. In fact, No. 116 is a noteworthy and comparatively early example of this rare and noble quality. There is overmuch sweetness in the really beautiful *Adoration of the Shepherds* (119), by Ludovico Caracci, a cabinet picture on copper which Lord Northbrook has lent, and which reminds us of the 'Notte' of Correggio in the most striking manner, while, with the most skilful technique, it exhibits eclecticism in its most graceful stage. The luminous figure of the Infant Christ is directly borrowed from Correggio, and so are some of the local colours of the dresses. Even the sentiment (which is truly charming) of the landscape is partially due to him, although in some respects it stands alone as a striking instance of the not fully recognized genius of the Caracci, especially Ludovico, for employing landscape as a vehicle for pathetic expression. In this respect it would be hard to say how much Elzheimer and Claude owed to Ludovico. Apart from these fine elements it must nevertheless be owned by all who look at this beautiful piece of eclecticism that its charms are allied to those of art in "Annuals" and "Keepsakes." It was No. 54, and was called 'The Nativity,' at the British Institution in 1816, and it has not been exhibited since. Far more masculine, heavily and rather crudely painted, and not without that underlying strain of vulgarity we associate with the Bassano family, is Mr. Morrison's *Adoration of the Shepherds* (111), by Leandro Bassano, one of the latest of Titian's followers. It is an exceptionally careful, solid, and luminous effort, and some points in it have led critics to conjecture that it is a later copy of a work by one of the best of the Bassanos. However this may be, it is infinitely to be preferred to pictures of the next century.

Mr. Morrison's Claude, No. 109, finely represents a master we always reckon with the

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Italians. It depicts the story of *Europa* in a vein astonishingly different from that of Veronese in No. 105. No one who looks at this and similar Claudes can for a moment doubt that Keats read the antique legends in Claude's mood. 'The Enchanted Castle,' which was here a few years ago, he had seen at the British Institution in 1818, and that gallery, much frequented by his friends—Haydon, for instance, Hazlitt, and Lamb—had from its opening in 1813 till 1819, two years before his death, exhibited fourteen very fine Claudes. The sweet romantic landscape before us is quite in Keats's vein. The sky could not be finer, and the effect of warm and silvery daylight is delightful and harmonious. The picture was painted in 1658 for M. Courtois, is Smith's No. 144, and, he tells us, resembles in its subject and some general features the Queen's 'Rape of Europa' (Smith 136, and R.A. 1876, No. 88), a picture which Vivares engraved (Smith 111), and his No. 206, a drawing by Claude engraved by Earlom (vol. iii. of the 'Liber Veritatis'). Lady Dilke's 'Claude Lorrain,' Paris, 1884, mentions No. 144 of the original drawings in the 'Liber Veritatis' as referring to this picture. The drawing fairly represents the design. The 'Europa' now before us was brought to England in 1831 by M. Laneuville, who sold it for 600*l.*, and it was No. 128 at the Academy in 1879. Dr. Waagen rightly wrote of it: "This exquisite specimen is in the most perfect state of preservation. The outline of the land is that seen from the neighbourhood of Terracina, with Circe's Promontory in the distance." Lovers of Claude will remember that in 1658 the master painted for the Prince Chigi the 'Sinon before Priam,' now No. 6 in the National Gallery, which, whether owing to the varnish or the badness of the air in the Gallery, is much less limpid, silvery, cool, and pure than it used to be, and is at the present time far less precious in these respects than this 'Europa.'

The interesting views of Dresden (Nos. 107 and 122) by B. Bellotto, bright, solid, and hard, are the last of the Italian pictures we have to mention, and we may end by speaking of a few others which we have omitted to notice earlier. The first is the exquisitely finished *Virgin and Child* (180) attributed to J. Van Eyck, which Lorth Northbrook bought from M. Nieuwenhuys in 1857, and lent to the Academy in 1872 as No. 234. We are not quite convinced that Van Eyck painted this thoroughly good picture, although most of the best authorities admit its claims. It appears to us somewhat over soft and delicate for the strong hand of that master, and its shadows seem to be blacker than his generally were. Apart from this it is a capital example of a fine school, excellent in feeling and taste, exquisite in its finish and preservation, and wonderfully drawn and modelled. To the "Netherlands School" Lord Northbrook ascribes his Mabuse-like *Virgin and Child* (172), which Waagen called a Mabuse; it is a group full of colour and tone, and distinguished by exceptional softness and finish. It was here in 1872, No. 229. To Mabuse is rightly awarded the same generous owner's *Virgin and Child Enthroned* (179), which is a marvel of finish, while the way in which the Child embraces His mother, and her manner of holding and looking down at Him, are most tender. It is, Mr. Weale says, a replica of a picture given in 1558 by the magistrates of Louvain to Philip II., and preserved in the Escurial. It demands, like the last, the most attentive study. Among other noteworthy pictures in Gallery IV. are *Tobit and the Angel* (156), by Filippino; Melozzo da Forli's curious and unbeautiful *Federigo and Guidobaldi, first Dukes of Urbino* (161), from Windsor; and the extravagant, yet powerful and original, *Call of St. Matthew* (184), which was here in 1872 as No. 239, and formerly was attributed, reasonably enough, to Quentin Matsys, but is now identified by help of a signed picture at Antwerp as by Jan Van Hemessen.

On concluding our review it only remains for us to thank the generous owners who have furnished these galleries with so many interesting works, as well as the Academicians who were mostly concerned in getting them together.

THE LATEST ACQUISITION OF THE GHIZEH MUSEUM.

The latest important acquisition of the Ghizeh Museum is, from an artistic point of view, one of the most valuable objects yet discovered in the Nile Valley. It consists of an ebony door, and part of another, found by M. Naville at Dayr-el-Bahari. On one side are represented, in low relief, bands of Tats and symbolical knots, and beneath a dado of simple geometrical pattern. The reverse contains two registers of sculpture, in low relief, of Thothmes II. worshiping Ammon Ra, with a dado below. Remarkable historical interest pertains to these bas-reliefs, as the figure of Ammon Ra is erased throughout, and, from the reckless hacking, by the hands of a most violent iconoclast. The first, and probably correct, explanation of the mutilation which arises in the mind is that it was perpetrated by Khuenaten when he endeavoured to suppress the worship of Ammon. The destruction could scarcely have been the work of early Arab invaders, since they would not have allowed the figure of the king to remain, and it is improbable that the first Christians would have wreaked their vengeance on the god alone, leaving pagan symbols to remain. Besides the above subjects there are bands of hieroglyphic inscriptions, bearing the cartouche of Thothmes II.

Regarded from a technical point of view, the execution is a marvel of wood-carving, and the exquisite rendering of the low relief is a triumph that perhaps only a sculptor can adequately appreciate. One naturally recalls the more celebrated examples of doors on which the skill of the artist has been lavished: in metal, the Assyrian gates in the British Museum, the doors of Monreale, of Amalfi, and other Byzantine work; in wood, the work of the Italian Renaissance, like the doors in the Palace at Urbino; and we think that for noble purity of style the general voice would award the palm to this eighteenth dynasty Egyptian wood-carving. The question arises, Were the doors (they were folding) originally seen as ebony, or were they plated with metal, gold or silver? A careful examination of the surface shows it to be covered with plugged holes, that attach the panels to cross-bars inside the framework, also ebony. But these, or some of them, might have been used to attach the metal to the surface. Again, one may be allowed to doubt whether the tops of the pegs would have been allowed to appear if the wood was to remain bare. Another weighty reason in favour of silver or gold will be found in the scheme of coloration of the temple of Dayr-el-Bahari, which still remains visible in parts. It is exceedingly bright and light in key, and the black ebony, although splendid in itself, and when seen in the chamber of a museum, would scarcely have harmonized with the general polychromatic effect. Dr. Brugsch supposes the doors belonged to a tabernacle of the temple; the height of one is about 6 ft. by 4 ft., the other is only represented by a panel.

Considering that the fund for the exploration of Dayr-el-Bahari is subscribed in England (the subscribers, therefore, having presented this matchless work of art to the museum), it would be only a graceful act of the direction to present a plaster cast of the door to South Kensington Museum. We beg to suggest Kensington because its special instructive value is to art students; and there also it would not be likely to be covered with oil paint, as the casts at the British Museum. It would, of course, be no offence to taste to stain the plaster the colour of the original. M. Naville is to be congratulated on bringing to light a work of art which, if it will not rival the popularity of the Sheikh-el-beled, will be equally valued by the artist and connoisseur.

Fine-Art Gossip.

As the scaffolding which impedes the view from the ground level of Mr. W. B. Richmond's mosaics in the vault of St. Paul's is not yet removed, and we some months ago described them at length as they appeared from the scaffold, we must postpone for the present further comments on these important and, so far as we yet know, beautiful and appropriate decorations. Our readers are already in possession of their iconography.

An exhibition of works of art is to be opened at Salford on the 16th of April, towards which numerous contributions have been promised from Manchester, Liverpool, Leeds, and other important towns.

Referring to our having wished him "many happy returns" of his birthday, Mr. Watts writes:—

"I am, I am sorry to say, seventy-seven [not seventy-six]. I should like to have this put right, for I wish to prove that 'it is never too late to mend,' and that at an advanced age one may go on trying to improve. This I hope my work this year will establish."

An interesting discovery has been made at Wells in the burying-ground east of the cloister and south of the cathedral church. The "chapel of Our Lady beside the cloister," rebuilt by Bishops Stillington and King during the second half of the fifteenth century, stood here until its destruction in 1550, and the greater part of its west end remains against the cloister wall. It has been supposed until now, from former investigations, to have been a rectangular chapel of three bays, but recent researches have shown beyond doubt that this was but the nave or ante-chapel of a large cruciform building about 120 ft. long, with large octagonal turrets at each end of the transept. From fragments of the bosses that were found during the earlier excavations, its fan vault must have been of very remarkable character, and one of the finest of its kind. Beneath the foundations of the later chapel have been found those of another of much earlier date, but built at a totally different angle. Part of the tiled flooring of this remains in place. The investigations are not yet completed, and several interesting points have still to be cleared up.

We offer as a suggestion to the very painstaking compilers of the catalogue of works which may be contributed to the Academy exhibition of next winter, that one sequence of numbers should be used for the entire collection instead of two, as this year, or, as before, three sequences. The simpler plan would save trouble, and prevent mistakes and confusion.

Among the artistic events of April next will be the opening, in the Gallery of the Fine-Art Society, of collections of drawings—by Mr. F. Goodall, of views in Egypt, and by Mrs. Allingham, of views in England, chiefly in the Home Counties.

Mr. Armitage confirms the report that he has joined "the noble army of Retired Academicians." He does so partly on account of the long and serious illness of Mrs. Armitage and partly because he is in his seventy-seventh year. The favourite pupil of Delaroche, selected by that master to help him in painting the "Hémicycle" at the Beaux-Arts, Paris, Mr. Armitage, who was born in London in May, 1817, began to exhibit at the Academy in 1840, and consequently needs no apology for quitting the active ranks of his profession. Since 1848, when he contributed to the Academy 'Henry VIII. and Katherine Parr' and 'Trafalgar' (the death of Nelson), Mr. Armitage has been an almost con

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stant contributor. He has not exhibited elsewhere in London, except at Westminster Hall, where in 1843 he won one of the three first prizes of 300*l.* each with a cartoon of 'Cæsar's First Invasion of Britain,' the other two falling to Mr. G. F. Watts and the late Mr. C. W. Cope. Of the ten winners of prizes on this occasion Mr. Armitage, Mr. Watts, and Mr. J. C. Horsley survive. Ten additional prizes were awarded to as many painters, of whom only Messrs. F. R. Pickersgill and W. Cave Thomas have not joined the majority. To the second contest in Westminster Hall, that of 1844, Mr. Armitage contributed a cartoon, an encaustic painting, and two frescoes, but won no prize. In 1845, in the third competition, he obtained a premium of 200*l.* with a cartoon of 'The Spirit of Religion,' a sketch of the same in colours, and a portion of it painted in fresco. The other winners of 200*l.* premiums were Mr. (now Sir) J. Noel Paton and Mr. John Tenniel, who has since then covered himself with glory in association with Mr. Punch. In 1847 Mr. Armitage obtained yet another prize, being 500*l.*, with an oil picture of 'The Battle of Meeanee,' as did also Messrs. Watts and F. R. Pickersgill. For many years after this the painter's career was one of uninterrupted distinction; he produced frescoes at Westminster Palace, St. John's Church, Duncan Terrace, Islington, and University Hall, Gordon Square, and, in oil, he painted 'The Burial of a Martyr,' 'Abolibah,' 'The Mother of Moses,' 'Ahab and Jezebel,' and 'St. John leading home the Virgin.' In 1867 he was elected an A.R.A. and an R.A. in 1872.

The Municipal Art Society of New York invites artists, without distinction of age or sex, to compete for the decoration of the Court Room of Oyer and Terminer in the city of New York. A jury of fifteen members—including, among those who are known on this side of the Atlantic, Messrs. R. M. Hunt, L. C. Tiffany, H. G. Marquand, and F. D. Millet—will judge the works sent in, and decide on the amount to be awarded to each successful candidate. Five thousand dollars are devoted to the decorations, which are to comprise historical or allegorical compositions, or both, in three panels, while the rest of the walls may be decorated in flat tints, figures, or ornaments, at the discretion of the artists. Sketches must be sent to Mr. E. H. Bell, 215, West Fifty-seventh Street, New York, on or before the 15th prox.

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.
St. James's Hall.—Popular Concerts.
Princes' Hall.—Mr. Algernon Ashton's Concert.

A somewhat curious programme was offered at the Crystal Palace last Saturday, and the total absence of works generally deemed attractive accounted for the small audience. The symphony was Beethoven's Haydnesque work in c, No. 1, the other orchestral items being Wagner's 'Faust' Overture and Liszt's symphonic poem 'Les Préludes.' Herr Hugo Becker brought forward for the first time Haydn's Concerto in D for violoncello, one of six works of this nature left by the genial old master. Scored merely for strings, oboes, and horns, the concerto is thoroughly unpretentious, and presents no features calling for special note, though, of course, it is tuneful and unaffected. An item marked "first time of performance" was a ballad for orchestra, entitled 'The Legend of Excalibur,' by Mr. Walter Wesché. Suggested, of course, by Sir Thomas Malory's 'Morte d'Arthur' and Tennyson's treatment of the legend, the work, we are told, is not to be regarded exactly as programme music, the themes having no precise significance, though the music is, of course, intended to illustrate in a general sense the Arthurian fable. The piece is in three sections, and is well written and picturesquely scored, though not particularly powerful nor original. It was received with a fair amount of favour. A first appearance at the Palace was made by Mlle. Rose Olitzka, who gave a vigorous rendering of Beethoven's "Ah! perfido," and was heard to greater advantage in songs by Grieg and Schumann.

The Beethoven programme offered at the Popular Concert last Saturday afternoon does not call for lengthy notice. The instrumental works presented were the early Sonata in E flat, Op. 7, quietly, but intelligently played by Miss Fanny Davies; the Quintet in c, Op. 29; and the 'Kreutzer' Sonata, for piano and violin, Op. 47, in which Miss Davies was joined by Herr Joachim. Miss Fillunger contributed three of the Bonn master's *Lieder*, and displayed much artistic feeling. On Monday Dvořák's Pianoforte Trio in B flat, Op. 21, was added to the repertory of these concerts. The *opus* numbers assigned to the published works of the Bohemian composer are more than usually arbitrary, but beyond all question the B flat Trio is an early work, and is not particularly characteristic, though in other respects it is entitled to regard; as the programme annotator well observes, "the use of thematic material shows rigid economy, and the subjects proper are so worked as to make recourse to episodical padding quite unnecessary." Still there are some singular changes of tonality in the course of the four movements, although the rules of form are fairly well observed. It is unlikely that the trio will become popular, for it is wanting in distinctiveness, but it is certainly worthy of occasional performance; for if the marks of originality are not very distinct, the music is from first to last genial, unlaboured, and melodious. The work received full justice from Miss Agnes Zimmermann, Herr Joachim, and Herr Becker. Schubert's glorious Quintet for strings in c, Op. 163, commenced the programme; Miss Zimmermann played some Scarlatti movements with effect; and Herr Joachim gave Bach's unaccompanied Violin Sonata in E, omitting the final movement without any specified reason. The practice of presenting works in mutilated fashion is increasing, and should be deprecated. Miss Dale was again the vocalist, and sang airs by Mendelssohn, Schubert, and Schumann with so much taste that she will in all probability gain permanent favour at these concerts.

Mr. Algernon Ashton is one of those earnest and industrious musicians who take as their motto the proverb, "Virtue is its own reward." Disdaining the cheap applause of the vulgar majority, he labours in the highest fields of art, and is doubtless satisfied with the esteem and appreciation of a select circle. The concert of his own compositions on Wednesday evening was well attended. It commenced with a recently written Sonata in A for pianoforte and violin, in which Mr. Ashton was assisted by Mr. Richard Gompertz. It is an extremely musicianly, if not very melodious work, the middle movement being the most pleasing of the three. Four "Lively Pieces" for pianoforte and violoncello, also composed last year, are lighter in texture, and were received with much favour, the violoncellist being that able artist Mr. W. H. Squire. The principal vocal item was a lengthy ballad, 'The Horseman and the Boden Sea,' finely sung by Mr. William Paull, who possesses an excellent baritone voice. Five other songs were contributed by Miss Marjorie Eaton, and the programme included a set of three English Dances for pianoforte duet, Op. 10, and a Pianoforte Quartet in c minor. Alike in his instrumental and vocal compositions, Mr. Algernon Ashton exhibits strong leanings towards the modern German school, and this renders his music somewhat difficult to grasp at a first hearing. Miss Edith O. Greenhill and Mr. Alfred Hobday took part in the concert.

Musical Gossip.

There is much agitation on foot at present with reference to the registration of teachers in music. The matter is one of considerable difficulty, because it does not necessarily follow that a good musician must be a good preceptor, and the method by which teachers should be legally authorized to exercise their calling invites much discussion. But musicians evidently think the time has come for action, and Sir John Stainer, who as Oxford Professor is well qualified, has placed himself at the head of the movement, and will preside at a conference in London on April 26th.

The experiment of performing the 'Requiem' from Gounod's 'Mors et Vita' in association with Rossini's 'Stabat Mater' at the Albert Hall on Thursday last week did not prove particularly successful in a popular sense, the audience being decidedly below the average. The oratorio public does not care for fragments, and the sensuous strains to which Rossini has wedded the ancient Latin hymn are losing their hold on amateurs. The performance of both selections was unexceptionable as regards Sir Joseph Barnby's choir. Of the soloists Miss Marie Brema and Mr. Watkin Mills were the most meritorious, but Mrs. Elene Eaton's fine soprano voice told well in the huge building. Herr von Bandrowski, a German artist from Frankfort, sang with fair effect in the German style, his engagement being presumably due to the circumstance that no English tenor worthy to sing at a performance of the Royal Choral Society was available.

The concert-room performance of Gounod's 'Faust' in the Queen's Hall last Saturday afternoon was in the main successful. As regards the representatives of the principal characters, Mr. Lloyd as Faust, Mlle. Antoinette Trebelli as Margaret (printed in the programme as "Margarita"), and Mr. Santley sang in a manner almost wholly satisfying; and two young vocalists, Miss Rosa Green (from America) and Mr. Harrison Brockbank, fully justified their engagement, the former rendering Siebel's airs with effect, and the latter displaying not only an excellent baritone voice but much artistic intelligence as Valentine. Mr. G. H. Betjemann conducted with more than ordinary success, his reading of the work being entirely acceptable. Some unimportant cuts were made, but the ballet movements were played.

Other operatic recitals are to follow at the Queen's Hall, and we understand that Sir Augustus Harris, who holds the performing rights in Wagner's later music dramas as regards the United Kingdom, intends to give some performances of these works in the new concert-room during the season.

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The principal items in the pianoforte recital given by Mlle. Eibenschütz at St. James's Hall on Wednesday afternoon were Schubert's lengthy and perhaps slightly over-elaborated Sonata in D, Op. 53, the whole of Brahms's recently published pieces, Op. 118 and 119, and Schumann's 'Études Symphoniques.' The young pianist's efforts were occasionally wanting in tenderness, but they were characterized by much vigour and admirable mechanism.

A very popular scheme was offered at the Westminster Orchestral Society's concert on Wednesday evening, and there was an overflowing audience. Sir Charles Hallé played Schumann's Pianoforte Concerto, Lady Hallé Mendelssohn's Violin Concerto, and the two artists joined in Beethoven's 'Kreutzer' Sonata. Miss Liza Lehmann introduced a scena from a work entitled 'Ballet d'Autrefois,' by Benjamin Godard, Op. 144; and the concert ended with Gade's melodious Symphony in B flat, No. 4.

Yet another concert on Wednesday evening was that given by the Royal College of Music at the Imperial Institute. The programme was orchestral, and included a 'Rhapsodie Écossaise' by Dr. Mackenzie; Beethoven's Symphony in F, No. 8; and Bizet's suite 'Jeux d'Enfants,' Op. 22. The performance was conducted by Prof. Villiers Stanford, and the playing was generally excellent.

Signor Tosti has joined the staff of the Royal Academy of Music as a professor of singing.

According to a letter in *La Nazione* of Florence, Verdi has decided to close his career as a composer with 'Falstaff,' the success of which has afforded him much gratification. He will devote his remaining years to the organization and maintenance of his proposed home for impoverished and aged vocalists.

PERFORMANCES NEXT WEEK.

Mon.	Popular Concert, 8 St. James's Hall
Tues.	Concert in Aid of the London Unemployed, 3, Queen's Hall.
—	Mr. J. T. Hutchinson's Choral Concert, 8, Queen's Hall
Wed.	London Ballad Concert, 3 Queen's Hall
—	Royal College of Music Concert, 4 Alexandra House.
—	Philharmonic Concert, 8, Queen's Hall
—	Ballad Concert, 8 St. Imperial Institute
Thurs.	Bach Choir, St. Matthew Passion Music in German, 8 30, Queen's Hall
Fri.	Hanover House Musical Society's Concert, 8, Queen's Hall.
Sat.	Crystal Palace Concert 3
—	Popular Concert, 3, St. James's Hall.
—	Irish Concert, 8, St. James's Hall

DRAMA

THE WEEK.

Court.—'Fashionable Intelligence,' a Duologue. By Percy Fendall.

Toole's.—'The Best Man,' a Farce in Three Acts. By Ralph R. Lumley.

Very far from favourable are the conditions under which *levers de rideau* are now ordinarily produced in England. Their usual purpose is to bolster up a half-successful play, or a successful play upon the wane. Under these circumstances it is surprising that so much excellent work is done. Mr. Fendall's new duologue at the Court is good enough to be signed by Mr. Theyre Smith. It is bright, cynical, effervescent. Its plot is simple as it can be, a mere variant of the maxim concerning *amantium iræ*. The execution is, however, happy, and the dialogue has both wit and relevancy. A trifle of this kind is anything or nothing, according to treatment. In this case it is something. The banter is especially happy, and the logic of the woman who, while declaring that the chief claim of her suitor upon her is his truthfulness, envelopes him in an atmosphere of lies, is essentially and divinely feminine. Mr. Brookfield gave a quietly effective presentation of the hero, and Miss Venne as the heroine established what has been growing increasingly apparent, that we have in her an admirable comedian as well as a sparkling soubrette.

'The Best Man' is an unpretending, innocent, and amusing farce. It is not overburdened with invention, but has some effective situations and some humorous dialogue. It supplies Mr. Toole with a character of a nervous, apprehensive, and ill-used director of a railway, in which he shows the various aspects of his humour. His company generally is well suited, and Miss Eliza Johnstone, by an excellent piece of acting, caused a distinct sensation in a small part. Miss Beatrice Lamb revealed a new and enchanting gift of broad comedy, which is likely to be of highest service to the stage. Mr. Billington, Mr. Lowne, and Mr. Coventry were also seen to advantage.

CHARLES MATHEWS AS OTHELLO.

24, Paddington Green, W.

I beg to send you herewith a copy of a letter of Charles Mathews, written to his friend Mr. St. Aubyn. Besides clearing up a somewhat doubtful point in the 'Life' by Mrs. Mathews, it is of considerable interest as the comedian's own account of how he came to play a tragic part—Othello.

The letter, accompanied by the curious hoaxing bill, was recently sold, with other interesting theatrical items, by public auction at Chertsey, where the St. Aubyn family resided:—

Kentish Town, June 14th, 1836.

Dear St. Aubyn,—I will explain to you briefly—why I acted Othello, and why I did not act any other Tragedy part in my life if necessary—but I do not wish it to be supposed I gave my sanction to the notice at the bottom of the New York play bill as to my success in Richard, &c. I performed Othello—and certainly with some credit—and a great deal of applause. It was for a wager entirely. I never had intended to act in that play—but I had contended that it was easier for a comedian to perform a tragic part:—than an actor whose habits had always been tragic, to assume low comedy. I accidentally said during the dispute—that if my face could be hidden I thought I could act some tragic characters. At last I said Othello for instance—for there I should be disguised. A hundred Dollars was offered that I would not dare perform it in New York. Done and done to the amount 250—Price the manager betted 1,000—that I would—and I did. It was thought so extraordinary an event—that Price had about 6 or 8 bills struck off with the addition at the bottom of my having acted other Tragic Characters. This was intended as a hoax upon some of my friends in England—and one of these have [*sic*] accidentally got in your possession. These are the real facts.

Very sincerely yours,
C. Mathews.

The note to the playbill, which Mr. Mathews describes as a "hoax upon some of his friends," is as follows:—

"In consequence of the acclamation and unbounded applause which have attended Mr. Mathews during the latter part of his present engagement, in which he has played Tragic Characters only, the Public is respectfully informed, that he will perform *Richard the Third*.....and will conclude his engagement by performing (by particular desire) the character of *Othello* for the *third time*."

R. Thurgate.

Dramatic Gossip.

The "remainder" of Alexander Dyce's edition of Gifford's 'Ford,' 3 vols., was dispersed last week in Messrs. Sotheby's rooms at the sale of the late Mr. James Toovey's stock. Messrs. Lawrence & Bullen, who acquired nearly all the small-paper copies, will reissue them next month with the addition of Henry Goodcole's rare tract 'The Wonderfull Discoverie of Elizabeth Sawyer, a Witch,' 1621, on which the play of 'The Witch of Edmonton' was partly founded. Dyce searched in vain for a copy of this tract, and Mr. Halliwell-Phillipps was also unsuccessful. Mr. A. H. Bullen will contribute a general preface to the volumes.

Mr. Heinemann is going to publish Mr. Stuart Ogilvie's play 'Hypatia,' which was performed some time ago at the Haymarket, in book form, apart from the edition to be sold in the provincial theatres where it is to be played. Mr. Heinemann's edition is printed by the Chiswick Press, a new frontispiece has been drawn by Mr. J. D. Batten, and the essential difference between the book edition and the theatre edition will be that the stage directions will be printed in red ink, after the fashion of the rubrics, and Mr. Batten's drawing of Hypatia herself in the church scene will be used.

A striking proof of the interest taken in Ibsen's poem 'Brand'—so different in matter and manner from his "social dramas"—is the almost simultaneous appearance in English of two independent translations in verse: that by Prof. Herford and that by Mr. F. Edmund Garrett, which will be published by Mr. Fisher Unwin. Both profess to adhere to the metres of the original, an effort being made by Mr. Garrett to reproduce even the song of Einar and Agnes in the first act in rhythm more faithful to the original than that of any version extant. There is to be a frontispiece to Mr. Garrett's book illustrative of the scenery amid which 'Brand' is placed, but very few notes, the translator taking the line that the so-called "difficulties" of the poem are the creation of commentators.

The last weeks of 'The Second Mrs. Tanqueray' at the St. James's are at length announced, and the new play of Mr. Henry Arthur Jones by which it is to be succeeded will shortly be put in rehearsal.

Mr. Pinero's pleasant comedietta of 'Hester's Mystery,' interpreted by Miss Florence Fordyce, Miss Carlyon, Mr. Westland, and Mr. Lowne, is the opening piece at Toole's.

An adaptation by Mrs. William Greet of 'The Little Squire,' by Mrs. de la Pasture, is promised at a series of afternoon representations at the Lyric Theatre.

'Once upon a Time' is the title selected for the version of 'Der Talisman' promised at the Haymarket for the 28th inst. Mrs. Tree, in addition to actors previously named, will be included in the cast.

'A Modern Eve,' a three-act play by Mr. Malcolm Salaman, in which Mr. and Mrs. Tree will appear, is promised for an afternoon representation at the Haymarket.

'King Kodak' is announced as the title of the novelty in which, according to present arrangements, Mr. Terry and Miss Kate Vaughan are to reappear at Terry's Theatre. This announcement, definitely made, is not easily reconcilable with the maintenance by Mr. Weedon Grossmith of his possession of a house at which 'The New Boy' has "caught on," nor with the promised production at the same house, under Messrs. Abud and Harris, of a new comic opera, the date of production of which is stated to be April 14th.

This evening witnesses the last performance at Drury Lane of 'Robinson Crusoe,' and the production at the Adelphi of 'The Cotton King,' as Mr. Sutton Vane's new play is now called. Upon its withdrawal on Saturday next from the Lyceum, the pantomime of 'Cinderella' will be taken to America, and played at Abbey's Theatre, New York, on April 23rd.

To Correspondents.—E. S. W.—T. H. B.—J. G. K.—W. St. C. B. E. G. H.—W. F. C.—M. B.—J. B.—L. R.—H. S. P.—received.

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Agents for Scotland, Messrs. Bell & Bradfute and Mr. John Menzies, Edinburgh.—Saturday, March 10, 1894.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3464. SATURDAY, MARCH 17, 1894. PRICE THREEPENCE REGISTERED AS A NEWSPAPER

ROYAL LITERARY FUND.

GENERAL LORD ROBERTS, V.C. G.C.B. G.C.S.I. G.C.I.E.,
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105th ANNIVERSARY DINNER, to be held at the Whitehall Rooms, Hotel Métropole S.W., on WEDNESDAY, April 25, at half-past 6 for 7 o'clock precisely.—Dinner Tickets, One Guinea each.
7, Adelphi-terrace, W.C. A. LLEWELYN ROBERTS, Secretary.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—The EIGHTH MEETING of the SESSION will be held on WEDNESDAY NEXT, MARCH 21st, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Papers read:—
1. 'The Origin of Parish Church Building,' by R. LLOYD, Esq.
2. 'Discoveries at Repton Church, Derbyshire,' by J. T. IRVINE, Esq.
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THE FOLK-LORE SOCIETY.

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'The Problem of Diffusion: Replies to Recent Criticisms,' by Mr. J. JACOBS, B.A.
'Polish and Servian Demonology as Exemplified in their Folk Tales,' by Mr. J. T. NAAKÉ.
'Ghostly Lights,' by Mr. M. J. WALHOUSE.
The Report of the Ethnographical Committee will also be read by Mr. E. W. BRABROOK, F.S.A., the Chairman of the Committee.
F. A. MILNE, Secretary.
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NOTICE is HEREBY GIVEN, that the ANNUAL EXAMINATION will be held on FRIDAY, 20th day of April, SATURDAY, 21st day of April, MONDAY, 23rd day of April, and TUESDAY, 24th day of April, 1894, at the Rooms of the Institute, Staple Inn Hall, Holborn, W.C.; and at the Offices of the Scottish Provident Institution, 6, St. Andrew-square, Edinburgh; and at the Offices of the National Assurance Company of Ireland, 3, College Green, Dublin.

Candidates who present themselves for Examination will be required to attend as under:—

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PART I.	9.30 to 1.30	..	2.0 to 6.0
PART II.	2.0 to 6.0	..	9.30 to 1.30
PART III. Section A.	2.0 to 6.0	..	9.30 to 1.30
	Monday.		Tuesday.
PART III. Section B.	10.0 to 2.0	..	10.0 to 2.0

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SATURDAY, MARCH 17, 1894.

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LITERATURE

"Junius" Revealed. By his Surviving Grandson H. R. Francis. (Longmans & Co.)

(First Notice.)

Those who are intimately acquainted with the problem which Mr. Francis professes to solve will be the least impressed by his book. In fact, they will doubt whether he thoroughly understands the points at issue. To them a title-page, however plausibly and emphatically worded, will not bring conviction, and they will be puzzled when they compare what Mr. Francis has written about George Woodfall, the elder son of the printer of the *Public Advertiser*, styled in this volume "the younger Woodfall," with what is extant in Woodfall's handwriting. Mr. Francis says that George Woodfall was in his eighty-fourth year when he showed Mr. Francis the facsimile of some writing which is alleged to have been written by Junius. The age given is wrong, as George Woodfall was seventy-eight when he died on December 22nd, 1844. At the sight of the paper he exclaimed, "Good God! why that is the feigned hand of Junius!" He appeared to Mr. Francis "so much agitated and excited by the disclosure" that the latter was "seriously alarmed for the effect on his health." Mr. Francis vouches, however, for George Woodfall being then in "full mental vigour."

A year before his death George Woodfall wrote some comments on Jacques's work on Junius, which was published in 1843, and was designed to ridicule the contention of the Franciscans, and to uphold the claims of Lord George Sackville's friends that he was the writer. Woodfall's manuscript is preserved in the British Museum. In it he states his opinion that the Junian manuscripts were not written in a feigned hand, and adds that "the handwriting of Junius, as described by Mr. Tomkins, a writing master of the first eminence in the City of London, is a clear, easy flowing, expeditious hand." In Tom Taylor's 'Life of Sir Joshua Reynolds' this expert (whose portrait Sir Joshua painted) is styled "the famous Mr. Tomkins." G. Woodfall furthermore writes that the one thing wanting is not what any one thinks as to the authorship of the Letters, "but proof through facts that are unquestionable." This sensible demand has been put forth and upheld in these columns by Mr. Dilke, and it will be found thus expressed in his 'Papers of a Critic,' at p. 89 of the first volume:—

"When once we shall have got hold of a right conjecture as to who was the writer, every date, fact, and incident in his life must offer itself in proof, and we shall have more than enough of these to settle the question beyond all cavil."

Once the secret of Junius is "revealed," discussion will be superfluous. What Mr. Francis considers a revelation is a restatement of circumstances which are chiefly hypothetical, and of facts which, even if accepted as indisputable, leave the question of the authorship of Junius in the mist which surrounded it before he wrote. He maintains, however, that he has "absolute proof" of the Letters having been written by his grandfather, and he puts forth these two propositions:—

"First: The feigned hand of Junius must have been that of the author of the Letters.

"Secondly: That feigned hand was Francis's."

The controversy having resolved itself, as Mr. Leslie Stephen holds that it has done, into determining whether the handwriting of the Junian manuscripts is feigned or natural, we shall concisely deal with this matter before following Mr. Francis in his arguments, and estimating the value of his assertions.

These Letters began to appear in 1769, and they were collected and revised by their author, and published by Henry Sampson Woodfall in 1772. From the time they were penned till the year 1816 the hypothesis about a feigned handwriting had not been formulated. When, however, Mr. Taylor arrived at the conclusion that Francis was Junius—on grounds which were found to be wholly erroneous when the 'Memoirs' of Sir Philip Francis appeared in 1867—it was necessary for Taylor to assume that the handwriting was feigned, because of its differing from that of Francis. Taylor gave himself no trouble to prove his theory, calmly remarking, "From the beginning Junius wrote in a *disguised hand*." A feigned hand serves the same purpose as a mask. A man or woman whose face is masked may walk among friends and acquaintance without being recognized, while the page written in a feigned hand gives no clue to the writer. These are truisms, yet they require to be remembered when the partisans of Francis assert that the reason for his known handwriting differing from that of the Junian manuscripts is that the latter is feigned. But Junius, unlike Mr. Taylor and others, did not think that his writing was a disguise, and we submit that, on this head, his opinion is more weighty than theirs. He accompanied his short and stinging letter to Garrick with a note, telling Woodfall:—

"I would send the above to Garrick directly, but that I would avoid having this hand too commonly seen. Oblige me, then, so much as to have it copied in any hand, and sent by the penny post, that is if you dislike sending it in your own writing. I must be more cautious than ever."

Why this craven fear if the handwriting were feigned? Junius often corresponded with Wilkes through the intermediary of Woodfall. On the 21st of September, 1771, he sent a paper which he wished Wilkes to lay before the "Society of the Bill of Rights," and said that "it should be copied over in a better hand," adding in a postscript, "By all means let it be copied. This manuscript is for private use only." Wilkes assured him, in reply, that it had been "transcribed." Again we ask, why should Junius make these conditions if his handwriting were feigned, and not (as Woodfall, and Tomkins, a contemporary and an expert, declared) a natural hand? We reproduce, in strong and distinct confirmation of this, what a distinguished French expert has said, his statement in full having appeared in the *Athenæum* for the 30th of April, 1892. M. Étienne Charavay was requested by Mr. Alfred Morrison to examine the Junian manuscripts in the British Museum, and in reply to Mr. Morrison's question whether the handwriting was feigned he said, "Certainly not," and he made the like reply to the further one, whether the writing of Francis was like that of Junius.

If Mr. Francis had known these things (and his ignorance must be assumed if his statements are to be excused), then he would not have written as he has done about the feigned hand of Junius being the feigned hand of Francis. He considers, however, that he has put forward new evidence which conclusively proves his contention that Junius was his grandfather. He says:—

"The following facts are certain. In the year 1771 my grandfather [this is his true grandfather, Philip Francis] was at Bath with his American friend and kinsman, Tilghman. During their visit, Miss Giles, a young lady remarkably gifted both in mind and person, received a copy of complimentary verses, written in a bold hand closely resembling Francis's, but enclosed in an envelope professedly giving the sender's reason for forwarding the lines to Miss Giles as the person for whom they must have been intended."

The words in the envelope are said to have been written by Francis in the feigned hand of Junius. Hence the conclusion: Junius and Francis are one. That Francis composed the verses may be readily admitted. Mr. Twisleton, who considered the prose and the verses to be evidence in favour of the Franciscan theory, candidly and truthfully affirms that there is not a shadow of proof of Francis having forwarded either or both to Miss Giles. Tilghman copied the verses; it is reasonable that he may have written in a somewhat different hand the note which accompanied them, and it is probable that he sent them.

There are four versions of the story of the verses, and each differs in certain particulars; we shall quote from those by Mr. Greville and the Dean of Bristol, the latter appearing in Parkes and Merivale's 'Memoirs' of Sir Philip Francis, throughout which Francis is treated as another, yet the same as Junius. Greville records:—

"Giles told me about the letter to his sister written by Francis, and which was supposed to have afforded another proof that he was Junius. Many years ago Francis was in love with his sister, Mrs. King (at Bath), and one day she received an anonymous letter, enclosing a copy of verses. The letter said that the writer had found the verses, and being sure they were meant for her, had sent them to her. The

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verses were in Francis's handwriting, the envelope in a feigned hand. When the discussion arose about Francis being Junius, Giles said to his sister one day, 'If you have kept those verses which Francis wrote to you many years ago at Bath, it would be curious to examine the handwriting and see if it corresponds with that of Junius.' She found the envelope and verses, and, on comparing them, the writing of the envelope was identical with that of Junius as published in Woodfall's book."

The second version runs:—

"About the time that 'Junius Identified' was published, a party was assembled at Youngsbury in Essex, which included the Kings, man and wife; Mrs. King had been a Miss Giles. The book had been sent down to Youngsbury, and was the subject of conversation. Mrs. King heard some of the party speaking of the facsimiles of Junius's handwriting, inserted in the book. Having looked at them, she said, 'I know that handwriting well.' 'Whose then is it?' asked some one. 'Philip Francis's.' 'How do you know?' 'When I was young, and first going into society at Bath, I received letters and poetry from an anonymous admirer written in a feigned hand; these were afterwards traced to Sir Philip Francis.' 'Have you preserved those papers?' 'Yes, and not only preserved them, but I have got them here.' 'Well, then, get them, and let us look at them.' Having been looked at, the whole party assented that the hands were identical. This was told me by the Duke of Bedford."

It is now known, as we have said, that the verses are in Tilghman's handwriting. The party at Youngsbury agreed, however, that the handwriting of the lines and the prose was identical. While mistaken on this point, there may be some truth in the further conclusion that the same hand had penned both. We note in passing how strange it is to read about the letters and verses being traced to an anonymous admirer who wrote in a feigned hand! Such a person not only wore a mask, but had his whole person shrouded as completely as the Familiars of the Inquisition. To have penetrated this double disguise is a feat which we should not have deemed possible.

We are better acquainted with the doings of Francis at Bath in 1771 than Miss Giles was, and it is certain that she was under a delusion concerning him. Mr. Twisleton, who expended much money to little profit in investigating the Junian handwriting, enlarges on the Bath episode, deeming it most important in the discussion. He intimated that Francis and Miss Giles had often been partners in the dance. If Francis were then a dancing man, he was not Junius, seeing that, two months before the Bath episode, Wilkes had offered Junius tickets for a ball at the Mansion House, and he had received this reply:—

"Many thanks for your obliging offer; but, alas! my age and figure would do but little credit to my partner. I acknowledge the relation between Cato and Portia, but in truth I see no connexion between Junius and a minuet."

Other verses said to be from Junius have been discovered, or revealed, in addition to those regarding which Miss Giles declared, in her old married age, that they came to her in a feigned hand from an anonymous admirer whom she knew to be Francis. In the *Morning Herald* for the 15th of January, 1813, a letter signed J. contained the two following sentences:—

"It is said that the author of the celebrated Letters under this signature [Junius] has been positively ascertained; and that they were written by the Marquess of Lansdowne, father of the present nobleman who bears that title. The secret, it appears, was not discovered by its connexion with any political affairs; but by some verses in the possession of a lady, who had a copy of them before they were transmitted to the printer for publication, and the handwriting of the Marquess is ascertained without the possibility of a doubt."

This statement is as precise as any in Mr. Francis's book. But, in the absence of actual proof as to the personality of Junius, a statement in the affirmative is but a guess which cannot carry conviction to any intelligent reader, and a denial follows almost as a matter of course. Three days after J. had made the foregoing declaration, A. P. R. wrote from Lincoln's Inn to the *Morning Herald*, and said "that his lordship's style, either of public speaking or of writing, bore no resemblance to that of Junius, and their handwritings were equally dissimilar."

The love-making between his grandfather and Miss Giles at Bath in 1771, which Mr. Francis takes for granted, is more than problematical. Philip Francis was then a married man who had five children, who expected a sixth to appear at any moment, and who was greatly concerned as to how he could support them. His visit to Bath was chiefly owing to his desire to nurse his father, who was seriously ill. He wrote frequently to his wife. In his first letter he says:—

"There is nothing in this place to give me the smallest pleasure. My father *may* hold out for years in this deplorable condition, or he may die to-morrow. In short, I am a little heart-sick."

Again:—

"My father was well enough this morning to go abroad in a chaise. He is hardly sensible of my being here, and if I did not live cheap, and did not expect Mr. Godfrey, I would return many days sooner than I intended. I have dined but once at a tavern, and have never supped out. I am very uneasy about the dear children, and much more so about you."

The man who wrote in this strain to his wife is held by his grandson to have been at the same time making ardent love to Miss Giles, and for this reason, among others equally cogent, to have been Junius! If, instead of writing to little purpose about the verses to Miss Giles as Belinda, Mr. Francis had discovered and given an account of the 'Poems by Junius' which appear among the new books in the *Gentleman's Magazine* for May, 1772, he might have supplied the public with some things which were both new and curious.

It is notorious that when Francis was in Bengal he became too intimate with Madame Grand, and that her husband obtained from him 5,000*l.* damages. But in 1771 Francis was devoted to his own wife. His conjugal virtues excited the wonder of his American cousin Tilghman, who wrote to his father at Philadelphia towards the end of 1770, and said that he knew Francis "as thoroughly as any man on earth," and knew him to possess many merits, "among which are strong domestic attachments, such as a libertine is incapable of." Tilghman enjoyed life when he was in England, and he found the gay existence at Bath entirely to his taste. The truth appears to be that it was not the married man overburdened with family cares and grieving for the shattered health of his father, but the lively young bachelor Richard Tilghman, who flirted with Miss Giles and flattered her with verses which his cousin had written for him.

The marriage which Francis contracted in 1762 was imprudent, and much of his time was occupied in devising how to better his condition, his pay as a clerk in the War Office not sufficing for his domestic needs. He was not the man to reject any handsome offer from the Government. Yet those who hold he was Junius believe that, as such, he would have written, as Junius did in 1769, that he had not been bought off by the ministry, and would have added:—

"It is true I have refused offers, which a more prudent or a more interested man would have accepted.....and you, I think, sir, may be satisfied that my rank and fortune place me above a common bribe."

Mr. Francis plumes himself upon giving to the world a circumstance which he deems of great moment in connexion with the verses which Miss Giles received and treasured. He regards them and their envelope as "the conclusive external evidence which would have finally identified Junius." He says that in conversation, "about 1852," with Lady Francis, the second wife of his grandfather, "there was neither agreement nor confidence between us as to the light in which the authorship of 'Junius' should be viewed." However, in answer to the inquiry whether she had any verses by her husband, she produced a copy of those received by Miss Giles, which had been sent to her by the widowed Francis when he was her lover, in answer to her request that he would let her have some of his youthful poetry. This was an obvious opportunity for Francis to show how closely the natural hand of Junius could be imitated by him. He did not avail himself of the chance. It may be true, as is said by his grandson, that the writing of verses was not one of his talents. Yet Junius had produced lines which, if not poetical, were certainly pointed. They appeared in 1768, before he had written anything under the signature which he has made famous, and the handwriting of the original is in what is rightly termed the Junian hand, the title being 'Harry and Nan'—not, as Mr. Francis writes, 'Nancy and Harry.' A copy is in the fourth volume of 'The New Foundling Hospital for Wit,' and the original is in the British Museum. If Francis had transcribed the verses to Belinda in a handwriting resembling that of the lines entitled 'Harry and Nan,' he would have supplied proof that he could employ the feigned hand which he is said to have been able to write with ease. Not a single line which has been actually penned by him corresponds with the writing of the Junian manuscripts.

The Psalter of the Great Bible of 1539: a Landmark in English Literature. Edited with Introduction and Notes by John Earle, M.A. (Murray.)

The phrase in the title of this volume, "a Landmark in English Literature," must, we

think, be pronounced somewhat misleading and delusive. It undoubtedly makes the reader expect a thorough treatment of the literary importance of the Psalter here reprinted; and it is not justified by the event. Prof. Earle has produced something of considerable interest and value, but of a general rather than a special kind. His work is more for the public at large than for scholars in particular. It is worthy of a place in every clergyman's library—if clergymen in these hard times can spare anything for new books—and on the shelves of all who care for a brief abstract of information on the subject of psalmody. It is by turns instructive, critical, "edifying." To listen to the discoursing of an accomplished man of letters such as Dr. Earle is always a pleasure in its way; and we feel sure there will be, or should be, very many who will peruse these present pages with both pleasure and profit. But it cannot be said they make any noticeable addition to English scholarship, though they will serve to remind us how much has yet to be done by English scholars even in connexion with Coverdale's Psalter.

Of the sixty-eight pages of the introduction, only some dozen are devoted strictly to the English Psalter. Rather more space is given to a highly readable sketch of the Psalter in Greek and Latin, and to what Prof. Earle calls the "prophetic" as distinguished from the "scientific" interpretation of the Psalms. About twice as much is taken up by an account of the Hebrew Psalter, and of the revival of Hebrew study, or rather of its first pursuit, by the Church reformers of the sixteenth century. Reuchlin, who "composed the first Hebrew grammar and lexicon for the use of Christians," was himself taught by Obadiah Sforno, the Jewish commentator; and Melanchthon was taught by Reuchlin. "A Protestant study from the first, it was in a special manner appropriated by the German Protestants." And, in the spirit of a scholar who is not afraid that sound scholarship can in any important sense quarrel with sound theology, Dr. Earle sketches the progress of Hebrew study, and gives the new criticism a confident though not a blind welcome. "To follow De Wette," he says, "through the shifts by which he evades the admission of Maccabean psalms, *e.g.* lxxiv., lxxix., lxxxiii., is a schooling in the opposite opinion." The professor gives a most useful "tabular conspectus" of the various views of eminent scholars as to the chronology of the Psalms, a glance at which "will quickly convey what it would take many pages to describe." And on the whole, though he is most careful to express himself not dogmatically, but as an inquirer, and one who feels that the last word on this subject is far indeed from having yet been spoken, his inclination is obviously towards accepting much later dates than used to be commonly and so positively asserted. Thus he writes:—

"A conviction is growing that the bulk of the Psalter was produced in the Exile or after it, and the truth of this opinion is confirmed by a variety of considerations, among others this—that it gives the Psalms a chronological place in the Canon which harmonizes with the formula in the New Testament 'The Law of Moses and the Prophets and the Psalms' (Luke xxiv. 44). There is no reason why we should discard the old tradition which traces Hebrew psalmody up to David; at the same time the nearer approach of the Psalter (as a whole) to the New Testament will perhaps soon be accepted as a gain by many who have been reluctant to accept the change of view. Perhaps they will find that a sense of their own nearness to the Psalter, which though they had not formulated they had often implicitly felt, is now explained and justified."

After this section on the Hebrew Psalter comes that on the English Psalter, of which only the second subsection deals with "the import of our Psalter in English literature," which is ostensibly the main theme—the *raison d'être*—of the introduction. The first subsection discusses "the relation of our Psalter to the Greek (Latin) and Hebrew"; and the third deals with "the function of the English Psalter in the Church," giving some cursory account of modern psalmody down to the present day. Prof. Earle ingeniously remarks that "the Congregationalists have the honour of being the founders of modern English hymnody."

"It was only natural that those who were without a traditional Liturgy should be the first to discover the need of hymns in united worship. The pressure of this want produced many hymn-writers in the course of the seventeenth century, but to none was it given to understand its nature and find the way to satisfy it until Dr. Watts began to publish hymns in 1707.....He struck the true note of spiritual communion in united worship, and he found what was fitting for congregational use.....About 1738 came the first great burst of sacred song in the Church of England. It was connected with the religious revival which was begun in Oxford by two brothers, John Wesley, a Fellow of Lincoln College, and Charles, an undergraduate of Christ Church."

The introduction is followed by a reprint of the 1539 Psalter "in proximate facsimile such as was practicable with types ready to hand, every form of word being kept, and also the content of every line." And at the end of this reprint a hundred pages of notes, textual, explanatory, and of other kinds, complete the volume.

Thus, as has been remarked, Prof. Earle has produced something of considerable interest and value; but what his title-page distinctly suggests he scarcely carries out. Yet that suggestion would be well worth carrying out. It would be well worth carefully investigating to what extent Coverdale's Psalter has influenced both our language and our literature, as a part of the general question, which also, though acknowledged, has as yet received no adequate treatment, viz., to what degree and in what way or ways the various translations of the Bible, especially the Authorized Version, and also the Book of Common Prayer, have influenced our language and literature.

Certainly the influence of the newly unsealed Hebrew Scriptures on the Elizabethan age—on Shakspeare, for example—was larger and deeper than seems to have been recognized in any of the booklets that handle the subject. The author of 'The Merchant of Venice' had assuredly perused them with no slight attention. Dr. Earle states that it was Bishop Lowth who made the "discovery of the parallelism of Hebrew poetry, for the significance of which I refer the reader to Dr. Driver's 'Introduction,' p. 340 ff." But surely it had been perceived and felt by him who represents Shylock talking in this wise:

"I would my daughter were dead at my foot and the jewels in her ear! Would she were hearsed and at my foot and the ducats in her coffin!.....And no satisfaction, no revenge; nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding."

At all events, Dr. Earle should have furnished more details as to this Psalter of 1539. He should at least have stated that it first appeared in 1535 in Coverdale's Bible, and that it reappeared in 1537 in what is known as Matthew's Bible; and that the Great Bible, in which it appeared in 1539, was republished no fewer than six times. The differences, whatever they are, between these various issues—there are certainly some between the 1539 and the 1540 editions, as Dr. Earle does observe—should have had at least a passing reference. And it is disappointing that Dr. Earle is so extremely perfunctory both on the origin and on the character of Coverdale's English. He has, indeed, scarcely anything to say, or at least says scarcely anything, on these two important points. It is to be hoped he may presently supply the public with a real "study" of a work whose force and beauty and influence he evidently keenly appreciates—a study worthy of himself and worthy of the subject.

Memories of the Mutiny. By Francis Cornwallis Maude, V.C., C.B. With which is incorporated the Personal Narrative of John Walter Sherer, Esq., C.S.I. 2 vols. (Remington & Co.)

The time has not yet come when a satisfactory history of the Mutiny can be written. The books we have are simply material, good or bad, for future use; the evidence is incomplete and, to some extent, unverified, but it is accumulating; and no doubt hereafter, when personal susceptibilities are less prominent, a writer will be found who may tell the story without suspicion of partiality in language worthy of so great a theme. That this is now impossible is manifest, amongst other things, from the extreme sensitiveness to criticism, often in itself unworthy of attention, displayed by actors in the various scenes and by their surviving friends or relatives. If public men in England were so constituted, they would not survive a week's issue of the opposition newspapers, and our lives would be made a burden by reason of their continual lamentation.

During the present year two books relating to the Mutiny have been reviewed in this journal: the first (*Athen.* No. 3456), consisting of selections from the records of the Government of India, edited by Mr. Forrest, is an instalment of a series likely to be useful, due weight being given to the fact that a great deal of information which is of value for history does not necessarily appear in official papers; the second (No. 3460), being reminiscences by Mr. Forbes-Mitchell, who was a sergeant in the 93rd, has the peculiar recommendation of being a description from the ranks. And now we have a third contribution to the literature of the Mutiny, a book which, though perhaps not widely noticed, may be said to have raised a storm wholly incommensurate with its real value in what we may without offence call the service teacup.

The work is a joint production by two gentlemen—one a distinguished and gallant Artillery officer, the other a highly respected and able member of the Indian Civil Service—and is, perhaps for this reason, singularly disjointed. For the military author possesses a vein of bitter criticism, and indulges his fancy to an extent which inclines his readers to imagine that he is a disappointed man whose strictures must not be taken too seriously; whilst the civilian, on the other hand, writes easily and pleasantly, with an evident desire to avoid offence. Their work, therefore, must be separately considered, and we take that of the soldier first. Col. Maude, as we have just stated, is an officer whose services during the Mutiny were highly meritorious and gained for him the V.C. and other decorations; an account, therefore, of his experiences could scarcely fail to prove valuable and interesting. He has not, however, confined himself to these, but has diverged from them considerably, without that respect for accuracy and good taste which might reasonably have been expected. His work, consisting of gossip rather than of sifted evidence, is discursive to an extraordinary degree, and much discretion will have to be exercised and examination made before his statements are admitted to be accurate. For example, a pursuit of the enemy by the volunteer cavalry led by Outram and Havelock is described in which neither of the generals drew his sword, and it is said:—

"The moment the charge was over Havelock rode straight up to my guns, his horse bleeding copiously from four or five tulwar cuts. As the poor beast commenced to stagger, the General quickly dismounted, saying to me, with a proud but melancholy intonation: 'That makes the sixth horse I have had killed under me!' and, sure enough, the animal died in a few minutes."

Now, this seems extremely circumstantial, yet we believe Col. Maude's memory has misled him. For the charge was led by Outram, accompanied by Lieut. Havelock, whose father the general was at the time two miles in rear with the main body of the force, and on that day had no horse killed nor wounded, neither could his voice, however intoned, have reached Col. Maude. Outram did not draw his sword, but used a Malacca cane, and thereby imperilled his life; young Havelock, however, rode between him and his assailant, whom he killed, but not before his charger had received a cut from which it soon died, close to Col. Maude's battery.

Many of Col. Maude's remarks about the generals are written in a kindly and appreciative spirit, and with some of his criticisms we cordially concur; but in other instances his reflections are so gratuitously invidious that we are disposed to account for them by some natural bluntness of perception and peculiarity of temperament rather than by reason of intentional malevolence. In this view we are confirmed by his recital without apparent repugnance that he unjustly charged a brother officer and former comrade with misappropriation of money, and lodged him in gaol: a mistake which cost 250*l.*, and a story which tells solely against Col. Maude himself. So when it is implied that Havelock was guilty of partiality in recommending his son for the V.C., we hope that the author does not realize that such suggestions are as injudicious as they are unnecessary. Both Col. Maude and the younger Havelock were gallant officers, and more than once earned the coveted distinction; but as each of them got it the world is unlikely to concern itself further and to desire the exhumation of old camp gossip and scandal which had better be forgotten.

Again, in writing of Sir Colin Campbell, all reasonable bounds of propriety are exceeded when the alternative is suggested that the gallant old soldier either "wished to spin out the campaign for private reasons of his own," or was afraid to meet the enemy, for that is by implication conveyed in what purports to be a quotation from one of Lord Dalhousie's despatches: "Colonel Colin Campbell has carried caution to the confines of cowardice." It would be interesting to know whether the quotation can be verified; we confess to considerable doubt. Sir Colin was a soldier educated in the Peninsular war, and accustomed to the discipline and tactics necessary when opposed to a European enemy; he may, therefore, not improbably have shown a disinclination to move until his strength and arrangements were in his opinion complete, when officers accustomed to Indian enemies only might perhaps have advanced with success. Moreover, he looked solely to his commander-in-chief, and not to officers in civil employment, for orders respecting military matters, and this caused the friction with Lord Dalhousie, who believed he had detected a desire to thwart his authority as Governor-General under the cloak of military discipline. He therefore censured Campbell for having manifested "over-cautious reluctance" in moving out against the marauders from Swat, and for his attitude towards the authority of the Governor-General in Council. Sir Colin forthwith resigned, and in due course Dalhousie himself publicly acknowledged the brigadier's ability, intrepidity, and activity. It may be open to question whether the Governor-General of India was well advised in employing the terms of reproof he did to such an officer, but there can be no doubt that Col. Maude is not justified by the rules of good taste or by the laws of necessity in repeating them, even if unexaggerated.

We have little space left to notice Mr. Sherer's share of the work, in which his escape from Futtehpore (Hussowa), his adventures with Havelock's column, and his stay at Cawnpore as magistrate are well described, and form the most attractive part of the book. His remarks on the subject of Outram, who when entrusted with the command of the troops made over his task to Havelock, commend themselves to our judgment. The chivalry of Outram's action in waiving his position, in order that another who had borne the burden and heat of the day might reap the reward, appeals with certainty of success to the feelings and imagination. Yet duty is one thing, generosity another, and the simple question is, When an officer is entrusted with a command, has he the right whilst fit for service to devolve his responsibility on a junior? A somewhat similar state of divided authority occurred when Sir Henry Hardinge, Governor-General of India, and therefore in the highest position there, voluntarily assumed the place of second in command to Sir Hugh Gough in the first Sikh war; and in that case the Government of England, whilst recognizing the patriotic motives which influenced Hardinge, decided as a question of principle that it might be productive of serious inconvenience, if not injury to the public service, if the head of the Government should serve in a subordinate capacity.

Many of the illustrations have, we think, been published before, "The Interior of the Billiard Room in the Residency" being specially familiar; "Prize Agents searching for Concealed Treasure" is particularly good, and tells its tale with great completeness. The type, paper, and binding are alike excellent.

History of the English Landed Interest.—Modern Period. By R. M. Garnier. (Sonnenschein & Co.)

As might be expected, the work of Mr. Garnier improves as he approaches our own time. We have the same happy combination of historical and practical knowledge of the subject without the drawback of having to deal, as in the former volume, with matters on which scholars themselves are not yet agreed. The author, moreover, is *felix opportunitate sua*. Between agricultural depression on the one hand and predatory politics on the other, the landed interest is passing through the greatest crisis of its fortunes, and its fate has become a burning question. In these pages the reader is told how it came to be what it is, and, looking back, he may cease to wonder that the ruin of the greatest industry and the most powerful interest in the kingdom should have seemed, till very recent days, an impossibility.

Broadly dividing the period of which he here treats into the eighteenth and the nineteenth centuries, the author devotes special attention to tracing, in the former, the growth of taxation on the land, and analyzing the principles on which it was based. With extreme care and fairness he discusses the origin of the land tax, tracing its evolution out of the "subsidy" and "property tax" of earlier times, and claiming that here also, as with the tithe and the poor rate, personalty has succeeded in evading its original liability, while the introduction of an income tax (1799) meant that land was made to pay twice over. But, apart from the question of abstract justice, he traces to the legacy duty of 1796, extended to landed succession in 1853, "the first blow at thrift," and an important element in the present agricultural depression.

Mr. Garnier's remarks on the long struggle between the rival interests of corn and wool deserve careful attention. He shows us how, in spite of adverse legislation, sheep-farming had thriven and extended, till the lavish encouragement by the State of corn husbandry turned the scale and led to drastic alterations in our treatment of the land. The chief element in bringing about this change was the system of bounties on exported corn, initiated even before the Revolution of 1688. But it was not till after the middle of the last century that the full force of the movement was felt. The prosperity of agriculture, so far as we can see, even though artificially fostered, led to a rapid improvement in its methods, together with

a vast extension of the corn-growing area, which high prices and an improved system combined to render possible. Mr. Garnier is not, indeed, the first to dwell on the enormous importance of the introduction of green crops and mixed farming, but he has the merit of showing its connexion with enclosures, which formed so prominent an economical feature under George III. It illustrates his fairness that, while setting forth the advantages, and indeed the necessity, of enclosures, he dwells on their drawbacks for the labouring classes, whom nothing could compensate for the loss of their common rights. He also brings out clearly the evil effects of "tillage by compulsion," in the place of simple reclamation of waste.

In his chapters on the "husbandry" and the "farm live stock" of the period, Mr. Garnier exhibits at its strongest that practical knowledge of his subject which imparts to his book its peculiar value. Perhaps, in saying that marling was resuscitated in the last century, having been practised "in early Tudor times," he has not gone far enough; for the Domesday of St. Paul's (1222) speaks of the improved value of the Chapter's estate at Beauchamp "in terris marlatis," and the Abingdon Cartulary describes the reclamation of land at Colne (also in Essex), "compositione terræ quæ vulgo 'Marla' dicitur." So, too, with the famous South Downs, of which we read that the flock was so hardy that "during the winter" it "was never taken off the downs where its fold was situated." We believe that even now the practice of sending sheep to be kept in the Weald districts from Michaelmas to Ladytide is not wholly abandoned.

Concurrently with the improvements in agriculture, helped on, as the author shows, by the zealous "amateurs" of the time, there was much mismanagement of landed property through a bad system of leasing. The "engrossing" of farms, that is, the throwing together of small holdings—which went on steadily till quite lately, and has proved the cause, we fear, of much discontent, by widening the gulf between the labourer and the farmer—was in operation a century ago; the cost of living had increased more rapidly than the wages of labour; and the poverty which, as we are often reminded, accompanied the prosperity of the landed interest, was the result.

With the nineteenth century the author deals more briefly. One can see that the dominant feature, to his mind, of the period is the tension between the landed and the commercial classes, and the jealousy which led the latter to assail the interests of the former in the name of labour. Thus the repeal of the corn laws affords him a fitting close, the counter movement having now set in with the strife between the capitalist and the workman. Himself a free trader, Mr. Garnier steadily upholds the principle that it is unjust to lay as heavy (indeed heavier) burdens on the landed interest now as when it enjoyed the advantages of protection. His remarks on the difficult question of the poor laws and on the experiments of the Legislature on them are peculiarly valuable at the present time, and, like the rest of the book, are full of instruction for politicians.

It must not be supposed that the book is a "heavy" one. Such a chapter as that on "The New State of England" shows that Mr. Garnier can write picturesquely and well, and is able to impart his knowledge in a pleasant and readable form. He has produced an exceedingly useful, and in some ways a remarkable work.

The Adventure Series.—The Memoirs and Travels of Mauritius Augustus, Count de Benyowski. In Siberia, Kamchatka, Japan, the Liukiu Islands, and Formosa. From the Translation of his Original Manuscript (1741–1771) by William Nicholson, F.R.S., 1790. Edited by Capt. Pasfield Oliver. Illustrated. (Fisher Unwin.)

It is probably since the world became, or professed to be, respectable that the word *adventurer* has had a dubious significance, and it is certainly in the unfavourable sense that Capt. Oliver would apply it to the subject of this book. But the career of Benyowski has never quite ceased to be a popular theme, whether for biography, or drama, or fiction; and even making all the deductions which Capt. Oliver would make from his credibility, enough remains to give him a very fair claim to the title of adventurous. For it is, at all events, undisputed that, having as an extremely young man seen some service in the wars against the Polish Protestants supported by Russia, he was taken prisoner by the Russians and carried off to Siberia and Kamschatka as an exile; that while there he organized, or joined in, a revolt in which the local governor was killed, and then, seizing a ship, he arrived after a four months' voyage at Macao, whence he obtained a passage, along with his followers, to the Mauritius, and thence to France. And here the volume before us terminates, though any narrative of the adventurer's life is incomplete without his later experiences in Madagascar—a theme which might well have had attraction for the biographer (in the Hakluyt series) of Francis Leguat.

In his careful, if not always very lucidly arranged introduction, Capt. Oliver endeavours to throw all possible doubt on Benyowski's accuracy and honesty, and in his evident prejudice against him rather, we think, overshoots his mark. Thus, for instance, he writes, "The memoirs open with a lie,"—the date of Benyowski's birth being, it seems, antedated by five years. But the memoirs really consist of two parts. The first, where this misstatement occurs, is written in the third person, and in Nicholson's edition ends with these words, reproduced by Capt. Oliver: "We shall here terminate the narrative which we have collected of the adventures of the Count, and shall relate the sequel as it is written with his own hand." It does not seem certain, therefore, that the first part was written by Benyowski himself. Capt. Oliver says the two parts cannot be separated. He, indeed, does not separate them, but whereas the first part is entitled "The Memoirs and Travels of Count Benyowski," the second (and much longer) part has in Nicholson's edition the heading "Journal of the Travels of the Count Benyowski into Siberia," &c., which heading, marking apparently where the real autobiography begins, Capt. Oliver altogether omits. And when he asserts that the story was "cunningly devised to deceive ignorant people in Europe," &c., it is right to remember that the memoirs never saw the light during their author's lifetime. Benyowski writes in a tone of the most perfect self-confidence, which is certainly justified if his account of his doings, the Siberian part especially, is even approximately true. It is probable enough, as Capt. Oliver supposes, that the importance of the part he took as a young man in the campaign against Russia is exaggerated. But it is surprising that Capt. Oliver devotes much more attention to refuting the inaccuracies of the narrative of the voyage, after the escape from Kamschatka, than to those of the previous residence in Siberia. For the discrepancies in the story of the voyage might conceivably be accounted for by the writer's ignorance of navigation, by the general confusion that then prevailed as to the regions east of Kamschatka, and, above all, by the obvious wish and intention to falsify, and thereby conceal, the route taken, possibly to avoid awkward inquiries as well as to retain a monopoly of the trade to those parts, a common, if not very honourable, practice of the time.

The most amusing part of the volume, and that in which the plain narrative of facts seems to be most liberally mingled with romance, is that in which the hero describes his life and doings in Kamschatka. His amazing fertility of resource and magical influence over his fellow men overcome the most formidable difficulties. The position of an exile was looked on as more or less disgraceful, and no social intercourse was allowed between them and the free inhabitants. Nevertheless, after their first interview, Benyowski is invited to dine by the Chancellor and the "Hettman." The Governor at once appoints him tutor to his children, and his daughter, with the mother's approval, promptly declares her affection for him. He is on arrival elected as head of the exile community, and engages them in a conspiracy to revolt and escape. The plot, in spite of the leader's marvellous address, is at last found out; his benefactor, the Governor, is killed in the fight that ensues; and Miss Aphanasia forgives him not only this, but the discovery that he has a wife in Hungary, and she is content to follow him to Europe as a daughter. As an excuse for his conduct he pleads his natural desire for liberty and his obligation to his fellow exiles, and the plea, *pace* Capt. Oliver, can hardly be gainsaid.

The whole story reads like an amusing and audacious fiction by Dumas; and yet there is collateral evidence to show that it is much more than founded on fact, though of the value of some of the evidence Capt. Oliver forms a far lower estimate than some other authorities. Capt. Oliver has omitted from his version some chapters descriptive of the country, which he considers mere compilation, and which anyhow are now of little intrinsic value. But he has also omitted, without any indication of the *lacunæ*, various passages from the text of the journal. These omissions may, perhaps, be considered to be covered by the words of the title-page, but such notice is hardly explicit enough. One or two of these—as, *e.g.*, a quotation by Benyowski of Peter the Great's directions for the treatment of the

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exiles, and his characteristic comments on them—we are sorry to miss; but furthermore, the reader may be led to think that as far as this portion of the journal extends, the volume before us is a full reprint of Nicholson's translation, in modern form, with notes up to date.

It is to be regretted that, having taken up the subject and discussed the question of Benyowski's trustworthiness, Capt. Oliver did not see his way to investigate certain as yet unworked sources of information in Russia and Germany, and even, as he surmises, in the Dutch factory at Nagasaki; but for a volume in the "Adventure Series" this was hardly to be expected, and in that series these adventures deserve a prominent place.

NEW NOVELS.

The One too Many. By E. Lynn Linton. 3 vols. (Chatto & Windus.)

Mrs. Lynn Linton inscribes her new novel "to the sweet girls still left among us who have no part in the new revolt, but are content to be dutiful, innocent, and sheltered"; but it will need illumination as well as sweetness in any of this class to reconcile the spirit of the dedication with the apparent aim of the story. Mrs. Lynn Linton paints two types of English girlhood—the one "dutiful and innocent," the other emancipated and omniscient; and yet, although her "revolting daughter" is in many ways an entirely revolting personage, the plain person can hardly fail to rise from a perusal of the story with the impression that in the view of the writer it is wiser to revolt than to submit. Of the lucidity and force with which Mrs. Lynn Linton deals with her theme there is no question. She writes with the ease, the fluency, and the correctness born of long experience. But her portraiture was never harder in outline, nor were her colours ever more glaringly laid on. There is any amount of abrupt contrast, but no gradation of tone. Moira's long martyrdom is narrated with abundant cleverness, but the quality of inevitableness is lacking to the tragedy. It is conceivable that the story is meant to be a satire rather than a "document." If that be so, then Mrs. Lynn Linton has only herself to thank for the erroneous impression which nine out of ten readers are likely to derive from a conscientious study of her latest book.

Dorothy's Double. By G. A. Henty. 3 vols. (Chatto & Windus.)

Mr. Henty has long since mastered the art of driving a team of energetic characters across obstacles of circumstance as difficult as anything to be found on those prairies over which Capt. Hampton pursued the absconding "double" of the lady of his love. The present narrative has much of the easy inventiveness and realism of his boys' stories, and Jacob, the captain's admiring henchman, erewhile the errand boy of a private detective, is imagined in his earlier manner. No one need be told that the march of events is animated, the villains astute and audacious, and the triumph of right signal and complete. The most ambitious conception of character is that of Linda Hawtrey, the "Sal" of the thieves and swindlers with whom she is connected, who maintains a standard of personal purity and qualified integrity in spite of disadvantages which must have crushed an ordinary girl, by virtue of an ingrained soundness and strength of character, in no way the result of any training, moral or religious. We are inclined to consider her somewhat of a moral monster, though heredity may possibly account even for a personality so unusual as hers.

A Devoted Couple. By J. Masterman. 3 vols. (Bentley & Son.)

Healthy, boisterous youth and the humours of the British family generally are less often than formerly the stock-in-trade of the novelist. 'A Devoted Couple' is mostly concerned with the household affections, events, and scrapes of a brood of young Anglo-Indians called Vernon. The family consists of six boys of various ages and characters, a father, mother, and relatives galore. There is not much neat workmanship—indeed, the writing is often inept and slovenly; but there is evidence of good feeling and good spirits. As the story advances it rather improves than otherwise. A bevy of girls are introduced to mate with the boys, and several elderly couples make themselves and, apparently, others happy; and there is not a pennyworth of evil of a morbid kind in all the bustle of choosing professions, falling in love and out again, marrying and giving in marriage. The parental outlook is sufficiently sane and possible, and there is a good deal of kindly and obvious sentiment. As authors go, the writer is tender-hearted. Amongst the principals only one is killed off, if we except the villain (the horrid example of the story) and an ancient grand-aunt. More than one devoted couple appear in these pages; but it may be safely assumed that the especially devoted pair are the parents of the young Vernons. A decent position in life is the lot of most of the people presented, yet, especially at first, the tale savours a little of second-rateness.

The Ending of my Day. By Rita. 3 vols. (White & Co.)

For a girl of fourteen Belle Ffolliott must have been precocious, as at that age she committed to paper the reflections on her Aunt Tabitha with which her narrative commences. Poor Aunt Tabitha! She is of that unlovely type of Puritan which, with the possible exception of survivals in the humbler circles of Dissenters, has never existed outside the pages of a novel.

"Defend us from all such Christians! People who make life a misery and a bondage to all with whom they come in contact; who look upon children as creatures to be tyrannized over and thwarted, and ruled by rigid discipline, their natures bent into distasteful and unnatural shape, their minds and feelings cramped and tortured as the poor Chinese women torture their feet."

The severity of religious discipline, the physical inequality of the sexes, the inferiority of Christianity to "theosophy,"—these are the subjects to which Rita does now incline. And undoubtedly she makes a pitiful concatenation of circumstances wherewith to entangle her heroine. But of the moral readers will judge differently. To our mind her protests remind us of nothing so much as of one "who would call 'fire' in Noah's flood." Puritanical severity seems the last thing from which our girls and boys are suffering.

A Great Temptation. By Dora Russell. 3 vols. (White & Co.)

Miss Russell makes another novel out of commonplace incidents, and tells it unambitiously, without any attempt to draw a new character, or an old one in a new style, or to get below the mere surface of life, at the roots and basis of things. A girl of alleged refinement and high spirit loves one man and marries another. The lover hangs round her after she is married, and the "great temptation" is to throw over the honest husband and make herself happy with the man she would not listen to when she was free. The heroine resists this temptation, but at the same time thinks it necessary to desert her husband. He had loved her from the beginning, and loves her still; but when a woman is found dead with a disfigured face he identifies his runaway wife, and marries again. These are random samples of a story which has no depth or distinction, but which may none the less serve the purpose of those who produce and those who read it.

A Ward in Chancery. By Mrs. Alexander. 2 vols. (Osgood, McIlvaine & Co.)

For pictures of English middle-class life, exactly as it is, with all its virtues and its drawbacks, Mrs. Alexander is not often surpassed, even by writers who have a literary style and greater gifts at their service. She is not an artist, but she is an admirable photographer, especially when a little malice and a spice of revolt are mingled with her work. 'A Ward in Chancery' is not so lively as its predecessors, and the heroine can hardly be called interesting. But how lifelike and how depressing is the picture of her uncle the solicitor's household! Into this well-regulated establishment Andrée Nugent is brought as a newly made heiress, the rehabilitated orphan of a step-brother who had been the black sheep of the family during his spendthrift existence in Paris. Here she awaits her majority, and tries to adapt herself for a time to the Landons' existence. The worship of aristocracy, of money, and of respectability which stamps so large a class in England is depicted without exaggeration. Perhaps the best feature in the story is the vague longing for an existence more picturesque, even mildly Bohemian, which is also characteristic of the younger generation, who really shrink back at once from any approach to realizing their dreams. Mr. Thurston, who represents Andrée's dream, is certainly not a very imaginative being.

The Standishs of High Acre. By Gilbert Sheldon. (Cassell & Co.)

Yet another instance of the modern novelist's affection for pseudo-scientific aspects of humanity is to be found in 'The Standishs of High Acre.' The moving idea is the popular one—heredity—with a freak of atavism thrown in. To these the author has added a sort of Montague-Capulet feud between two ancient English families, which, truth to say, appears a good deal out of

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date. There is enough and to spare of determined gloom and deadly grimness. But, as is often the case with an artificial atmosphere of darkness and despair, it fails to take hold on the reader very strongly. Ralph Standish has moments not wanting in force and poignancy, and the picture as a whole is intensely melancholy. But he and his father are each more suited to serve as "cases" in a medical record of hallucinations, strange delusions, and outright madness than to figure as principals in a novel. There are times when their diseased conditions are so overdone that where the situation is meant to be most strongly dramatic it verges on burlesque. It must be granted that the old house and the old servants are occasionally striking, and have touches that serve to recall a certain masterpiece styled 'Wuthering Heights,' or at least to point the contrast between it and work like 'The Standishs.'

Inscrutable. By Esmé Stuart. (Bliss, Sands & Foster.)

'Inscrutable' is exciting enough reading to please at least one "jaded reviewer." Though captious critics carp at the explanation of the mystery, we shall be silent. If throughout a volume the reader has been more or less mystified, interested, or surprised, it is ungrateful to complain, though the author's skill has brought about such a result by means that do not bear looking into. Most unravellings lead to disappointment. To us it seems that the general setting of this story is striking. The old English cathedral town, the River Gate House, and the mysterious tenant of the Oriental chambers are well, because weirdly, presented. Garrick Bloodworth, his exits and entrances, and his old servants are strongly imagined, and belong to the sensational order of romance. The discovery of the actual working of the plot we leave, as in duty bound, to the grateful or ungrateful reader. The River Gate House is not quite another House on the Marsh; but it has some of the elements of mystery and surprise contained therein. Miss Stuart may be congratulated on a certain power of astonishing. The "shocker" that shocks is, after all, not too common.

The Queen against Owen. By Allen Upward. (Chatto & Windus.)

"The crime of murder remains, after all is said and done, the one thing which most fascinates the public mind." Such is the author's opinion, and further, he holds that a bare report of an imaginary trial for the crime is enough to provide interest for a work of fiction. Never a forensic gentleman "kept the roadway" better than he. His best points are a professional contempt for jurymen, of whose discussion of their verdict he makes very good fun, and an appreciative estimate of such men of leading as "Sir Stephen James" and the suave Lord Christobel. (The resemblance traced in the latter dignitary to "the Gascoignes of another age" seems a trifle far-fetched.) Forensic also is the rather thin fun about javelin-men and the archaic formulæ of the commission, and a certain flippancy of humour generally. But slight as is the narrative it never flags, and "the public mind" may be pleasantly titillated by a very realistic representation of a criminal trial. The realism, however, would have been even more convincing had Tressamer been able to account for the immunity from interruption he experienced when making three several journeys of four miles in the course of the night of the murder in order to dispose of the corpse, when it was in evidence that two other persons were on the road at the time. It will be seen that our difficulty is a tribute to the ingenuity of the plot.

Mrs. Thorndale's Cousin. By E. M. Bagot. (Fisher Unwin.)

'Mrs. Thorndale's Cousin' reveals some quiet observation of manners and character. It is a pity that the execution is at times faulty, and the canvas overcrowded. The group of town and county folk makes a rather confused picture, in which no one person stands out with sufficient clearness. Mrs. Thorndale and Mrs. Adam Forsythe are amongst those best observed; the Poldwhelers have also an air of reality, and one or two more are treated in a way that just recalls, and no more, the manner of Miss Austen. We fancy the author has something to learn in the matter of arrangement and diction, and the writing rather suggests "gloves" in places. The story being of a quiet, unexciting type, it strikes us that the sudden fire and the struggle in the meadow are a little bit out of place.

"Zorg": a Story of British Guiana. By Vernon Kirke. (Digby, Long & Co.)

If the monosyllabic title 'Zorg' does not mean sorrow (we suspect it does), we give it up. It is a tale of sorrow, at any rate, rather unskilfully told. The first half is autobiographical, then it turns impersonal, till finally the heroine resumes the narrative up to her death. This helps to make a lack of force and unity. The story is not improbably a first adventure in fiction by a young writer. The best of it is, we fancy, when the author keeps closest to her experience. The scenes in British Guiana have a more lifelike air than those laid in England. In the former the heroine maintains her identity better than elsewhere. When she deserts her lover through the influence of a certain Sister Agnes, an Anglo-Catholic lady given to good works and not at all afraid of interfering in people's destinies, we feel that the natural evolution of a character has been destroyed. The book is short, but it has a good deal of sentiment, passion, and other youthful and rather fatiguing elements, not well put together. 'Zorg' has, however, a suggestion of temperament and feeling, though it is very imperfectly realized.

THE LITERATURE OF SPORT.

Every sportsman should keep with scrupulous care a diary or register of the fish or game which he kills, and a note of the persons who formed the party, of the locality, and of any occurrences at all unusual or abnormal. Such a record becomes more interesting the longer it is kept, and may eventually in various ways become a source of profit. Hence, looking on *The Fly-fisher's Register*, arranged by W. H. Pope (Sampson Low & Co.), as an inducement to keep such a record, we may at this season, when fancy turns lightly to fishing, bid it welcome. The arrangement of headings is more suited for a dry-fly trout angler than for a salmon fisher; but even for the former the distribution of space does not commend itself to our ideas. The scoffer will note with glee that the largest space is allotted to the heading "Total Weight of Fish," an item which, even with the best will on the angler's part to increase it, has ordinarily an unfortunate way of confining itself to the most modest dimensions.

We may not nowadays discuss the question as to what forms of sport should or should not be followed by ladies; they, or at any rate the up-to-date portion of them—the progressives, in fact, if we may borrow from the vocabulary of the London County Council—have settled that question for themselves, deciding apparently in favour of so extensive a programme as to make a "Badminton Library" of their own ere long a necessity. A step in this direction is furnished by a number of clever sketches of sports and pastimes entitled *Ladies in the Field*, edited by Lady Greville (Ward & Downey). To it the inexperienced may apply with confidence and without fear of betrayal. The type and paper are excellent, and the book is well turned out, though a few mistakes have escaped observation, such as Selby Lowndes (p. 35) and Lankaster (p. 186). Names so well known among sportsmen should not have been misspelt.

It is fortunate that one has seldom to try to consider fairly and review adequately a book in which so many different subjects are dealt with, in ways varying from that of an expert to that of a blind guide, as are to be found collected under the title of *Gold, Sport, and Coffee-planting in Mysore*, by Robert H. Elliot (Constable & Co.). It is, however, right to say at once that the chapters on gold-mining, coffee-planting, and scenery (and they form the greater part of the book) seem good, and probably will prove of value to those who may choose Mysore as a field of enterprise. And certainly, if we may trust the author, coffee-planting there appears to be an excellent opening for young men who are prepared to work, the tenure of the properties being sufficiently secure and the prospect of profit more than ordinarily encouraging. This alone should secure for the book the benevolent attention of paterfamilias. Mr. Elliot from personal knowledge relates a case in which a friend bought 240 acres of good coffee land for Rs.98,000, which he borrowed at 8 per cent. In four years the debt was reduced to Rs.68,000, and he bought 163 acres more for Rs.13,250, for which he paid the same rate. He had, of course, good and bad times, but by 1887-88 the whole debt, principal and interest, was paid off, and a considerable balance remained. "In 1889-90 the property gave him a clear profit of 3,350*l.*, and it has done well ever since." This may, no doubt, have been an exceptional case, but it is estimated that from a good estate of 200 acres a profit of from 1,500*l.* to 2,000*l.* a year may be anticipated. And these figures, we may point out, represent gold; for the coffee is sold in England, and such money as the planter requires is remitted to India at the exchange of the day, so that he is in the pleasing position to profit more and more as the rupee falls in gold value. We next consider the four chapters in which Mysore, its government, and its game are described. They vary in merit, but are generally interesting and fairly trustworthy. In these days of easy transit to India it is strange to read of Sir Mark Cubbon, who, having gone out in 1800 apparently, governed Mysore for about twenty-eight years, and died on his way home in 1861, having served all those years without returning to England. Concerning the government, Mr. Elliot remarks that at first the people viewed with apprehension the transfer of the administration from the Government of India to the Maharaja, but that the native management is now popular and successful. The information regarding sport

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may be called generally useful, and it is probably true that the "paradox" gun is the best weapon for jungle work. As is usual in Madras, wild cattle are called bison, for the same reason presumably that Americans call their bison buffaloes; and there is mention of snakes. Why is it that these unpleasant creatures so often lend themselves to strange stories? Lastly, there are three chapters in which, amongst other things, the effect of the introduction of English capital into Mysore, famine, a permanent settlement, caste, Christianity, the deterioration of natives from contact with Europeans, infanticide, and the great silver question are examined in a way somewhat bewildering, judgment being pronounced with too much certainty. But it is remarkable that whilst in many cases the reasoning is curious, and, if we may say so without offence, the writer apparently somewhat out of his depth, yet not unfrequently he appears, by a process which we cannot trace, to arrive at sound conclusions. We cannot, however, after the experience in Bengal, agree with him in advocating a permanent settlement of the land revenue. If the demand or land tax be fixed for thirty years, surely that is a period long enough to encourage the construction of wells and other improvements; if not, let the term be extended; but under no circumstances should the hands of future governments be permanently fettered. Again, famine may, like war and pestilence, be a means whereby nature maintains equilibrium between the demand of population for food and the supply which the earth can yield, and caution in interference is clearly necessary. Regarding caste the author discourses much, and states that the word means colour. It would be interesting to know whence this information is derived, for we have hitherto believed the word to mean class, breed, family, race, or species, and to be derived from the Portuguese *casta*. These subjects and the silver question are altogether too intricate to be satisfactorily disposed of in a work like the present, though many of the author's remarks deserve respectful consideration. He is pleased with Mysore because it is "out of reach of the faddists of the House of Commons," and "free from the only danger which threatens India — the sacrifice of its interests to serve party ends"; and displeased with the financial policy of the Government of India, which he says is so rotten that "it is impossible to find a single redeeming feature in the measure that has been adopted." There are many who agree with him in this opinion.

American Big Game Hunting (Edinburgh, Douglas) is a work published by the Boone and Crockett Club of New York, and edited by Mr. Roosevelt and Mr. Grinnell. The editors supply a sketch of the club and its objects, which are most admirable. They may be summarized as designed to encourage true sport and hinder the indiscriminate slaughter of game. In many parts of the Western States, where the larger game used to abound, it has become very rare. There are parts of the vast American continent in which wild animals are plentiful and which are but imperfectly explored. To encourage their exploration is one of the club's objects. The introduction and enforcement of game laws is another. In several States there are stringent laws for the preservation of game; but they are disregarded with impunity. Indeed, it is too common for Americans to place a law on the statute-book and to conclude that nothing more needs be done. The State of Maine has strictly enforced the laws for the preservation of game, which were framed in a sensible spirit. The result has been that, during the last twenty years, moose, caribou, and deer have increased in number. The members of this club have executed original exploration and produced maps of the newly traversed regions. The work of the club is excellent, and this volume is a useful contribution to the literature of sport. The illustrations are also good.

SCOTTISH LITERATURE.

Satirical Poems of the Time of the Reformation. Edited by James Cranstoun, LL.D. 2 vols. (Scottish Text Society.)—"Here am I; where are you?" say Scottish children of a cake with very few plums in it. There are not many plums in the 'Satirical Poems,' and Dr. Cranstoun has not thought fit to indicate the few there are. It seems a pity, for no one else surely will ever study these forty-eight pieces with half the diligence that he must have spent upon them. They cover the period 1565–84, and fill 411 pages; the notes, the glossary, and the index of proper names occupy volume ii., of 374 more pages. Whether it was necessary to furnish a note on Luther ("one of the greatest figures in the Protestant revolution, born 10th December [*sic*], 1483; died 18th February, 1546"), or on Virgil, Nero, &c., is open to doubt; "Schir Frances Russell" (No. 39, l. 130) to us seems rather to have called for annotation. "Eum" in No. 42, l. 293, must be a misprint for *can*; to say that Kirkcaldy of Grange was "banished to France" is something more than misleading; we have no conception what is meant by his joining "in 1566 the conspiracy against Bothwell"; to entertain the idea that Sempill can have been one of the captains at the siege of Edinburgh Castle is to run counter to Sempill's own assertion (No. 39, l. 122); and no one believes now in the genuineness of Bothwell's 'Testament' (vol. ii. p. 54). Otherwise Dr. Cranstoun has approved himself a most painstaking and accurate editor; only we cannot be sure whether his labours might not have been better directed. The prefatory note makes promise of "several MS. poems of considerable interest"; it goes on to state that "most of the pieces, as will be seen from the bibliographical notes, have been issued in some form or other." For the MS. poems thus promised we have made diligent but fruitless search; the second statement, however, is amply verified. Forty-six, indeed, of the forty-eight pieces had been reprinted in modern collections —thirty-eight of them in 'The Sempill Ballates,' edited by Thomas George Stevenson (Edinburgh, 1872). No doubt they are more correctly reprinted here; still, the question arises whether many of them were worth reprinting at all. And to that question we are inclined to give a decided negative. A good many elegies on royal personages published during this nineteenth century will not merit republication about the year 2200; Nos. 18 and 30 here, and several others, are just doggerel elegies, as little satires as they are poetry. Fifty pages would have well sufficed for the historical plums of these pieces, and less than fifty for such linguistic ones as "round Robene" and "*fillit* him *fow* with aill and wyne." Of the historical we have noted six; and though there are doubtless more, there are not many more, we are confident. No. 10, l. 14, gives a new date, 1531, for Moray's birth (instead of "about 1533"); and No. 9, ll. 219–222, tells how Moray's mother was known to have wrought by rings and witchcraft to divert James V.'s affections from Mary of Guise. The twelfth stanza of No. 3 (1567) contrasts Queen Mary's activity after the slaughter of Rizzio with her slackness to avenge her husband's murder; and l. 53 of No. 7 (also 1567) contains an obvious allusion to the sixth of the Casket Letters. No. 33, ll. 155–174, gives a curious account of the shameful condition of the parish kirks in 1572; and No. 42, l. 160, puts the number of the Scottish preachers in that same year as "far within twa hundreth men." This is, of course, a misstatement, for five years before that date the General Assembly contained 252 ministers and 467 readers; still it is interesting, like the whole of the dialogue in which it occurs, especially in view of the Jesuits' report, translated by Father Stevenson, which deals with the order to assign four parish churches to each of the ministers.

Mr. William Wallace in *Scotland Yesterday* (Hodder & Stoughton) gives eleven character-sketches, which "are studies, not photographs," from the typical village of "St. Serf's by the Sea," and ten from the typical country town of "Carricktown." The latter stands plainly for Ayr, and the former even more plainly for Culross; while "Kingsheart" can only be Dunfermline, though we know not what "king bequeathed his heart" thereto. One rather uncommon touch of nature is common to many of the characters, that they all are, or turn, teetotalers—the Poacher, the Fisherman, the Orra Man, the Moral Force, the Dressmaker's Husband, the Village Hampden, the Shabby Scientist, the Clergyman of all Work, and even the Bibulous Scientist. This strikes one as strange in the Scotland of yesterday; but stranger still must have been Mr. Wallace's own career. He would seem to have been born about the year 1810, to have been writing verse before Tennyson published his first volume, to have been in the habit a little later of playing whist (*short* whist) with the "Carricktown" writer, doctor, and mathematical master, and yet for some unexplained reason to have been kept at school till he must have been well over thirty — till "Scott had long gone to the majority," till "Macaulay was one of the members for Edinburgh," till the 'Lady of Lyons' was "in the flush of its popularity,"—nay, till Edinburgh possessed a normal school. Now, we would not vex an octogenarian with impertinent questions; else we should like to know why after his death the Orra Man's legs insisted on remaining grotesquely drunk, whether four-o'clock tea was usual among doctors before 1851, why one old lady should have collected a pope's chair and a cardinal's hat, and another two cardinals' chairs, why the eldest son of an earl was "strictly" styled "the Hon. Frank Lochles," how frogs show their preference for earth, and lastly, what is meant by the statement that "she was, for a woman, but also for reasons which I was not slow to divine, remarkably well acquainted with certain passages in ancient history."

Burns's Chloris: a Reminiscence, by James Adams, M.D. (Glasgow, Morison), is based on one brief interview that its author had as a schoolboy, sixty-four years ago, with Jean Lorimer (1775–1831), the "Lassie wi' the lint-white locks." She was born at Craigieburn, near Moffat, the daughter of a well-to-do farmer, who failed, however, in 1796; three years before that date she had contracted an unfortunate Gretna Green marriage with a spendthrift young farmer of the name of Whelpdale. The last nine years of her life were spent in Edinburgh. There is little enough here to fill nearly 200 quarto pages, but that little is eked out with the thirty-one poems in which during 1793–95 Burns celebrated his platonic passion, with a chapter to prove that Burns was "much misunderstood," and with an appendix. Dr. Adams does not seem to be aware that one of the identical "lint-white locks" is enshrined in the Burns Monument at Edinburgh, along with a fragment of a scone of Jean Armour's baking.

Messrs. Archibald Constable & Co. deserve considerable credit for the delicately archaic printing and general presentment of a new edition of the *Poems of James Thomson, Weaver of Kendeith* (originally published in 1801). It is everything that is desirable with regard to type and margin, and we have detected one instance only in which the letters "f" and "ſ" have produced their usual confusion. Whether the 'Poems' were quite worth reproduction as literature is another matter. James "the less" was a rustic character, the "skeely" person of his neighbourhood—could let blood, kill a "mart," and set or wield a razor. He seems to have been a studious youth, and much devoted to the works of Allan Ramsay. He early acquired a facility in the national metres,

and the anxiety of his educated neighbours (to judge by the subscription list) not to miss the opportunity of doing justice to a peasant poet seems to have led them to fancy they had discovered a new Burns in the Lothians. His character, which combined native shrewdness with some literary taste, was probably more impressive than any of his verses. These are chiefly valuable as evidence of the extent to which the fondness for metre was a popular gift in what has been thought a dark period of literature in Scotland, and as throwing light upon some of the thoughts and feelings of the writer's age and class. The dearness of provisions (these were the days of the meal riots at Leith, and the nearly fatal cry of "licht baps!"), the expense and chicanery (real or supposed) of the law, the atrocities of the resurrection men, and the desire for small holdings, or garden ground, are among his topics:—

> Tell ye the lairds, baith aye and a',
> To let their grund in pieces sma',
> An acre, or it may be twa',
> As bodies need it.

But Thomson was loyal to "George the Three."

> Some fashious albours we've at hame,
> Are mair than a' the French to blame;
> I wonder much they think nae shame,
> Ungrateful pack!
> To ca' our Constitution lame,
> A bonny crack!

He had a more imaginative side. 'Winter' and 'December' show him to have had the sympathetic outlook on nature which is more common or more articulate among the Northern peasantry than in the South ("The sun was wearing down the wast" is a typical line, for instance); and in the other endowment of his countrymen, the humour which works up to an anticlimax in such pieces as 'The Ghaist' and 'The Hare'—the last a dry reflection on his neighbours' belief in witchcraft—his excellence will be appreciated by those who can estimate aright the language which imparts half the flavour to his satire. These and certain dialogues, as that 'Between Two Old Wives' and 'The Craw and the Muircock,' which must be read through, and do not admit quotation, atone for much that was not worth preserving. On the whole, Thomson was a sound and cheerful moralist, and looked beyond temporary troubles:—

> Contentment's no in warldly things,
> Unto themselves they aft take wings;
> The best o' friends at times are fickle;
> It's no the rose without the prickle.

OUR LIBRARY TABLE.

In his capacity of the most active member, for a great number of years, of the Commons Preservation Society, Mr. Shaw Lefevre has published, through Messrs. Cassell & Co., *English Commons and Forests: the Story of the Battle during the last Thirty Years for Public Rights over the Commons and Forests of England and Wales.* No man has done more to educate the public in the need for keeping open the commons than Mr. Shaw Lefevre, and no one has helped the cause more actively in Parliament, with the single exception of the late Prof. Fawcett. The volume is interesting, and forms a very adequate history of the movement, and it is, as might be expected, accurate at all points, although the account of the famous Wisley case puts a new complexion on that matter. This beautiful common on the Guildford road was, we had always understood, to have been enclosed at the suggestion of Mr. Charles Buxton, who, together with the other members of his family, was a strong advocate of the maintenance of suburban commons as places of public recreation; and the suggestion conveyed in Mr. Fawcett's speeches was that Mr. Buxton wished to have the common enclosed virtually for the purpose of what is now known as regulation. Mr. Fawcett, in opposing the enclosure, never questioned the excellent motives of Mr. Buxton, but thought that the plan which he proposed might lead in the long run to the loss of the common. Mr. Lefevre, however, says of Wisley, "It was very near to Fox Warren, the residence of the late Mr. Charles Buxton, and through him the inexpediency of the enclosure of this Common became generally known." We have no doubt that Mr. Lefevre is justified in this statement, and the facts must be within his knowledge; and we only name them because they form the sole point in his valuable book in which his information appears in any degree to conflict with that hitherto in the possession of the public.

Mr. John Ashton's latest volume, *Varia* (Ward & Downey), makes, as usual, amusing reading, though its permanent value, we fear, cannot be said to be great. It deals with subjects so diverse as miniature theatres for children, the Duke of Gloucester, son of Queen Anne and the Prince of Denmark, Richard Cromwell, Greensted Church, Benvenuto Cellini, and so forth. The best paper is that on the extraordinary impostor Mary Baker, who induced many worthy people to believe that she was princess of a mysterious country known as Javasu. We must confess that the sketch of Richard Cromwell appears rather trivial, and most of the charm has disappeared from Mr. Ashton's condensation of Benvenuto Cellini's autobiography. *Per contra*, 'Pepys and Music' forms a judicious series of extracts from the famous diary. Also the writer puts his antiquarian knowledge to good use in a dissertation on that curious Essex church with the nave of split trees, though, of necessity, the mystery of its construction remains practically unsolved. Altogether, more pretentious works than this would find it much harder to justify their existence.

A generation has passed since the first edition, in four volumes, of Sir William Muir's *Life of Mahomet* appeared in 1861. It reached a second edition, shorn of some preliminary chapters on early Arabian history, and condensed into a single volume, in 1877; and now, after another long interval, it has entered upon its third issue, which Messrs. Smith & Elder have just sent to us. The present edition is, to all intents and purposes, a reproduction of that published in 1877. An appendix has been transferred to the introduction; and a few omissions, together with a slight condensation in the typesetting, reduce the volume by about thirty pages. But though a reproduction, it is not a mere reprint. Sir William Muir has evidently gone carefully over every sentence, verified his facts, and criticized his style; and the result is in every respect an improvement. The book, which was always well written as well as scholarly, now reads more smoothly; the author's judgments seem to have mellowed with age; some rather intolerant criticisms of the Prophet from a dogmatic theologian's standpoint have been wisely dropped out; and the whole work has gained in point both of literature and biography. The chief new features, beyond textual revision, are some excellent illustrations of Mecca and Medina and a full index. In its present perfected form all students of Islam will cordially welcome what is undoubtedly the standard life of Mohammed in English. Its faults and limitations are known; but it is not the less a work of great learning, sound criticism, and considerable literary charm.

"Men of Achievement" is a new series of Transatlantic manufacture, although Messrs. Sampson Low & Co. put their names. Two volumes are before us: *Men of Business*, by Mr. W. O. Stoddard, and *Inventors*, by Mr. P. G. Hubert. They contain short biographies of American worthies. Mr. Hubert has the more attractive subject, and the cuts in his book are good, while the portraits in Mr. Stoddard's are, probably owing to the badness of the originals, decidedly depressing; and although Mr. Stoddard writes in good taste, can memoirs of men whose chief claim to consideration usually is that they amassed money be made other than dreary reading?

Dr. Whyte's *Bunyan Characters*, of which Messrs. Oliphant, Anderson & Ferrier send us a second series, show a good deal of rhetorical ability and clever sketching of character. They are called lectures, but south of the Tweed they might pass for sermons.

Mr. Gossip has written and Mr. E. Arnold has published *The Chess Pocket Manual*, a neatly printed little volume, well fitted to serve as a manual of reference.

Mr. Sandford Martin's *Windfalls of Observation* (Dent & Co.) do not often rise above the commonplace; his essays are pleasant enough reading as colloquial gossip from one of ourselves on staple topics of conversation. They have the air of being common-sense *résumés*, by a practical man of the world who is comfortably off, of the magazine articles that have appeared lately: for example, there is a paper on 'Marriage and Divorce,' in which Mrs. Mona Caird is controverted; on 'A Poet and not Ashamed,' beginning with an anecdote of Tennyson; and 'The Question of an Occupation,' which suggests titles like 'What shall We do with our Boys?' Their great merit is that they do not give the reader any unsatisfactory sense of inferiority to the writer, but rather afford the pleasant glow which results from feeling that you have been thinking the same all along. Occasionally Mr. Martin hits off a fairly happy phrase, like: "Of course, cocktails are detestable things to drink at all times, and thrice and four times detestable in office hours, but there are occasions when one's feelings seem to demand some reasonable disarrangement of the insides as an aid to expression"; but the conversational style sometimes degenerates into distressing Americanisms. The book is got up in the tasteful way to which Messrs. Dent have accustomed us.

The Statesman's Year-Book, although it has always been the best of books of reference, continues to improve where improvement seemed hardly possible. It is published, as usual, by Messrs. Macmillan & Co., and continues to be edited by Mr. J. Scott Keltie. The only criticism that we are able to offer on the present occasion is that the books of reference of a non-official kind named in the case of certain countries are not in all cases well chosen, or should form a fuller list. For example, taking Tunis, the best of all the books is one which is not mentioned, written, as is well known, by Baron B. Constant d'Estournelles, now of the French Embassy in London; and the list for Switzerland does not contain several excellent American and other works upon that country, published within the last two or three years. But it is necessary, indeed, to work hard to pick holes successfully in 'The Statesman's Year-Book,' which is, and we hope will long remain, a credit to the country of its production.

The Official Year-Book of the Church of England (S.P.C.K.) is improving. There is still too much raw material: prospectuses, for example, printed entire or nearly so, which, with a little trouble, the editor might recast into a shorter form; but, on the whole, the information is given in a more condensed shape than it used to be.—We have frequently had occasion to praise *The Clergy Directory* (Phillips) for its compact arrangement and cheapness, and it well deserves notice as a useful and handy volume.

Dod's Parliamentary Companion for 1894 will, of course, be as largely used as have been its predecessors; but we note that the electorate is stated in the present issue at the same figures that were given last year, and has not been brought up to date, and that several small misprints are continued. This being the most useful and portable of all the many parliamentary handbooks,

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it is specially important that it should be always accurate. It is published, as usual, by Messrs. Whittaker & Co.

Stand Fast, Craig Royston! is the latest addition to Messrs. Low & Co.'s popular issue of Mr. W. Black's romances.—*Pietro Ghisleri*, by Mr. Marion Crawford, has been reissued in one volume by Messrs. Macmillan.—Messrs. Putnam send us a neat edition in two volumes of *The Home*, by Fredrika Bremer, Mary Howitt's translation. We have to thank the same publishers for handsome illustrated editions of Mrs. Elliot's *Old Court Life in France* and *Knickerbocker's History of New York*. The elaborate reprint of Irving's classic work is adorned with extremely clever cuts by Mr. Kemble, and is a good specimen of what an American press can achieve in the way of luxury.—The Tract Society sends us a new edition of its *Annotated Paragraph Bible*, a handsome volume marred by the retention of exploded views in the prefaces.

The last two numbers of the *Revue de Paris* (Asher & Co.) confirm the favourable impression made by the first. The Balzac letters have continued interesting, and Augier's *proverbe* is a decided "find."—We have also received from Socecŭ & Co., of Bucharest, several numbers of the *Buletinul Oficial* of the Roumanian Minister of Public Instruction. It is, we fear, a publication that will hardly interest many people in this country, but it shows that much activity in educational matters exists in Roumania.—A word of praise is due to the *Allgemeine Buchhändlerzeitung*, sent to us by Mr. C. F. Müller, of Leipzig, which promises to prove a useful and intelligent organ of the trade.

We have received, rather late in the day, the Report of the Holloway College for 1893. It is meagre, and calls for little remark; but it is satisfactory to observe that, although the College is still unknown to the general public, the number of students steadily increases.

We have on our table *Tennyson, Poet, Philosopher, Idealist*, by J. C. Walters (Kegan Paul), —*Rambles in Historic Lands*, by P. J. Hamilton (Putnam),—*The Private Life of the Romans*, by H. W. Preston and L. Dodge (Boston, U.S.A., Leach & Co.), — *Industrial Arbitration and Conciliation*, compiled by J. S. Lowell (Putnam), —*A Wild Sheep Chase*, translated from the French of E. Bergerat (Scoley), —*Interesting and Characteristic Anecdotes of Burns*, edited by J. Ingram (Simpkin),—*Drawing and Design*, by E. R. Taylor (Macmillan), —*The Humour of Holland*, translated by A. Werner (Scott), —*Surgical Ward-Work and Nursing*, by A. Miles, M.D. (Scientific Press), —*Betting and Gambling*, by Major S. Churchill (Nisbet), —*A Handy Book upon Elocution and Dramatic Art*, by Emily L. McLaughlin (Iliffe),—*Drawing-Room Conjuring*, by Prof. Hoffmann (Routledge),—*Upper Bohemians*, by F. G. Walpole (Digby & Long),—*In Africa with the Union Jack*, by W. Pimblett (Virtue), —*Twilight Dreams*, by the Rev. W. B. Carpenter (Macmillan), —*The Better Way*, by W. J. Lacey (Nelson), —*The Grantham Mystery*, by M. Danvers (Diprose & Bateman),—*Two Soldiers and a Politician*, by C. Ross (Putnam), —*Rachel's Romance*, by J. Fogerty (Diprose & Bateman), — *Sweerta, and other Sketches of Indian Life*, by A. H. Small (Nelson), —*Lotus-Life, and other Poems*, by L. Cleveland (Putnam), — *Escarlamonde, and other Poems*, by D. Ainslie (Bell), —*The Praises of Israel*, by W. T. Davison (Kelly), —*Natural Theology, the Gifford Lectures*, by Prof. Sir G. G. Stokes, Bart. (A. & C. Black), —*Heroes of Israel*, by W. Garden Blaikie, D.D. (Nelson), —*Secret de Famille*, by Paul Labarrière (Paris, Lévy),—*Die Philosophie des Nicolaus Malebranche*, by Dr. M. Novaro (Berlin, Mayer & Müller),—*La Maîtresse du Négrier*, by L. Brethous-Lafargue (Paris, Lévy), —*Drei- und vierzeitige Längen bei Euripides*, by Dr. S. Reiter (Vienna, Tempsky), —*Préjugé*, by H. Rabusson (Paris, Lévy),—*Novalis*, by J. Bing (Leipzig, Voss),—*Autour d'une Tiare, 1075–1085*, by E. Gebhart (Paris, Colin),—*Constant Troyon*, by A. Hustin (Paris, Librairie de 'L'Art'),—*Die Philosophie des Metaphorischen in Grundlinien dargestellt*, by A. Biese (Leipzig, Voss),—and *Allgemeine Geologie*, by J. Roth, Vol. III. Part II. (Williams & Norgate). Among New Editions we have *History of the Forest of Rossendale*, by T. Newbigging (Rawtenstall, Riley),—*The Wonders of the Secret Cavern*, by S. J. Adair Fitz-Gerald (Sutton),—*The Kindergarten at Home*, by E. A. E. Shirreff (W. H. Allen),—*My Schools and Schoolmasters*, by Hugh Miller (Edinburgh, Nimmo, Hay & Mitchell),—*Simon Peter*, by E. Hodder (Hodder Brothers),—*Sir Morell Mackenzie*, by the Rev. H. R. Haweis (W. H. Allen),—*Men, Mines, and Animals in South Africa*, by Lord Randolph S. Churchill, M.P. (Low),—and *The Log of the Flying Fish*, by H. Collingwood (Blackie).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Benham's (J. M.) Secularism, its Progress and Morals, 7/6 cl.
Crookall's (Rev. L.) Topics in the Tropics, or Short Studies in the Life of Christ, cr. 8vo. 3/6 cl.
Dennistoun's (J. M.) Exodus, an Autobiography of Moses, 3/6
Eldridge's (Rev. C. O.) The Lay Preacher's Handbook, 2/ cl.
Lombard Street in Lent, Sermons on Social Subjects in the Church of St. Edmund, Lent, 1894, cr. 8vo. 3/6 cl.
Maurice's (F. D.) The Acts of the Apostles, cr. 8vo. 3/6 cl.

Fine Art.

Berenson's (B.) The Venetian Painters of the Renaissance, 5/

Poetry.

Elliott's (E.) Treasures of the Deep, and other Poems, 5/ cl.
Rhythm of Bernard, translated by late Rev. J. M. Neale, illustrated by E. C. Gardner, roy. 8vo. 5/ cl.

Bibliography.

Deurer (A.) and Burgmair (H.), Rare Book-Plates of the 15th and 16th Centuries, ed. by F. Warnecke, 5/ net.
Stone's (H. S.) First Editions of American Authors, a Manual for Book-Lovers, 12mo. 6/ cl. net.

Political Economy.

Cummins's (C.) Guide to the Formation of the Accounts of Limited Liability Companies, 8vo. 5/ cl.
Policy of Free Exchange (A), ed. by T. Mackay, 8vo. 12/ cl.

History and Biography.

Batten's (J.) Historical and Topographical Collections relating to Early History of South Somerset, 6/6 net, cl.
Dictionary of National Biography, Vol. 38, royal 8vo. 15/ cl.
Marston's (R. B.) Walton and some Earlier Writers on Fish and Fishing, cr. 8vo. 4/6 cl.
Mendelssohn, Selected Letters, ed. by W. P. Alexander, 2/6
Pasquier's (Chancellor) A History of my Time, Vol. 2, 16/ cl.
Woolward's (R.) High on Sixty Years at Sea, cr. 8vo. 6/ cl.

Philology.

Sophocles's Electra, Introduction, Notes, Vocabulary, and Translation by Thompson and Hayes, cr. 8vo. 5/6 cl.

Science.

Bjerling's (P. B.) Water, or Hydraulic Motors, illus. 9/ cl.
Humfrey's (M.) A Manual of Obstetric Nursing, 3/6 cl.
Pratt's (H.) Principia Nova Astronomica, demy 4to. 10/6 cl.
Wheeler's (A.) The Student's Handbook of Medicine and Therapeutics, cr. 8vo. 10/6 cl.

General Literature.

Blew (W. C.) and others' Light Horses, 8vo. 3/6 cl.
Browne's (T. M.) Under the Live Oaks, cr. 8vo. 2/ cl.
Caumont's (M. A.) A Dish of Matrimony, cr. 8vo. 6/ cl.
Clare's (A.) A Real Repentance, 2 vols. cr. 8vo. 21/ cl.
Connell's (P. N.) In the Green Park, or Half-Pay Deities, illustrated, cr. 8vo. 3/6 cl.
Countess Pharamond (The), by Rita, 12mo. 2/6 cl.
Gamble's (R. B.) The Evolution of Woman, cr. 8vo. 7/6 cl.
Garrett's (E.) Her Day of Service, cr. 8vo. 2/ cl.
Grand's (S.) Our Manifold Nature, with Portrait, cr. 8vo. 6/
Maskelyne's (J. N.) "Sharps and Flats," cr. 8vo. 6/ cl.
Old Stradivari (The), and other Dramatic Sketches, by Hilarion, cr. 8vo. 3/6 cl.
Pirkis's (C. L.) The Experiences of Loveday Brooke, Lady Detective, illus. cr. 8vo. 3/6 cl.
Praed's (Mrs. C.) Christina Chard, 3 vols. cr. 8vo. 31/6 cl.
Sims's (G. R.) My Two Wives, and other Stories, 12mo. 2/
Warden's (F.) A Wild Wooing, 12mo. 2/ bds.

FOREIGN.

History and Biography.

Barail (Gal. du): Mes Souvenirs, Vol. 1, 7fr. 50.
Chevrillon (A.): Sydney Smith, 3fr. 50.
Schiber (A.): Die fränkischen u. alemannischen Siedlungen in Gallien, 4m.
Witt (C. de): Six Mois de Guerre, 2fr.

Philology.

Virmaitre (C.): Dictionnaire d'Argot, 6fr.

Science.

Manchaire (P.): Ostéomyélites de la Croissance, 3fr. 50.

General Literature.

Barine (A.): Bourgeois et Gens de peu, 3fr. 50.
Bordeu (C. de): Jean Peu, 3fr. 50.
Gréville (H.): L'Aveu, 3fr. 50.
Gyp: Le Troisième, 3fr. 50.
Hérédia (J. M. de): La Nous Alfares, 3fr.
Hermant (A.): La Carrière, 3fr. 50.
Jensen (W.): Heimkunst, 2 vols. 8m.
Nanteuil (P. de): Les Rians d'Élodie, 2fr.
Prévost (M.): Nouvelles Lettres de Femmes, 3fr. 50.

'RARE EDITIONS.'

Edinburgh, March 9, 1894.

Will you allow me space to make some criticisms of and corrections on a recently published work entitled 'Rare Editions,' by J. H. Slater? I confine my criticism to those chapters with the contents of which I am most familiar.

The compiler's first misstatement occurs in the preface, where we learn that early editions of Scott are in no demand. This idea is now very much out of date, as these works are rapidly increasing in value, and the first edition of 'Waverley' in boards, of which 1,000 copies were printed, is alone worth 10*l*.

The opening chapter of Mr. Slater's book treats of Ainsworth's novels, but we are not told that 'Guy Fawkes' and 'Old St. Paul's' were both published serially in *Ainsworth's Magazine*; and the same omission occurs in the case of 'The Miser's Daughter,' 'Windsor Castle,' 'St. James's,' and 'James II.' In regard to *Ainsworth's Magazine* Mr. Slater says very little, although it would have been interesting to note that the serials 'Modern Chivalry,' illustrated by George Cruikshank, and 'Revelations of London,' illustrated by Phiz, both written by Ainsworth, have not been since published in book form. Mr. Slater should also have discovered that the Lawrence copy of the magazine, in original cloth, complete, was sold at Sotheby's in 1892 for 40*l*. This is the only complete uncut set I have heard of. My own set wants the last two volumes, and I have been ten years searching for them. The first 8vo. edition of 'The Miser's Daughter,' in cloth, is worth much more than 30*s*.; and 'Mervyn Clitheroe,' the later parts of which were issued in blue (not yellow) wrappers, would command probably twice 25*s*. in original cloth. I should also like to know when a copy of 'Windsor Castle,' in parts, has ever been sold for 4*l*. 4*s*. My copy of 'The Flitch of Bacon' is in blue cloth, Mr. Slater says red cloth; and 'Ovingdean Grange' contains woodcuts, not plates.

Dealing with original editions of Dickens, Mr. Slater, who is apparently quite unaware that "The Library of Fiction" was first published in monthly parts, tells us that that work in cloth is worth 3*l*. 3*s*. Personally, I know of only two copies that have occurred at book sales in recent years, both in 1889. The first, the Mackenzie copy in morocco, cost me 13*l*., and later on Mr. Burnett's copy (cut down) sold for 5*l*. Mr. Sabin in his last catalogue (December) prices a copy at 8*l*.

We next read that the three-volume edition of 'Sketches by Boz' is to be had at 9*l*., and are told of an exceptional copy which in 1892 realized 28*l*. 10*s*. In 1889 the Mackenzie copy sold for 30*l*., the Burnett copy for 25*l*. 10*s*., and in December last a medium copy sold at Sotheby's for 15*l*. 15*s*. Mr. Sabin prices a copy in his last catalogue at 30*l*. The first 8vo. edition was issued in brown (not green) cloth, and 5*l*., Mr. Slater's value, is below the mark. A copy was sold in December at Sotheby's for 13*l*., and Mr. Burnett's copy in morocco fetched 17*l*. 10*s*. Mr. Slater also values this edition in parts at 15*l*. 15*s*. In Mr. Sabin's last catalogue a copy is priced at 40*l*.

The Pailthorpe illustrations to 'Oliver Twist' were published in 1886, not 1866; and I do not believe that the first edition of 'Memoirs of Grimaldi' will ever be procured for 5*l*.—it has never happened so far—nor can the 'Picnic Papers, 1841,' in cloth, be had for 3*l*. 3*s*. My own copy of this last work cost 8*l*. 10*s*. at Sotheby's, and I see it priced in a recent catalogue at 12*l*. 12*s*. Perhaps Mr. Slater could also tell us when a copy of 'A Curious Dance round a Curious Tree' has been sold at 2*l*. 10*s*.

Passing on to Charles Lever's works, I cannot agree with Mr. Slater that the average value

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of 'Con Cregan' in parts is 4*l.* 10*s.* At a very poor sale in December last a copy in this state sold for 5*l.* 17*s.* 6*d.*, and the book was recently catalogued at 12*l.* 12*s.* My own copy in cloth cost 5*l.* 5*s.* Most collectors would also like to know where to procure copies of 'A Day's Ride' at 1*l.* 1*s.*, 'A Rent in a Cloud' at 1*l.*, and 'Paul Goslett's Confessions' at 1*l.* 5*s.* In the chapter devoted to Albert Smith, Mr. Slater does not mention that 'The Scattergood Family' originally appeared in *Bentley's Miscellany*, nor does he refer to the 1844 edition of 'The Wassail Bowl' in one volume, although he makes special note of an edition published in 1848.

The chapter describing Surtees's works contains greater inaccuracies than any I have yet pointed out. To begin with, I very much doubt if there is any second edition of 'Jorrocks's Jaunts and Jollities' with the Phiz plates. The edition of 1843 (the first with the Alken plates) bears the words "second edition," both on the title-page and coloured frontispiece, and has never yet sold in cloth so low as 8*l.* My own copy cost me at the Burnett sale 9*l.*, and a poor copy was recently sold at Sotheby's for 10*l.* We are also told that 'Hawbuck Grange' appeared in *Bell's Life* in 1646–7, instead of 1846–7, and that the reprint was published in 1888 and illustrated by Wildrake, Heath, and Jellicoe. As a matter of fact the first reprint was in 1884 (undated), with coloured reprints of the original etchings by Phiz. The work has never been illustrated by Wildrake, Heath, and Jellicoe. Coming to 'Sponge's Sporting Tour,' the first of Surtees's novels containing John Leech's illustrations, Mr. Slater refers us to another imaginary reprint containing illustrations by Wildrake, &c., and the same mistake occurs in his notice of 'Handley Cross.' No mention is made of the interesting 1860 reprint of 'Sponge's Sporting Tour,' or of the 1872 reprint of the set of five volumes illustrated by Leech. Odd parts of 'Handley Cross' are very rare, not "comparatively common," and the volume in cloth will never be procured for 2*l.* 10*s.*

In the chapter on Thackeray I entirely disagree with the value placed upon 'Pendennis' in parts, viz., 2*l.* 10*s.* The last copy sold by auction realized 5*l.* 5*s.* in 1889.

In a work such as this of Mr. Slater's, published at the high price of one guinea, readers naturally expect some degree of completeness as well as accuracy; but the book is singularly incomplete, inasmuch as there is no reference whatever even to the principal works which come under the general headings of Cruikshankiana and John Leech. Most collectors would also wish to learn something of the works of John Heneage Jesse and others of his school, whose books are in much greater demand than those of many authors very fully detailed in Mr. Slater's list.

C. E. S. Chambers.

BACON AND BARTHOLOMEW ANGLICUS.

Oxford, March 13, 1894.

I am sure that readers of the *Athenæum* must desire that my correspondence with Mr. Robert Steele should be brought to a close. I have to thank my courteous antagonist for furnishing his last letter with references; but while I have never contended in favour of any definite identification of Roger Bacon's Parisian teacher, I do not think that Mr. Steele's restatement of his original opinions strengthens the case for Bartholomew Anglicus. A teacher who held a position of eminence in the greatest age of the leading university of Europe would, I submit, have his work there attested by more ample authority than the bare statement of a single Italian chronicler. But even if I could persuade myself that Mr. Steele's personal criteria tended towards Bartholomew, I should still be as far as ever from believing that the character of his work satisfied Bacon's conditions.

Reginald L. Poole.

DR. W. F. POOLE.

The profession of librarianship has sustained a great loss by the unexpected death of William Frederick Poole, LL.D., Librarian of the Newberry Library, Chicago, just reported from America. Dr. Poole's name was a household word in almost every English or American library of any extent on account of the index to Anglo-American periodical literature, originally commenced by him single-handed upon a small scale, and eventually developed under his direction into an extensive work, invaluable in itself, and hitherto the most important instance of successful co-operation in library matters. This, however, was only one out of many claims to notice and public gratitude.

Born at Salem, Massachusetts, December 24th, 1821, he studied at Yale College, where he became the intimate friend of the late Henry Stevens, of Vermont, and was partly influenced by him in taking up librarianship as his life's work. While still at college he became librarian to the "Brothers in Unity" Literary Society, and prepared an index to periodical literature of 154 pages, expanded to 521 in the second edition of 1853, which, when issued with the co-operation of the American and British library associations in 1882, occupied 1,469 pages, and has since been continued by supplementary volumes.

After holding an assistant librarianship at the Boston Athenæum, and the librarianship of the Boston Mercantile Library, where he published a dictionary catalogue on the "title-a-line" principle, he was from 1856 to 1869 librarian of the Boston Athenæum, which position he quitted in the latter year to undertake as an expert the organization of smaller libraries in various parts of the country. Within less than a year he performed this office for six libraries, and, still in 1869, commenced as librarian the organization of the Cincinnati Public Library, which was erected during his term of office. In 1873 he undertook a similar task at Chicago, and in 1887 he quitted the Chicago Public Library to organize the institution in the same city for which funds had been provided by the munificent bequest of Mr. Walter L. Newberry. This great institution, unlike most American libraries, is not a lending but a reference library, and is designed not for the reception of current literature, but for literature of historical interest. It hence contains many books for which it would be vain to seek in other American public libraries.

Under Dr. Poole's judicious management of the ample funds provided, assisted by liberal donations of books from the public, the library had accumulated, by the end of 1893, 117,000 bound volumes and 46,000 pamphlets, which have only just been removed from their temporary quarters to the magnificent edifice provided for them, in the interest of which the trustees, Messrs. Blatchford and Bradley, visited and studied the chief public libraries of Europe, and which, when the architectural plans are fully carried out, will be capable of accommodating four million volumes. A peculiar feature is the number of small rooms, designed to carry out theories of the librarian's own, the practical working of which will be observed with interest. A full description, with illustrations, appears in the Chicago *Sunday Tribune* of November 12th, 1893. Dr. Poole's sudden death is indeed a blow to the institution, and might have been irreparable if the initial difficulties of organization had not been fully overcome. He was before all things an organizer, and perhaps no librarian now living has done so much in this direction. But he was also a man of letters, and wrote several able papers on episodes of American history, including the chapter on witchcraft in the 'Memorial History of Boston.' On June 13th in last year he delivered before the North-Western University an address, marked by vigorous straightforward sense, on 'The University Library and the University Curriculum.' He was President of the American Historical Association, and had been President of the American Library Association from 1885 to 1887.

THE GRESHAM UNIVERSITY SCHEME.

However unfortunate the fact may appear to such as anticipated a practical outcome from the labours of the Gresham University Commission, it is only too clear that the report and recommendations, which are at length in the possession of the public, have failed to secure anything like a general assent. Except to the Commissioners themselves, and to those whom their conclusions happen to suit, we doubt whether this negative result will cause much dissatisfaction. Perhaps every one who values the higher education believes in the necessity of a teaching university in London, or would at any rate welcome such a university, established on a strong basis, under sound government and with ample resources. But the more emphatically one holds that a new university is to be desired, the more one would prefer to wait another three or five years, if need be, rather than jump at a scheme which did not commend itself to one's judgment.

It may or may not be true, as it has been rumoured, that some of the time consumed by the Commission was occupied by a gallant attempt on the part of a minority to secure the establishment of a wholly independent university, with plenary authority to determine its principles and methods, and power to comprehend any adequately equipped college which might be prepared to conform itself to those principles and methods. It is certainly true that, in an ill-advised mood, the Commissioners departed from the letter, if not from the essence, of their instructions, and, having been appointed to "consider, and, if you think fit, alter, amend, and extend" a particular charter remitted to them by the Queen, for the establishment of a teaching university, determined to lump together thirty or more miscellaneous institutions, differing widely in standing, aims, and efficiency; to suggest an oligarchic Council for the impossible task of (virtually) controlling all these heterogeneous bodies; to recommend a Statutory Commission in order to override objections; and to sketch out the heads of a Bill which would have to pass the two Houses of Parliament. If the Crown had contemplated such a formidable addition to the legislative baggage of the already perplexed Lords and Commons, it would scarcely have appointed commissioners to establish a teaching university under charter. It really seems as though Lord Cowper and his colleagues had raised a constitutional point of considerable gravity by departing so far from the terms of their reference.

The plan of the Commission, in its general aspects, may be briefly stated. It is to sum up, by simple addition, the existing University as an examining body, granting degrees as now without residence or attendance on prescribed lectures, and such institutions—all requiring attendance if not residence—as University College, King's College, nine metropolitan medical schools, the School of Medicine for Women, the Inns of Court, sundry colleges of music and theology, art and science, with any other institution which the Senate, or the Privy Council overruling the Senate, may decide to include, wholly or in part. There would be six faculties, each electing a dean; and their representatives—that is to say, representatives of teachers only—would constitute the Academic Council, presided over by a Vice-Chancellor nominated by the Senate. The Senate, consisting of sixty-five members, would include three nominated by the Crown, three by the President of the Council, one each by the Secretaries of State

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for India and the Colonies, nine by Convocation of the graduates, two by the London County Council, one each by the Royal Agricultural Society, the Institution of Civil Engineers, the Institute of British Architects, the Trustees of the British Museum, the Royal Society, the City and Guilds of London Institute, the City Corporation, and the Mercers' Company, and the remainder by the principal affiliated colleges and the faculties.

It is not surprising that this scheme appears to many persons not a little bizarre, and in its present shape it is not calculated to impress one with a conviction of its practicability. Is it capable of being modified into a practicable scheme? Can any one be sanguine that Parliament, even a year or two hence, will pass an Act on such a basis? Is it worth while to found a teaching university, whose degrees may be obtained by students whom it does not teach, and whom none of its colleges, schools, "institutes," "institutions," "inns," or "societies" teaches? It would not be fair to condemn too hastily a proposal which has been deliberately excogitated by men of high individual authority. But the wholesome discipline of criticism has already begun, and the more frank and frequent such criticism may be, the more hope there is of seeing one of these days a real university. It will be observed that the Commissioners make no direct provision for additional teaching, by professors or otherwise. They would simply say to the score or two of affiliated institutions, "Go on teaching as you have been accustomed to teach. Constitute the Academic Council out of your teaching bodies, and let that Council decide whether you teach well or not." It is true that the Statutory Commission would in the first instance decide what teachers should be "recognized" or not; but eventually the Council of fifteen, elected by teachers, would appoint the very teachers who in turn would elect the Council. The authorities of University College would have good reason to complain of the scanty recognition accorded to them by the Commissioners. University College provides what is practically a university education in every faculty except theology. In the course of 1893 it sent up to the existing University of London successful candidates for the degree of master or doctor in each faculty. It is recognized as an important centre of teaching and research, yet it would be represented on the new Senate by two members out of sixty-five.

These are only first impressions, but they appear to be sufficiently serious. Perhaps the most serious impression of all is the conviction that a teaching University for London cannot consistently begin by inviting all and sundry to come up and take its degrees by examination alone, without submitting themselves to its teaching.

SALES.

The Toovey sale concluded at Messrs. Sotheby's rooms on Wednesday, the 7th inst. The following books are the more important ones disposed of in the last three days: Pontificale Romanum, MS. on vellum, fifteenth century, 22*l.* The Primer in Latin and English (after the use of Sarum), 1555, 36*l.* Nash, History of Worcestershire, 1781–2, 15*l.* Nichols, History of Leicestershire, large paper, 1795–1815, 155*l.* Ormerod, History of Chester, large paper, 1819, 20*l.* Picart, Cérémonies et Superstitions, large paper, 11 vols., 1723–43, 35*l.* 10*s.* Polwhele, History of Devonshire, Exeter, 1793–1806, 15*l.* 10*s.* Strutt's Works, fine paper, 11 vols., 1775–1810, 49*l.* Purchas, Hakluytus Posthumus, 5 vols., 1625–6, 51*l.* Rapin's History of England, fine paper, 5 vols., 1732–47, 20*l.* 10*s.* Sir J. Reynolds, Engravings from his Works by S. W. Reynolds, 6 vols., 41*l.* Taylor, the Water Poet, Works, 1630, 19*l.* Turner, Picturesque Views of the Southern Coast, 24*l.* 15*s.* Shakspeare, Works, First Folio, wanting the title and verses, 169*l.* Notwithstanding the prejudice that sometimes is felt against booksellers' stocks, the prices throughout this sale have been remarkably well sustained, and in several cases Mr. Toovey's prices were considerably exceeded.

The sale of the second part of the library of the Comte de Lignerolles (see *Athen.* No. 3459) was continued last week. Amyot's translation of Plutarch's Lives and his Morals brought 6,500 fr.; the Œuvres Diverses of Balzac, in a binding adorned with the arms of Anne of Austria, 6,000 fr.; the Decameron, illustrated by Boucher, Eisen, &c., 6,960 fr.; the Contes des Fées of Perrault, with a portrait of Perrault engraved by Duflos after Tortebat, 4,950 fr.; and the Poésies of Madame and Mlle. Deshoulières, with the arms of the Duke and Duchess de Lauraguais on the binding, 4,000 fr. The Baisers of Dorat, the edition of 1770, fetched 2,560 fr.; but a copy almost identical reached only 980 fr. The City of Paris purchased for 1,100 fr. a copy of a poem of 1484 on "l'Entrée du roy nostre sire en la ville et cité de Paris."

THE LATE MR. CHILDS'S MANUSCRIPTS.

In our obituary notice of Mr. Childs (*Athenæum*, No. 3459) we referred to his collection of manuscripts, and, in particular, to those in it from contemporary Englishmen and Americans. Among them were two stanzas by Hood written in a copy of his *Comic Annual* for 1842, the year in which Dickens paid his first visit to America. The book containing the verses was sold when Dickens's library was distributed, the late Mr. Welford securing it for Mr. Childs in competition with thirty-two English collectors. The lines are:—

Fahaw! Away with leaf and berry,
And the sober-sided cup!
Bring a goblet of bright sherry:
And a bumper fill me up.
Though I had a pledge to shiver,
And the longest ever was—
Ere his vessel leaves the river,
I will drink a health to Boz!

Here's success to all his antics,
Since it pleases him to roam,
And to paddle o'er Atlantics,
After such a *sale* at home!—
May he shun all rocks whatever,
And the shallow sand that lurks—
And his passage be as clever
As the best among his works!

Thos. Hood.

The manuscript of 'Our Mutual Friend' was accounted by Childs one of his chief treasures. It formed two large quarto volumes, bound in brown morocco. The following letter from the author was inserted in the first volume:—

Gads Hill Place, Higham by Rochester, Kent,
Wednesday, Fourth November, 1868.

My dear Mr. Childs,—Welcome to England! Dolby will have told you that I am reading again—on a very fatiguing scale—but that after the end of next week, I shall be free for a fortnight as to country readings. On Monday next I shall be in town, and shall come straight to pay my respects to Mrs. Childs and you. In the mean time will you, if you can, so arrange your engagements as to give me a day or two here in the latter half of this month? My housekeeper-daughter is away hunting in Hampshire, but my sister-in-law is always in charge, and my married daughter would be charmed to come from London to receive Mrs. Childs. You cannot be quieter anywhere than here, and you certainly cannot have from any one a heartier welcome than from me. With kind regards to Mrs. Childs,

Believe me, Faithfully Yours Always,

Charles Dickens.

At the beginning of the first volume there is an outline of the story which covers sixteen pages. The following passages convey a good notion of the whole:—

Our Mutual Friend, No. 1.

Chapter I.

On the Lookout.

The man in his boat, watching the tides. The Gaffer.—Gaffer—
Gaffer Hexham Hexam.
His daughter rowing. Jenn, or Lizzie.
Taking the body in tow
His dissipated partner,
has 'Robbed a live man!'
Elderhood—this fellow's name.

Chapter II.

The Man from Somewhere.

The entirely new People.
Everything new. Grandfather new—if they had one.
Dinner party. Twemlow, Podsnap, Lady Tippins,
Alfred Lighthouse, also Eugene — Mortimer,
languid and tells of the Dust Contractor.

Then follow these headings:—

Four books.

I. The Cup and the Lip.
II. Birds of a Feather.
III. A long Lane.
IV. A Turning.

Sentences such as this appear on the margin: "Work in the girl who was to have been married and made rich."

Hawthorne contributed to the collection the manuscript of his 'Consular Experiences,' which cover thirty-seven pages; also a copy of the first edition of 'The Scarlet Letter' with the following letter:—

My dear Sir,—Perhaps it may interest you to know that 'The Scarlet Letter' (your favourable opinion of which gratifies me much) is thus far founded on fact, that such a symbol was actually worn by at least one woman, in the early times of New England. Whether this person resembled Hester Prynne in any other circumstances of her character, I cannot say; nor whether this mode of ignominious punishment was brought from beyond the Atlantic, or originated with the New England Puritans. At any rate, the idea was so worthy of them that I am piously inclined to allow them all the credit of it. Respectfully,

Nathl. Hawthorne.

President Pierce, Hawthorne's schoolfellow and lifelong friend, was with him in his last hours, and wrote a letter to Mr. Fields, of Boston, describing the closing scene. This letter passed into the possession of Childs, and was included by him in his volume containing the portraits with autographs of every president of the United States. Mr. Pierce wrote:

Pemigewasset House, Thursday Morning, 5 o'Clock
[19 May, 1864].

My dear Sir,—The telegraph has communicated to you the fact of our dear friend Hawthorne's death. My friend, Col. Hibbard, who bears this note, was a friend of Hawthorne, and will tell you more than I am able to write. I enclose herewith a note, which I commenced last evening to dear Mrs. Hawthorne. Oh, how will she bear this shock! Dear Mother—dear children. When I met Hawthorne at Boston a week ago it was apparent that he was much more feeble, and more apparently diseased than I had supposed him to be. We came from Senter Harbour yesterday afternoon, and I thought he was on the whole brighter than he was the day before. Through the week he has been inclined to somnolency during the day, but restless at night. He retired last night soon after nine o'clock, and soon fell into a quiet slumber. In less than half an hour changed his position, but continued to sleep. I left the door open between his bed and mine, our beds being opposite to each other, and was asleep myself before 11 o'clock. The light continued to burn in my room. At 2 o'clock I went to H.'s bedside; he was apparently in a sound sleep, and I did not place my hand upon him. At 4 o'clock I went into his room again, and as his position was unchanged, I placed my hand upon him and found that life was extinct. I sent, however, immediately for a physician, and called Judge Bell and Colo. Hibbard, who occupied rooms upon the same floor and near me. He lies upon his side—his position so perfectly natural and easy—his eyes closed—that it is difficult to realize while looking upon his noble face that this is death. He must have passed from natural slumber to that from which there is no waking within the slightest moment.

I cannot write to dear Mrs. Hawthorne, and you must exercise your judgment with regard to sending this and the unfinished note enclosed to her.

Y° Friend,

Franklin Pierce.

Among the manuscripts there is the original of William Godwin's 'Cloudesley: a Novel.' It is written in a clear hand on both sides of sheets of parchment. Far more curious is Harriet Martineau's 'Retrospect of Western Travel,' in her bold handwriting, bound in four volumes, with portraits inserted which were taken in 1833 and 1850. The variety of the manuscripts is as great as their value. If a

choice had to be made, it would be difficult to select what would have the greatest interest for the greatest number. Should those which have been quoted not seem attractive enough, we may add that the collection contains a letter from Coleridge expressing his readiness to go to London if he could be assured of receiving a guinea a week; the manuscript of Schiller's 'Demetrius' and the original draft of Tennyson's dedicatory poem to the Queen; a letter from Nelson written four days before his death; and many letters from Charles Lamb.

Literary Gossip.

Messrs. Methuen will publish early in April a new novel by Mr. E. F. Benson. Like 'Dodo,' it is a story of society.

Mr. T. Fisher Unwin has decided to issue a library parallel with the "Pseudonym" series, in which the contributors will not disguise their names. The title of this new series will be "The Autonym Library." In size and price it will be similar to its contemporary; but the cover and get-up will be different, and the edges will be cut. The publisher thinks that a certain number of the authors whom he would like to have included in the "Pseudonym Library" object to sinking their real names. The first volume of "The Autonym Library," which will be issued after Easter, is by Mr. F. Marion Crawford.

Mr. Aitken's edition of 'Parnell's Poems' will be issued soon after Easter in Messrs. Bell's series of "Aldine Poets." The introductory memoir is to contain fresh biographical matter, and in the notes the manner in which Pope amended his friend's verses when preparing them for the press will be pointed out.

Messrs. Macmillan will publish immediately new editions of three volumes of Mr. George Meredith's poems which have been for some little time out of print. They are 'Ballads and Poems of Tragic Life,' 'Poems and Lyrics of the Joy of Earth,' and 'Modern Love.'

Messrs. Harrison & Sons will shortly issue by subscription the 'Inventories of Christchurch, Canterbury,' with illustrative documents, ranging from 1294 to 1780, edited by Dr. Wickham Legg and Mr. W. H. St. John Hope. The inventories will include the important one of 1315, from a new transcript of the original in Cott. MS. Galba E. IV., rectifying the numerous errors and omissions of Dart; the hitherto unpublished inventories taken at the suppression in 1540 and at the metropolitical visitation of Archbishop Parker in 1563; and a number of minor documents of very great interest. A copious glossary and index will be added. The work is already in the press, and will be issued during the present year.

The death took place on Monday of General Sir George Balfour, who for some years, in Parliament and out of Parliament, had taken an active interest in promoting the study of the Russian, Turkish, and other languages among the officers of the army and navy, for which he obtained valuable co-operation from the Government.

The Council of the Society for the Preservation of the Irish Language reports a large increase in the number of those who passed in Irish last year at the Intermediate Examinations. The passes rose to 379 from 176 in 1892. The number of those who passed in the National Schools also increased. The sale of the publications of the Society, too, was greater than in the preceding year. The financial situation of the Society is satisfactory.

Mr. F. F. Roget, Lecturer on French Literature and on Romance Philology in the University of St. Andrews, has undertaken to edit for Messrs. Williams & Norgate a "Homme de Lettres" series of French classics with prefaces. The first volume, now in preparation with the help of Dr. Seele, of Leipzig, consists of Voltaire's 'Contes en Prose.' The 'Lettres sur les Anglais,' parts of the works of Rabelais and Montaigne, the 'Thoughts' of Pascal, &c., are to follow.

Mr. Edmund Gosse will contribute to the April number of the *New Review* 'A Note on Walt Whitman,' in which he introduces an account of his visit to Walt Whitman in America.

Mr. Frederick Macmillan will preside at the annual dinner of the London Association of Correctors of the Press, which is to take place on Saturday, the 21st of April.

The *Goethe-Jahrbuch* for 1894, which is to be published shortly, will contain among other matter an account, by Dr. Suphan, of 'Napoleon's Unterhaltungen mit Goethe und Wieland und F. von Müller's Memoire darüber für Talleyrand.' This contribution is expected to throw some light on the erroneous report of Goethe's interview with Napoleon published some years ago in Talleyrand's 'Mémoires.' Dr. L. Geiger, the editor of the *Jahrbuch*, will contribute, among a number of other papers, an article entitled 'Grillparzer über Goethe.' Dr. Alexander Tille will furnish a contribution on the odd 'Hexeneinmaleins' and the verses of the animals in the 'Hexenküche.'

The American Folk-lore Society has issued the first instalment of its "Memoirs," 'Folk-Tales of Angola,' by Heli Chatelain, who was formerly U.S. Commercial Agent in Loanda. The work gives in original text and literal translation the oral literature of the West African coast. The series is intended to include collections of the French Creole tales from Louisiana, and of the superstitions still to be found among the English-speaking population of the United States. Mr. Nutt is the Society's London agent.

We regret to report another loss to Hebrew learning and the Jewish pulpit by the death of Dr. Joseph Perles, rabbi at Munich, which occurred on the 7th inst., at the age of sixty. Dr. Perles has chiefly contributed essays on Talmudic philology, besides others on Jewish history and burial rites according to the Talmud.

The death of Sir James Stephen is a distinct loss; but probably he would have made a greater figure in literature had he not been for so many years active as a journalist. It is not with impunity that a man, even of Sir James Stephen's ability, devotes his best energies for some dozen years or so to the daily and weekly press. His most ambitious contribution to letters was his volume on 'Liberty, Fraternity, and Equality,' a masculine and vigorous piece of writing, if a trifle too polemical. 'The Story of Nuncomar' was a masterly effort, which killed the Macaulay version of Hastings's career once and for ever. This admirable piece of historical criticism we owe to its writer's sojourn in India, which inspired him with an interest in the history of British rule there. In such a work he was more at home than in a comparatively abstract theme like that of the treatise before mentioned. Of more limited interest, but a wonderful piece of work for a busy judge to achieve, was his 'History of the Criminal Law of England,' in which he returned to the theme he had illustrated in one of his first books, 'A General View of the Criminal Law of England.' Sir James had of late collected some of the best of his remarkable contributions to the *Saturday Review*, and issued them under the title of 'Horæ Sabbaticæ.'

The Parliamentary Papers of the week include the Twelfth Report of the Royal University of Ireland (2*d.*); the Report for the University of Edinburgh (2*d.*); and Universities of Oxford and Cambridge Act, 1877 (Oxford), Statutes (1*d.*).

SCIENCE

The Out-Door World: or, Young Collector's Handbook. By W. Furneaux, F.R.G.S. (Longmans & Co.)

The title of this volume does not furnish much information respecting its scope. Turning, however, to the table of contents, we find that Mr. Furneaux has made the praiseworthy but bold attempt to condense into an octavo volume of four hundred pages a brief account of the British fauna and flora, and a still briefer one of the minerals and fossils. But since the last section is disposed of in seven pages, unrelieved by figures of any of the commonest fossils, and containing no facts concerning the nature of, and mode of identifying, even a few of the commonest stones, the reason for its inclusion in this volume is not particularly obvious.

The second part, dealing with the vegetable world, occupies seventy pages. It is divided into seven chapters, which treat respectively of seaweeds, fungi, mosses, ferns, wild-flowers, grasses, and forest trees. Illustrations are scattered copiously through these chapters, and happily they are sufficiently well drawn and reproduced to enable a collector to identify several of the plants that are of common occurrence; the text at the same time will furnish him with an elementary knowledge of the classification of the vegetable kingdom, and will also familiarize him with the use of many botanical terms. But it is clear that no satisfactory results could be expected from the compression of so vast a subject into so small a compass.

The rest of the book—*i.e.* the remaining 320 pages or thereabouts—is devoted to British animals, and is deserving of rather more than the passing notice that has been accorded to the other two parts. It is split up into the following eight chapters: 1. Ponds and Streams; 2. Insects and Insect Hunting; 3. The Sea-Shore; 4. Snails and Slugs; 5. Spiders, Centipedes, and

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Millipedes; 6. Reptiles and Reptile Hunting; 7. British Birds; 8. British Mammals. Although it is open to question whether this treatment of the British fauna is the best that could be chosen, yet if it had been logically carried out there would have been no occasion for fault-finding. But indications of a certain lack of method about the work suggest the idea that Mr. Furneaux started with the intention of dealing with his subject in the manner adopted by the Rev. J. G. Wood in his 'Common Objects of the Country,' 'Common Objects of the Sea-Shore,' &c., and that he subsequently changed his plan and proceeded to discuss the animals, not according to habitat, but according to structural affinity. For in the chapter upon "Ponds and Streams," although the reader will find notes upon the water-spider (called for some unknown reason the argonaut), the water-beetles, gnats, dragon-flies, newts, frogs, and toads, yet for information respecting the water-vole and water-shrew he must refer to the chapter upon the Mammalia. Moreover, in the chapter upon the sea-shore no mention is made of any of our common sea-birds.

It is impossible to pass the chapter upon insects without protesting against the undue prominence that has been accorded to the butterflies and large moths. These insects have already been collected over and over again; and over and over again have they been figured and described. Yet Mr. Furneaux has treated them as if they were the most important of all the Hexapoda. There is no doubt that the value of his book would have been greatly enhanced if he had seized the opportunity of trying to rouse the interest of schoolboys in an order like the Orthoptera, which, although second to none in importance, has hitherto been almost wholly neglected. As a matter of fact this prominent and often obtrusive element of our fauna has been entirely omitted by the author.

So, too, with the Mammalia. We have, unfortunately, only a few species of this group in our country; and if Mr. Furneaux had taken the trouble to compile a list of them with a few diagnostic characters of each, and if, by pointing out that information respecting distribution and variation with sex, age, and environment, is much needed, he had encouraged boys to collect them, he would have conferred a real benefit upon science. The truth of the matter appears to be that in his schoolboy days Mr. Furneaux was a naturalist of the butterfly, beetle, and bird's-egg type, with but little acquaintance with nature outside these subjects; and that in writing this book he has had neither the knowledge nor the wish to help his youthful successors out of the groove along which he and so many others have travelled.

But judging of the volume as it is, and not as what it might have been, we are glad to be able to say in its praise that the information it contains is clearly and interestingly put, and is for the most part accurate. We wish to draw special attention to a useful table containing brief information respecting the migratory habits, the materials and situation of the nests, and the appearance and number of the eggs of over 130 of our common birds. Moreover, to each section Mr. Furneaux has added instructions concerning collecting, labelling, preserving, skinning, &c., which will be most helpful to beginners.

Now for a last word about the figures. The prominence that is given to this part of the book is praiseworthy, and may be judged of by the fact that the 319 pages of text devoted to the British fauna contain about 550 figures. Some of those representing insects and shells, which are easy to draw, are fairly good, but those of the birds and mammals are for the most part execrable. The harvest-mouse, for instance, possesses a head like an otter's; the otter's tail is relatively shorter than a cat's; the shrew is provided with a highly developed external ear and a large intelligent eye; and the porpoise is represented as floating buoyantly upon the surface of the sea, as if inflated with gas. And turning to the Invertebrata, the reader will find that the hermit-crab has been copied from a dried museum specimen, which had the abdomen shrivelled up like a piece of parchment, and that the artist who drew the species of centipede which never has more, and, when adult, never fewer than 15 pairs of legs, has put 16 of these appendages on one side, and 17 on the other. But for these faults it is probable that the publishers are more to blame than the author. Publishers as a class, when issuing a work of this kind, seem to think that any figure is better than none, and are apt to load their pages with illustrations badly drawn, and printed from blocks which are none the better for wear. Mr. Furneaux's publishers, however, cannot be made answerable for the fact that for the figure of a water-flea—an animal which he rightly states to be a crustacean—is substituted a representation of the larval form of a Hydrachna, the adult stage of which is figured two pages further on as an example of an arachnidan water-mite!

GEOGRAPHICAL NOTES.

The 'Evolution of India,' by Mr. R. D. Oldham, the distinguished Indian geologist, is the leading paper in this month's *Geographical Journal*. The author distinguishes three great epochs in the geographical history of India. During the first of those epochs there rose into existence only the Aravalli range and the east coast of the peninsula; then succeeded a long era of quiescence during which the great river-systems were evolved; and lastly there followed another period of great earth movements, ushered in by volcanic eruptions on a gigantic scale. It was during this third epoch that the Himalaya and the Tibetan plateau were upheaved. During the second of these epochs there existed a connexion between India and South Africa, as is proved by the close relationship between the fossil floras and faunas of the two countries. Another paper in the same *Journal* gives an account of a journey into Hadramaut, by Dr. L. Hirsch, who succeeded last year in reaching Terim, a town about 150 miles from the coast, and never before visited by a European.

Two expeditions will probably start for the North Pole by the north-east in the ensuing season, led by Mr. Jackson and by Mr. Wellman, an American journalist. Mr. Jackson, whose expenses will be borne by a generous friend, proposes to take Francis Joseph Land for his base of operation, whilst Mr. Wellman intends to make a "dash" for the Pole from the north coast of Spitzbergen, and actually hopes to reach it in a single summer! Mr. Wellman will be accompanied by Prof. Frenon, late of the American Coast Survey.

M. de Brettes, who is still engaged in an exploration of Colombia in South America, communicates interesting information on the Arhuaques-Koggabas Indians, with whom he spent a couple of months at the close of last year. These Indians are an amiable people, who live in a most fertile country at the foot of the Sierra Nevada. They are dying out rapidly, because they will take baths at all hours of the day, and dry themselves by a blazing fire, instead of making use of a towel. This custom, it is supposed by M. de Brettes, accounts for bronchitis, rheumatic affections, and other diseases, which carry off the young and the very aged. He saw but one man who appeared to be over sixty.

The twenty-eighth part of the new edition of W. & A. K. Johnston's *Royal Atlas* contains maps of the world, of the Arctic regions, and Africa, together with the title and contents of the whole work, which is now complete.

The fourth part of the *Historical Atlas* published by Messrs. Hachette contains maps of Italy in the time of the Republic, of the Carlovingian empire, and of Turkey and Poland in the eighteenth century. There are only three plates, but these contain ten maps, in addition to which there are nine plans and diagrams inserted in the explanatory notes which are printed on the back of each plate.

The *Mémoires* of the Belgian Academy publish the astronomical and magnetical observations made on an expedition up the Congo by the late Major Delporte, assisted by Capt. Gillis. The results of this expedition are of very great importance, for they enable us for the first time to lay down the course of the Congo from its mouth up to Stanley Falls. The positions of thirty-five points were determined by astronomical observations. Stanley Falls station is placed in lat. 0° 30′ 18″ N., long. 25° 10′ 42″, at an elevation of 1,400 feet above the level of the sea. The magnetic variation decreased from 16° 40′ 20″ at the mouth of the river to 10° 4′ 15″ at the Falls; the dip was 25° 12′ at the mouth of the river, 13° 14′ at Umangi, and 17° 6′ at the Falls.

Mr. J. P. Thomson publishes an article on 'The Land of Viti,' or Fiji, in the *Scottish Geographical Magazine*, which abounds in useful and trustworthy information, largely derived from personal observation. Mr. Thomson most properly credits Tasman with the discovery of this important Pacific island group, but he surely is extremely rash when he writes: "There is little doubt that in much earlier times this archipelago was not unknown to the Phœnician sailors who voyaged across the Indian and South Pacific Oceans to the shores of the great American continent."

Dr. Elyseyef, who was reported to have been captured by the Mahdists, is safe back at St. Petersburg, and is preparing an account of his adventures.

SOCIETIES.

Royal.—*March* 8.—Sir J. Lubbock, Bart., V.P., in the chair.—The Croonian Lecture, 'La fine Structure des Centres nerveux,' was delivered by Prof. S. Ramón y Cajal, of Madrid.

Geographical.—*March* 12.—Hon. G. C. Brodrick, V.P., in the chair.—The following gentlemen were elected Fellows: Sir C. Hunter, Bart., Lieut. H. H. P. Deasy, Very Rev. A. J. Maclean, Rev. C. Harris, Messrs. C. H. Cowling, R. McAuslan, and J. A. Pruen.—The paper read was 'Montenegro and its Border Lands,' by Mr. W. H. Cozens-Hardy.

Society of Antiquaries.—*March* 8.—Mr. G. Leveson-Gower, V.P., and afterwards Mr. C. H. Read, Secretary, in the chair.—Mr. Leach exhibited and described the deed of foundation of a chantry at Beverley in 1352, with seal of the Corpus Christi gild appended.—The President exhibited two candlesticks of fourteenth century Limoges enamel, constructed apparently out of the bases of two *ciboria* or monstrances.—Chancellor Ferguson, Local Secretary for Cumberland, reported the discovery

of two Roman inscriptions at Carlisle, on which Mr. Haverfield communicated some remarks.—Mr. Payne exhibited a fine series of Anglo-Saxon antiquities in gold, bronze, beads, glass, &c., from the famous cemetery called the King's Field, at Faversham.—Dr. Weber communicated a paper on Indian eye-agates, which he showed were at one time used for currency under the name of cats' eyes.

Geological.—*March* 7.—Dr. H. Woodward, President, in the chair.—Messrs. J. W. Bradley, J. A. Foote, T. E. Knightley, and L. J. Spencer were elected Fellows.—The following communications were read: 'The Systematic Position of the Trilobites,' by Mr. H. M. Bernard, communicated by Dr. H. Woodward,—'Landscape Marble,' by Mr. B. Thompson,—and 'On the Discovery of Molluscs in the Upper Keuper at Shrewley, in Warwickshire,' by the Rev. P. B. Brodie.

British Archæological Association.—*March* 7.—Mr. A. Wyon in the chair.—Mr. Earle Way described some remarkable finds which have recently been made at Southwark, near the site of the old Marshalsea Prison. On a former occasion the discovery of a great many piles on what was once marshy ground had been reported. More recently, a great many flint implements of the neolithic period have been found, with evidences of manufacture on the spot, these being in a thin bed of sand below the later accumulated soil.—Mr. Loftus Brock spoke of the evidences brought to light, at various times in past years, of the discovery of piles, as if associated with lake dwellings, in various parts of Southwark.—Mr. de Gray Birch exhibited a squeeze from a Roman altar at Schloss Fürstenau, Hesse Darmstadt, dedicated to Diana by Vitales.—The Rev. J. Cave Browne exhibited a silver Royalist badge, cast and partially engraved, which had been preserved by his family for several generations.—A paper was read by the Chairman on sundry additions to what is known relative to some of the Great Seals of England, and photographs of several examples were exhibited. It was shown that although Edward III. renounced for a time the title of King of France, nevertheless the fleurs de lys of France still appeared on the Great Seal. By inspection of a deed in the Augmentation Office, the engraving of Queen Elizabeth's second seal, used in 1587, is proved to be the work of Nic Hilliard, and he was granted a lease of certain property for twenty-one years in consideration of his having engraved it. Some curious particulars were rendered with respect to the want of a Great Seal by Parliament during the Civil War, when the Great Seal of England was with the king. Charles II., when in considerable monetary difficulties, ordered the making of seals, and some unpublished documents were referred to. The existence of a hitherto unknown fourth seal of Charles II. was proved, there being minute roses in the field. It is used in and after 1673, but there seems to be no existing record why the previous seal was discarded for the insertion of roses.—A second paper on Repton Church could not be read, owing to the lateness of the hour.

Archæological Institute.—*March* 7.—Chancellor Ferguson in the chair.—Mr. E. Green exhibited and described a bailiff's mace from Marshfield, Gloucestershire. The mace is about 2 ft. 6 in. in length, and of copper gilt, having the arms of Charles I. on the head, and those of the lord of the manor at the base. The arches over the head are probably a later addition.—Mr. C. J. Davies read a monograph on the subject of what is traditionally regarded as the heart of King Henry II. of England. This relic was removed from the great abbey of Fontevrault shortly after its secularization, and deposited in the museum at Orleans. In 1857 it was handed over by the municipality to Bishop Gillies, the vicar apostolic of the eastern district of Scotland, for presentation to the English Government. Lord Palmerston, the then Prime Minister, having declined to accept the heart, it was entrusted to the care of St. Margaret's Convent, Edinburgh, where it still remains. Mr. Davies, in the course of his paper, quoted a theory that the organ in question had not formed part of Henry II.'s but of Henry III.'s body, and proceeded to adduce several arguments against this view.—Mr. W. H. St. John Hope communicated some notes on the Castle of the Peak, Derbyshire.

Zoological.—*March* 6.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February.—Mr. W. Bateson exhibited and made remarks on a series of pilchards, the scales of which presented some remarkable variations. Mr. Bateson also gave an account of an abnormally coloured brill.—Dr. J. W. Gregory gave an account of the factors that appear to have influenced zoological distribution in East Africa, and made some suggestions as to how the present anomalies of animal life in that part of the continent might be accounted for. Dr. Gregory also exhibited and made remarks on a series of lantern-slides illustrative of his recent journey to Mount Kenia.—Communications were read: from Prof. F. Jeffrey Bell, on examples of three species of river-crab of the genus Thelphusa from different districts of East Africa,—by Mr. W. H. Adams, on the habits of the flying squirrels of the Gold Coast belonging to the genus Anomalurus,—by Mr. W. Bateson, on two cases of colour-variation in flat-fishes, illustrative of the principles of symmetry,—from Prof. P. R. Uhler, of Vienna, on the Hemiptera Heteroptera of Grenada, West Indies, based on specimens submitted to his examination by the committee for the exploration of the West Indies,—and from Mr. W. Schaus, on a large number of new species of moths from Tropical America.

Institution of Civil Engineers.—*March* 13.—Mr. A. Giles, President, in the chair.—A paper was read dealing with 'The Prevention and Detection of Waste of Water,' by Mr. E. Collins.

Society of Arts.—*March* 8.—The Hon. H. Chaplin in the chair.—A paper 'On the Indian Currency' was read before the Indian Section by Mr. J. B. Robertson.—An important discussion followed, and was adjourned till the 13th inst.

March 12.—Mr. H. Stannus delivered the fourth and concluding lecture of his course of Cantor Lectures 'On the Decorative Treatment of Traditional Foliage.'

March 13.—The adjourned discussion on Mr. J. B. Robertson's paper 'On the Indian Currency' was resumed and concluded.

March 14.—Mr. F. Cobb in the chair.—A paper 'On the Fountain Air Brush' was read by Mr. C. L. Burdich.—The instrument itself was shown in action.

Mathematical.—*March* 8.—Mr. A. B. Kempe, President, in the chair.—Mr. A. Brand was elected a Member.—Mr. F. W. Hill and Major Hippisley were admitted into the Society.—The following communications were made: 'Groups of Points on Curves,' by Mr. F. S. Macaulay,—'On a Simple Contrivance for compounding Elliptic Motions,' and 'On the Buckling and Wrinkling of Plating supported on a Framework under the Influence of Oblique Stresses,' by Mr. G. H. Bryan,—'On the Motion of Paired Vortices with a Common Axis,' by Mr. A. E. H. Love,—and 'On the Existence of a Root of a Rational Integral Equation,' by Prof. Elliott.

Physical.—*March* 9.—Prof. A. W. Rücker, President, in the chair.—Prof. O. Henrici made a communication 'On Mathematical Calculating Machines, especially a New Harmonic Analyzer.'—Mr. H. Wilde exhibited and described his "Magnetarium."

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'A Possible Cause for the Origin of the Tradition of the Flood,' Prof. J. Prestwich.
— Aristotelian, 8.—Symposium: 'The Relation of Language to Thought,' Miss E. E. C. Jones, Mr. J. S. Mann, and Mr. G. F. Stout.
— Bibliographical, 8.—'The Bibliography of Chaucer,' Mr. H. B. Wheatley.
— Society of Arts, 8½.—'Indian Railway Extension: its Relation to the Trade of India and of the United Kingdom,' Mr. J. Walton.
Tues. Statistical, 7½.—'Statistics of Pauperism in Old Age,' Mr. C. Booth.
— Civil Engineers, 8.—Discussion on Mr. Collins's Paper 'On the Prevention and Detection of Waste of Water.'
— Zoological, 8½.—'Myology of the Sciuromorphine and Hystricomorphine Rodents,' Mr. F. G. Parsons; 'Notes on Cynogale bennetti,' Babu Ram Brahma Sányál; 'Osteology of certain Cranes, Rails, and their Allies, with Remarks upon their Affinities,' Dr. R. W. Shufeldt.
Wed. Geological, 8.—'Origin of certain Novaculites and Quartzites,' Mr. F. Rutley; 'Occurrence of Perlitic Cracks in Quartz,' Mr. W. W. Watts.
— Folk-lore, 8.—'The Problems of Diffusion: Replies to Recent Criticisms,' Mr. J. Jacobs; 'Polish and Serbian Demonology as Exemplified in their Folk-Tales,' Mr. J. T. Naaké; Report of the Ethnographical Committee.
— Microscopical, 8.—'Notes on the Uropodinæ,' Mr. A. D. Michael.
— Meteorological, 8.—'Relation between the Mean Quarterly Temperature and the Death Rate,' and 'Duration and Lateral Extent of Gusts of Wind, and the Measurement of their Intensity,' Mr. W. H. Dines; 'Effect on the Readings of the Dry Bulb of the Close Proximity of the Reservoir of the Wet Bulb Thermometer,' Mr. F. Gaster; 'Calculation of Photographic Cloud Measurements,' Dr. R. C. Gleson; 'Sudden Changes of the Barometer in the Hebrides on February 23rd, 1894,' Mr. R. H. Scott.
— Chemical, 8.—Anniversary; President's Address.
— British Archæological Association, 8.—'Origin of Parish Church Building,' Mr. R. Lloyd; 'Discoveries at Repton Church, Derbyshire,' Mr. J. T. Irvine.

Science Gossip.

Messrs. Sonnenschein & Co. will shortly publish a new book by Mr. J. W. Tutt, under the title of 'Woodside, Burnside, Hillside, and Marsh.' This will consist of a series of illustrated essays on somewhat similar lines to the author's 'Random Recollections of Woodland, Fen, and Hill,' and will describe a series of natural history rambles in various parts of Kent and the Scotch Highlands, dealing with the natural objects and phenomena observed (geological, ornithological, entomological, botanical, and geographical) in a popular way.

Three more small planets have been discovered: two by Dr. Max Wolf at Heidelberg on the 1st inst., and another by M. Courty at Bordeaux on the 5th, raising the whole number known (unless some of the recent announcements turn out to be identical with previous discoveries) to 389.

FINE ARTS

Renaissance Architecture and Ornaments in Spain. Measured and drawn by Andrew N. Prentice. (Batsford.)

Mr. Prentice has travelled across Spain, beginning at Santiago, and ending in the island of Majorca, drawing such buildings and parts of them as attracted his attention on the way, and he has now printed the contents of his portfolio with just enough letterpress to explain the plates. His object has been to represent what he saw, and he sets it before us in the order of his journey, without any attempt at arrangement or classification. The book is an architect's sketch-book, and nothing more; but, judging it as that, it is amongst the best that have come before us lately.

Spain is one of the most interesting countries in Europe to the architectural student, but from various causes it has been one of the least studied. Besides being the meeting-place of Eastern and Western culture in the Middle Ages, it was the only Southern land in which Gothic architecture found a home and flourished. When the so-called architecture of Italy was merely the overlaying with ornament of formless building, that of Spain was as truly organic as the best in England or France, and some of the Spanish buildings of the latest time rank amongst the finest Gothic works in the world.

With these things Mr. Prentice has nothing to do. He selects his examples from Renaissance works only, and his date-limits are the years 1500–1560. But these Renaissance designs are what they are because when they were made the old tradition and the instinct for real design in building still lived, as they did in every country which had an architecture of its own. And just so long as they survived did the Renaissance produce work of value. They were slowly stifled by the pedantry of the *dilettanti*, and the dull monotony of the five orders was imposed upon the world.

Spanish architecture was still alive at the time which Mr. Prentice chooses to illustrate, and some of it was decidedly good, but more was spoilt by fantastic extravagance. The architects followed the fashion of the day in using the revived classic detail, but they used it quite in their own way, and the work is thoroughly national. One of the best things in the book is the library at Santiago, which comes first; and some of the arcaded courtyards so characteristic of Spanish domestic architecture are excellent in their way.

Of ecclesiastical work Mr. Prentice does not give much, except the great iron screens which are peculiar to the churches of the Peninsula and a few on the north side of

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the Pyrenees. He draws several of these, but the scale is usually too small for justice to be done to them.

Mr. Prentice's work is generally good. The sketches are sometimes slight, but they are bright and telling; and the measured drawings are clear, although economy of labour is perhaps carried to an extreme in them. Some plates suffer from over-reduction by the photolithographer. And it is a pity that care was not taken that the reduction should be in each case to some recognized scale. Now it is impossible to measure anything on a plate except by applying a pair of dividers to the printed scale at the bottom. A very little more trouble would have been needed to make each some proportional part of a foot, and the plates themselves would not have been the worse for it.

When we look at a new book of this sort our pleasure in it is marred by the thought of the evil use to which it will be put. There are architects, especially amongst those who trade in competitions, who are always on the look-out for such works, and who want them, not for intelligent study that they may learn how the old artists worked under the conditions in which they were, but simply as copybooks. The various changes of fashion amongst the poorer sort of architectural designers may be clearly traced to the publication of various books, beginning with those of Stuart and the Adams a hundred years ago. Now we look to see Mr. Prentice's "patios" travestied into shop fronts. Some of the designs would lend themselves easily to translation into cast iron.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

As usual, this society has unwisely encumbered its walls with more than seven hundred drawings, of which not more than one hundred are worthy of notice. And yet there is a very marked improvement in the technique of the contributions, and their defects are obviously due less to want of skill and care than to lack of invention and purpose on the part of the painters, the greater number of whom must have intended to do their best when they set to work, but were not in the possession of any ideas when they started. The amount of time and pains expended on the ineptitudes before us has been so extraordinary that a critic dreads to think of it, and prefers to dwell on the drawings which deserve criticism. There are, in fact, about twenty really excellent pictures, of which none is markedly superior to the others, and which we may notice as we come to them in their order on the walls, putting each artist's works together, and beginning with Mr. E. Bundy's *Guerdon of Folly* (No. 16), a spirited design, bold and powerful, yet marred by not a little that is unrefined in taste, style, and colour. Though not graceful, Mr. Bundy's draughtsmanship is skilful, and the virility of his picture is noteworthy, if not encouraging as to his future. The two other drawings he exhibits, *They're Late* (331) and *The News* (400), are of less account, yet still worthy of notice. No. 400 is the better.—Mr. A. F. Grace's *High Street, Steyning* (93), excels in force, harmony, and veracity.—Of figure pictures proper Mr. G. S. Knowles's *The Ghost Story* (114), a fireside scene of two girls listening in dread to a legend told by an old lady whose manner appals them, is perhaps the most original and cleverly designed and ably painted, while the effect of quivering firelight and starting shadows in the room they occupy is almost as good as the nervous terror of the younger maiden, who clings to her sister's arm.—Mr. J. Fulleylove is at his best in *The Piazzetta, Venice* (207), thoroughly well drawn and solid, a small, luminous, and silvery piece, a study of the effect of daylight upon the massive and beautiful architecture. Another view of the same place, No. 163, is only less acceptable, while *King's College Chapel, Cambridge* (321), deserves to be reckoned among the best works of this admirable painter of architecture. We care less for his *Trafalgar Square* (484) than for his *Lion Column and Campanile, Venice* (648), which is limpid and rich in colour.—Mr. H. Gandy sends *A Caprice* (220), a highly accomplished drawing, which gives promise of better and more ambitious work.

The Moon just peeps above the Brow (245) is the best contribution of Mr. J. Aumonier, who this year has usually dealt with the effect of glowing moonlight falling upon arable hillsides and newly reaped meadows. Of this picture, even more than of its neighbour *Moonrise* (106), and the charming *Rising Moon* (262), a first-rate and harmonious study of nature similar to No. 245, we have nothing but praise to offer. To the same class belong *The Afterglow* (342), *Evening, near Wareham* (401), and *Folding Time* (650). The last is especially harmonious and sincerely sympathetic as a study from nature of a sunny down and sheep skilfully grouped.—In *Katherine* (265) Sir J. D. Linton displays characteristic skill, solid draughtsmanship, and sound drawing of the face and figure. His *Autumn* (314) represents a comely lady in a puce-coloured satin dress, the open front of which reveals her sumptuous bust, thus giving an opportunity for contrasting her carnations and the deep tint of her robe. The drawing of the features is thoroughly learned, sound, and appropriate, but the expression so lacks purpose and energy that the subject of the picture is not manifest. The painting of the flesh without shadows is a noteworthy piece of art. We care less for the painter's *Rest* (370), although we like it.—In quite another manner than that of the President of the Institute, Mr. W. H. Weatherhead has depicted a young matron ensconced in a window seat and diligently mending a child's garment. He calls it *Mother's Work* (267), and deserves praise for a modest, simple, and artistic production.

If compelled to name the most charming piece of colour, light, and tone in this exhibition, we should, without hesitation, pick out Miss M. L. Gow's delightful *Corner of a Studio* (271), a thoroughly well-finished and delicate study of *bric-à-brac*, splendid fabrics, and metals.—In *Things of Rare Grace and Classic Age Around* (294) Mr. F. Spencer has painted a group of old books and a statuette of bronze with exceptional skill and patience. He has made a good picture out of simple materials, touching them with singular dexterity and care. As a whole the colour is praiseworthy, but a more brilliant object or two would add to the attractions of the work.—*An Old-Fashioned Christmas Dinner* (377) has given Mr. C. Green opportunities for depicting the elderly beaux and belles, the comely maidens and youths of the later days of George III. Wilkie or Jan Steen would have made the not very lively subject of the cook bringing in the plum pudding to a Christmas party interesting and fresh; but Mr. Green has failed to do so, the expressions of his diners, though correct enough, being commonplace, and their attitudes ordinary if not tame. On the other hand, he has delineated the furniture of the room, dresses, and table equipage with exemplary care and a dexterity which is decidedly pleasing. The whole, though "cut up," is flat and thinly painted.—Like all Mr. Hine's many pictures of the chalk hills and valleys of Sussex and Dorsetshire, *Nine-Barrow Down* (395), a beautiful drawing, illustrates his sense of the grandeur of the subject, and his feeling for its colour, massiveness, and simplicity. *Bible Bottom on the Malling Hills* (10), a study of that fine subject, the opposed sides of smooth and verdant hills, is, though slight, extremely tender. *Seven Sisters* (20) exhibits the skill and poetic feeling of the artist when employed upon a calm sea covered with mist, the golden-coloured shore, and the sevenfold peaks of a lofty chalk cliff in Sussex. The colour and atmosphere are charming, true, and delicate. These are the most important of six admirable drawings of varied subjects and scenes.

Sylvia (397), by Mr. H. Ryland, deserves for its technical freshness and spirit to be grouped with Miss Gow's delightful study. Very pretty and dainty indeed is Mr. Ryland's *Sea Music* (286), a girl listening to the murmur of a shell. Its light and colour are decidedly pleasing, and the touch is broad, sound, and crisp.—One of the largest and most ambitious pictures here is Mr. W. Langley's *After the Storm* (587), which depicts a group of fisher folk gathered, at the foot of some steps leading to the shore, round a sailor's corpse, which has been brought ashore and lies upon the shingle. The bare, sodden feet, blanched by the sea, are conspicuous. The story is well and very powerfully told, the design excellent; the composition, although rather scattered, is not more so than the varied emotions and incidents require, while the choice and development of them are highly creditable to the artist, who has not till now produced anything nearly so good as this profoundly pathetic work. On the other hand, some of the figure drawing in the foreground is bad, and the shadows on the boats behind the figures, being sooty, bespeak the lamp.—At any rate, this grim tragedy forms a contrast to Mr. Kilburne's rather mild comedy which he calls *Miss Pinkerton's Academy* (605), a number of plump and short-waisted girls, in the costume of our grandmothers, issuing from the mansion at Chiswick where Becky Sharp was a thorn in the side of the principal. We fail to identify Becky among the dull and demure damsels to whom Mr. Kilburne has given neither animation nor beauty, nor does their elderly mistress remind us of Dr. Johnson's admirer. The design is, in short, tame, and, though some of the damsels are pleasing, none of them is pretty. Besides, the work is somewhat flat, and wants force and colour. Still, apart from these shortcomings, the picture is so far creditable to Mr. Kilburne that we suspect the title is a mere afterthought.

We must dismiss the rest of the drawings as rapidly as we can. *Hayle Ferry* (13), by Mr. F. Walton, is rather woolly, still it is bright and fairly well drawn.—*A Girl* (29), by Miss Kate Greenaway, is a quaint, richly coloured picture of a child in a huge hat.—*Pines and Grapes* (39) is, so far as we know, by much the best of Mr. Sherrin's fruit pieces, solid, well drawn and clear, and rich in colour; but one of the pines is too hot.—In *Molly* (55) Miss M. G. de Grival has contributed a well modelled and painted girl's head.—The *Young Basque Mother* (69) of Mr. G. Bach is a capital technical exercise, the face being lit by reflected light.—*The Skill and Thought of Bygone Days* (80), by Miss M. Chase, a collection of *bric-à-brac*, is well and sympathetically painted, but the coarse Dutch dish of brass in the background is a mere metal cast, evincing neither thought nor skill, and its colour is too green.—*Titania's Order* (86), a company of fairies painted in his dainty and pretty manner by Mr. J. A. Fitz-Gerald, is noteworthy for fantastic grace and spirit.—*Bereft* (103), by Mr. W. H. Weatherhead, is remarkable for breadth of style and strength, but it is not free from conventionalities and traces of the lamp.—*Waiting for the Tide, Dordrecht* (118), by Mr. W. M. May, is a good picture of a placid river in misty sunlight, and it is harmonious, though rather artificial.—The *Mushroom Gatherers* (126) of Mr. J. Knight hardly differs from scores of landscapes he has painted previously;

it is broad and effective, but it is also laboured, dark, and most distinctly woolly. Mr. Knight's mannerisms are so manifest in every element of this and other contributions of his that we wonder they do not weary him as much as they do his critics.—No. 129, by Mr. R. Carrick, *The Lifeboat to the Rescue*, is artificial; still, some of the drawing and modelling of a tumultuous sea is creditable, and it tells its story well.—*Walberswick Harbour* (141) proves that Mr. D. Green has seen similar subjects treated by Mr. T. N. Hemy, but otherwise it is not a plagiarism. The style employed is broad, simple, and Cotman-like, while all the work is spirited.—Mr. B. Evans's *The Duke's Country* (157), a view of the Wharfe, is like a landscape seen in a feverish dream, heavily painted, crude in its coloration and in its shadows, blackish, though hot. There is much good drawing in the foliage. Compared with this, Mr. Hayes's *Yarmouth Smack leaving Harbour* (168) is thin and rather pale; still, it is pearly, and, though sadly mannered, accomplished.—Mr. C. R. Aston's *Horse Rock and Mount's Bay* (179) is clever, vivid, and, in its conventional way, strong. The sunlight on the waves and rugged land is brassy, and the verdure is too dark. His *Evening Glow from the Rill Head* (249) we like almost as well; its brilliance, golden light, and azure sea are charming. The artist has improved by avoiding being merely pretty, as he used to be.—On the other hand, Mr. Bamford's drawing of still life, *Light Refreshment* (190), is bright, cool, and solid.—The best of Mr. W. A. Ingram's contributions is *'Twixt Hope and Despair* (192), a good representation of a storm-battered wreck on a deep blue sea in bright sunlight, after a tempest. The story is well and clearly told, but much of the picture is poor stuff, and redolent of the lamp.—*Her Love had Gone a-Sailing* (221), by Mr. F. S. Spenlove, is so artificial that it reminds one of an opera scene. Still, the figure is delicate, and daintily painted.—One of the prettiest studies here is Mr. J. Scott's *Playmates* (242); the figures are spirited, and the design is fresh. We like this comparatively slight sketch much better than the artist's laboured illustrations of old legends, because it is spontaneous.—Broad, tender, and very pleasant is Mr. G. Wetherbee's *Flock on the Downs* (243).—Miss D. A. Deacon has excelled herself in the wonderfully elaborate and pearly *Study of Shells* (247), of which, nevertheless, she has not, for lack of grouping and chiaroscuro, made a picture in the true sense of the word.—*An Autumn Garden* (256), by Mr. A. Parsons, is worthy of his excellent taste and high reputation as a painter of such subjects.—Mr. Kilburne's *Barbara Allen* (276), although rather hard and chalky, is dexterously designed and neatly painted.—*The End of the Meal* (280) is one of Madame H. Ronner's clever sketches of cats.—Mr. L. Block long ago proved himself an excellent and laborious delineator of books and *bric-à-brac*, and his reputation ought to be increased by No. 329.—One of the most extraordinary mistakes ever made in art is that of Mr. H. M. Rheam in depicting *Nimus* (472). This amazing production must have occupied months, and, in spite of its limitations and inconsistencies, illustrates technical skill of a sort which must have demanded for its attainment the studies of years, and not less toil than would have sufficed for, say, learning five languages. Such industry and patience deserved to be exercised upon a better design.

Besides the above the visitor will find productions of more or less merit by Messrs. E. Bale (not his best), G. Browne, F. G. Cotman, F. Dadd, V. and L. Davis, J. C. Dollman, A. East, W. M. Egley, P. H. Fisher, E. J. Gregory, H. Goodwin, H. Hine, E. Parton, C. Staniland, and W. B. Wollen, to none of which we refer specially, because they are not exceptionally good, and are only fairly representative of the artists.

NOTES FROM NUBIA.

II.

Abou Simbel, Feb. 2, 1894.

Over against Dakkeh we went to visit the great brick fort of Kobân, which next to that at Semneh, above the second cataract, is the best specimen of the military architecture of the Pharaohs. The plan and dimensions of the fort were taken by Mr. Somers Clarke, whose professional skill helped us on every occasion to comprehend the remains which are so puzzling to any but an architect. The natives brought us into the desert to the east, till we reached a necropolis with shaft tombs cut in the rock, leading to chambers which they had rifled. Excavations at this spot would doubtless discover more such tombs, and give us details as to the men who built and dwelt in the fort.

Dakkeh itself gives us good evidence as to the date of the first Ergamenes (Arkamen in hieroglyphs) who was native king of the country. The naos built by him represents him as receiving gifts from Nubian goddesses, whose figures and dress suggest plainly the figures and dress of the present Nubian women, and differ completely from those of the conventional Egyptian deities. He also states that the Pharaoh (Persa) gives to him the regions of the south. What Pharaoh it was he does not state. But the facts that in his own titles he assumes those of Philopator (Ptolemy IV.), and that this is also done by the Nubian king named in my last letter (Atkermoun at Dobôt), show that they must come shortly after, if not in the reign of, that king, and not of Philadelphus, as Diodorus says. This was Mr. Sayce's very just inference. To me it seemed further probable that the absence of details concerning the Pharaoh, which is unusual in such texts, points to the earliest years of Ptolemy V. (Epiphanes), when this king, being an infant, may not yet have received his official titles. At all events, the Nubian revolt, and the temporary cession of the country by the Ptolemies to the native dynasty—that of Ergamenes—are beyond all doubt, and so is the epoch of this cession, which must be placed about 200 B.C. The Egyptian style and the titles of these kings suggest that some at least of the literary classes in Egypt joined in the insurrection, and did work for the Ergamenids. Unfortunately there are no Ptolemaic inscriptions (except the remnant of a dedication of Ptolemy IX.) in Greek now to be seen, all the votive offerings being either dated in the reign of Tiberius or later.

Our next stage was Qurti, where but small traces still remain of the temple of Tothmes III., which was restored in Roman times. But the site itself has no small interest, for it is the first fertile spot in Nubia, with several large villages studding the west bank. When we landed, we saw that we were on a quondam island; for a long thread of green, leaving the Nile higher up, and enclosing with a curve a large piece of what is now desert, showed the former course of a branch of the Nile. On a hill about the middle of this long island was a great mound almost consisting of Roman pottery, and pointing to the island Tachompso of Herodotus, "the level country which the Nile flows round," twelve *scheni* (83 miles?) from Aswân. There is only one other such locality (and possibly Dakkeh) where the thread of green shows the old course, and where Sakyas far inland find ample water; it is the district of Anibe, to be mentioned presently.

Our visit to Mahárrakah (Hierosykaminon of the ancients) did not turn out very satisfactory. For instead of finding the fifteen votive inscriptions which are to be seen in the 'C. I. G.,' there were not more than eleven still extant, and the temple bore evidences of being upset by an earthquake, which (like that which upset the great temple of Olympia) struck it a blow from beneath the pavement, and sent nearly all the walls and pillars flying outwards. Five pillars are still standing, but the very strange plan of the building, drawn by Mr. Somers Clarke, showed that the pillars (six showing sideways and four front and back) were inside, not outside, the cella wall, in which no trace of door is now visible. The remains of a walled passage, leading from a smaller outside building into the south-east corner, suggested that here, at all events, was there access to the sanctuary. Such a plan has no precedent in either Egyptian or Greek architecture. On the smaller building the relief of the holy sycamore is still visible, and figures done in a barbarous mixture of Egyptian and late Roman style. On the centre of the wall of the peribolus (inside), and over against the only door of the naos, are remains in large capitals of a dedication in Greek, of which we could only read τιωτου και των ευσεβεσ | τατων γονεων και γαιου | Μικιου Αδελφ | ου.

This was the southernmost evidence we found of any dedication in Greek, and it was evidently rather Roman than Greek. Indeed, nothing is clearer than the fact that the Ptolemies did not think it worth their while to civilize this country, or to adorn it with any temples to the south of the Dodecaschœnus (Tachompso), for of their predecessors the Pharaohs ample evidences remain. The eleventh, twelfth, eighteenth, and nineteenth dynasties are all still represented in temples and inscriptions throughout Southern Nubia; of the Ptolemies we could find no trace. Seeing then that we know of the expeditions of the second Ptolemy to Æthiopia for elephants, and of the marble throne set up by the third south of Massowa (inscription of Adule), it seems to follow that these kings used the Red Sea route, and struck into the country from Suakim and south of it. That they should have left no records on the rocks along the Nile, if they had held the country by that route, is almost improbable. I found, indeed, on one of the pillars of the beautiful temple built by Tothmes III. opposite Wadi Halfa, drilled in deeply, and in letters four to five inches high, the following names:—

· ΠΑCΙΜΕ
ΝΗC ΚΥΡΗΝΑΙΟC β
· ΙΑCΩΝ ΚΥΡΗΝΑΙΟC Α

And on the next pillar ΑΔΑΜΑC.

But these solitary names, which seem to date from the fourth century B.C. (C and Σ being used indifferently), are only evidence that Greek mercenaries, along with the Carians, who have left several inscriptions on the same building, held the place for some king, possibly for Darius, or even later.

The temple of Debûah, which we next visited, is one of those stupid memorials of Ramses II. which only tell us of the king's greatness, and give us long processions of his sons and daughters coming to do him homage. The king's own name is writ very large over every part of the building. But the avenue of sphinxes which led up to it from the river, and most of the temple itself, are buried under that golden sand which is invading and destroying all the western side of the Nubian Nile. It is, indeed, distressing to see not only ancient monuments, but recent culture, disappearing under this deadly invasion, which is splendid indeed to look at—beyond green trees and crops it often simulates golden fields of corn afar off—but which turns the fruitful land into a howling wilderness.

J. P. Mahaffy.

FROM PALACE TO PAWNSHOP.

19, Bloomsbury Street, W.C.

Some ten days since I purchased at a public auction in London (the sale of the remaining stock of Mr. George Attenborough, pawnbroker, Strand) a fragment of an Assyrian bas-relief, measuring 14½ in. by 11½ in., with representation of three male figures. Two of them are apparently labourers carrying logs of wood, and the third appears to be the taskmaster, for he is urging them on by blows. Upon the back of the fragment is pasted a half-sheet of note-paper, discoloured by age, whereon is written:

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A piece of sculpture cut from one of the slabs found in the mound of Kouyunjik (or Nineveh) which represents men employed in dragging the Human-headed bull to place in the Palace of the Kings of Assyria.

Discovered in the Year of our Lord 1850. Brought and presented to the Rev. Max Geneste by his very faithful and sincere friend, Hormuzd Rassam.

West Cowes, September 30, 1851.

I visited the British Museum, and in the Kouyunjik Gallery I found the other portion of the series to which my fragment originally belonged. It is only too clear that this and other portions are still missing, and I shall feel obliged if you, in the interests of archæology, will kindly give space for these few lines, as they may induce those who still possess other fragments of this most valuable bas-relief to forward them to the British Museum.

I may add in conclusion that I have offered for the acceptance of the Trustees of the British Museum the fragment described above.

Francis E. Whelan.

SALES.

Messrs. Christie, Manson & Woods sold on the 10th inst. the following, from the collection of the late Mr. J. Brand. Drawings: J. Bosboom, Interior of a Church, with figures, 50*l*. J. Israëls, Children sailing a Toy Boat, 168*l*.; A Girl and a Youth in a Country Lane, 152*l*.; Two Children at the Door of a Cottage, 173*l*. J. Maris, A Belgian Town, on a river, 157*l*.; A Landscape, with windmill, winter, 50*l*.; A River Scene, with windmill, 63*l*. A. Mauve, A Woody Road Scene, with peasant, 120*l*.; A Landscape, with cart and figures, 126*l*.; A Rustic Interior, with peasants seated at a table, 126*l*. H. W. Mesdag, Dutch Fishing Boats off Scheveningen, 65*l*. W. Tholen, Waiting for the Fishing Boats, 57*l*. H. Witlerday, A View in a Dutch Town, with boats, 75*l*. Pictures: E. W. Cooke, Beer Head, Devon, with Exmouth in the distance, 210*l*. W. Dyce, Pegwell Bay, a Recollection of October 5th, 1858, 535*l*.; Titian preparing to make the First Essay in Colours, 441*l*.; St. John leading Home his Adopted Mother, 430*l*.; King Lear and the Fool in the Storm, 210*l*. J. C. Hook, The Boat, 504*l*. J. Israëls, Coming Ashore, 283*l*. Sir J. E. Millais, A School Teacher, 105*l*. J. Phillip, The Gleaner, 159*l*.

Messrs. Robinson & Fisher sold on the 8th inst. the following pictures: Sir J. Reynolds, Portrait of the Hon. Mrs. Tollemache, 126*l*. J. Constable, On the Stour, 420*l*.

Fine-Art Gossip.

It is expected that Mr. Hook, who contributed less than he usually does to the Academy of last year, will more than compensate us for our loss on that occasion by the number and brilliancy of his pictures of 1894.

While our readers will regret to hear that Sir John Millais will not be represented at the forthcoming Academy exhibition, they will be glad to know that he is rapidly recovering from the attack of influenza which prostrated him for several weeks, and was followed by a relapse rendering him unable to return from Scotland, where he now is, in order to finish the pictures intended for Burlington House, which were far advanced towards completion, and had been sent on to London when he intended starting for the South. Lady Millais, who is nursing her husband, has suffered still more severely from influenza; she is now quite convalescent.

The National Gallery has been fortunate in securing, besides the Fra Angelico which is not yet hung, Dyce's coast piece 'Pegwell Bay,' which Sir F. Burton purchased, through Mr. Agnew, at Christie's on Saturday last. Although we still look forward to the nation possessing one of this painter's fine figure pictures, such as 'King Joash shooting the Arrow of Deliverance,' the best version of 'The Meeting of Jacob and Rachel,' of which, by the way, a small but admirable copy does duty as an original, or 'The Madonna and Child,' the interesting landscape is, for the painter's sake, more than welcome. A delicate greyish whiteness pervades the picture, which is wonderfully finished, firmly drawn, exquisitely modelled and harmonious. It was exhibited at the Academy in 1860 as No. 141, 'Pegwell Bay, Kent, a Recollection of October 5th, 1858'; at Leeds as No. 1449 in 1868 (since that time it had remained in the possession of the late Mr. Brand); and at Manchester in 1887, No. 862.

We may perhaps be allowed to suggest to Sir F. Burton that it might be possible to obtain, at least on loan, for the National Gallery, John Cross's noble picture (one of the masterpieces of the English School) of 'The Death of Richard Cœur de Lion,' or 'Richard Cœur de Lion forgiving Bertrand de Gourdon,' which has long hung, half forgotten, in one of the committee rooms of the House of Lords, and has been engraved. It was No. 44 at Westminster Hall in 1847, and won for the artist a prize of 300*l*. The Government bought it of Cross for 500*l*. Cross died in 1861, aged forty-two.

Mr. A. L. Baldry is writing an account of 'The Life and Works of Albert Moore,' and will be glad of the help of the owners of pictures, drawings, or sketches by him, or of any other material of interest. Any communications addressed to Mr. Baldry, care of Messrs. George Bell & Sons, would be welcome.

Dr. Bezold has been appointed Professor of Oriental Philology at Heidelberg, but he has made such arrangements as will enable him to complete his 'Catalogue of the Kouyunjik Collection in the British Museum,' of which he has already published three volumes.

Among the new local features of the Imperial Museum at Constantinople is a large collection of Byzantine coins lately purchased, said to be valuable and complete. A catalogue is in preparation. The department of antiquities is on the point of being augmented by the erection of a new wing, in consequence of the discovery of sarcophagi and other objects at Gortyna. The antiquities from Pergamus will also be among its principal contents.

An exhibition of pictures at the Art Gallery, Aberdeen, will be opened in September next, remaining open till the close of the year.

The Society of Painter-Etchers has collected more than three hundred and fifty prints of very unequal value and varying much in style, as to which it may suffice to say that, besides certain Millets and A. Van Ostades, the visitor will be rewarded who studies the contributions of Messrs. A. East, A. Evershed, J. Finnie, Van Gravesande, A. H. Haig, Helleu, J. P. Heseltine, T. Huson, D. Law, A. Legros, R. Macbeth, L. Monziès, F. Short, and E. Slocombe.

The results of Dr. Dörpfeld's excavations this winter in search of the site of the fountain of the Nine Springs may be thus summarized: the aqueduct, built like that of Eupalinus in Samos, followed the ancient road leading to the Acropolis, while below the reservoir, into which the aqueduct of Pisistratus emptied itself, another reservoir had been constructed at a later date, to contain the water flowing from the slopes of the hill of the Nymphs and to conduct it to the agora. During the work several objects of archæological value came to light, amongst which is a relief of the Phrygian god Men, who, as appears from inscriptions and various extant representations, was worshipped as a divinity in connexion with water and rain; also two heads, both portraits of the same person, known to us from other remains, but still unidentified by name; as well as two small *figurini*, one in crystal, the other in alabaster. The last represents a Victory (Nike) exquisitely chiselled, while the former is a fragmentary group, consisting of a man fighting a lion, and was probably portion of a glass vessel.

At Athens works have been set afoot for enclosing the Dipylon necropolis, where one of the sepulchral monuments has recently been maliciously mutilated. At the first clearing of the soil, at a very small depth, was discovered a subterranean watercourse, which is thought to be the ancient Eridanus, vestiges of which had already been identified during the past year in other parts of the city.

Prof. Lambros writes from Athens:—

"Dr. H. G. Lolling, who died here on the 22nd of February, was well known to archæologists by his long career of active labour in Greece. The deceased was for many years Librarian of the German Archæological Institute at Athens, which came into existence in 1874; and when he retired from the post he entered, in 1888, into the Greek service, and being placed by the Minister of Education as the head of the Epigraphical Section of the Central Museum, he became a zealous contributor to the ἀρχαιολογικὸν δελτίον, issued by the General Ephorate of Antiquities. He also displayed his activity in epigraphic studies by articles in the *Mittheilungen* and the ἀρχαιολογικὴ ἐφημερίς, as well as in other archæological journals. Of great importance will be the *Corpus* of Boeotian Inscriptions, the editing of which had been entrusted to him by the Berlin Academy. He had prepared it, and a good deal of it had been put in type. His labours at the Central Museum had proved fruitful of results. The ordering, arranging, and catalogning of the inscriptions was a work in which he delighted, and showed much special knowledge. But Lolling was not a mere epigraphist: he had bestowed time and exertion on the geography of Greece. He made numberless journeys, partly for his own instruction and partly for the compilation of Baedeker's guide to Greece, and thereby he was enabled to identify many localities more accurately, to discover new sites, and improve markedly our knowledge of Greek topography. The results of these long-continued inquiries are to be found in Baedeker's handbook, and in the 'Hellenischen Landeskunde und Topographie,' which appeared in the third volume of Ivan Müller's 'Handbook of Classical Antiquity.' The latter is also interesting for this reason, that in his bibliography Lolling was in a position to give a full account of the contributions of the natives of modern Greece to the geography of their country. Besides these books Lolling printed in journals and fugitive publications many articles on geography. Among the sites with the topography of which his name is indissolubly connected are Marathon, Salamis, and Artemisium."

MUSIC

THE WEEK.

St. James's Hall.—London Symphony Concerts.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Philharmonic Concerts.

The gratifying support accorded this season to Mr. Henschel's Symphony Concerts testifies to the soundness of opinion on the part of musical amateurs, although it is unquestionably trying that they should have waited seven years before fully recognizing the value of the enterprising manager's labours in their behalf. The programme of the seventh concert, on Thursday last week, was mainly familiar, the one exception being a Violin Concerto in c by the Russo-German composer Moszkowski, Op. 30. Hitherto he has been known chiefly by his refined *salon* music for the pianoforte, but he is the author of several works of a more important character, at present little known in this country. In his violin concerto the hearer is at once struck by the melodious nature of the themes. In each of the three movements they are singularly fresh and genial, but equal praise cannot be given to their treatment, what is generally known as the "working out" being for the most part vague and uninteresting. In this the composer resembles Rubinstein,

whose subjects in his instrumental works are, as a rule, tuneful, though their development is unsatisfactory, and in entire contrast to Brahms, who frequently makes much out of apparently weak material. Herr Moszkowski's concerto was played fluently and brilliantly by M. Émile Sauret, special praise being due to him for the purity of his harmonic notes at the close of the second movement. The orchestral items in the programme, all of which were rendered with noteworthy force and intelligence, were Beethoven's Symphony in C minor, the same composer's 'Leonora' Overture, No. 3, and the Prelude to 'Lohengrin.' Mrs. Henschel contributed the cavatina "Und ob die Wolke" from 'Der Freischütz,' and a daintily orchestrated version of her husband's charming song 'Spring.' A Beethoven programme, including the 'Choral' Symphony, will be presented at the final concert on April 5th.

At the Crystal Palace Concert last Saturday, Herr Joachim made his annual appearance, and played Brahms's enormously difficult Violin Concerto in D, and Beethoven's Romance in F, showing the same magnificent "form" that he has displayed throughout this season. The Hungarian artist's 'Elegiac' Overture, first performed by the Cambridge University Musical Society on March 8th, 1877, when he took his honorary degree of Doctor in Music, and Raff's 'Lenore' Symphony were the principal works for orchestra in this programme. Miss Florence Monteith earned the approbation of the audience as the vocalist of the afternoon in the air "Nuit resplendissante" from Gounod's 'Cinq Mars,' and a pretty song 'The Wild Flower,' by Signor Franco Leoni, the latter, in which the soprano singer was most acceptable, being accompanied by the composer.

The repetition of Tschaïkowsky's Symphony in B minor, No. 6, at the second Philharmonic Concert on Wednesday evening, was to be commended on all grounds. The measure of genius and what, for want of a better term, may be called vitality in this work is extraordinary, and of course its originality and general merits became more conspicuous on a second hearing. The *coda* of the third movement is truly monumental in force, and the dying away of the music at the close of the *adagio lamentoso* is wonderfully suggestive of the Oriental *nirvana*. If this was indeed Tschaïkowsky's "swan song," no composer ever uttered a final lay more powerful and thrilling. Of the rest of the programme there is little to be said. Musicians know very well how Miss Fanny Davies plays Beethoven's Pianoforte Concerto in G, No. 4, and the young pianist was heard at her best on this occasion. The effective and appropriate cadenzas were those of Madame Schumann. M. Emile Sauret gave a masterly performance of Dr. A. C. Mackenzie's 'Pibroch,' his intonation being accurate in the most difficult passages. The vocalist was Madame de Vère-Sapio, who displayed a powerful and well-cultivated soprano voice in the *scena* "A vos yeux" from Ambroise Thomas's 'Hamlet,' and the prayer "O Virgin Mother" from Dvorák's 'Spectre's Bride.'

Musical Gossip.

The thirty-sixth series of the Popular Concerts is now drawing to a close, but Mr. Arthur Chappell still continues to make additions to his catalogue of works in the repertory. Last Saturday three of Thalberg's pianoforte studies were introduced for the first time by Mlle. Eibenschütz. They are the examples in F sharp minor, B minor, and B flat minor; and, as Schumann states, they are agreeable and playable, but are *salon* studies, which masculine players and hearers could not long tolerate. Still they were worth a hearing, and Mlle. Eibenschütz played them extremely well. The statement in the book that "the name of Thalberg is found only once before (June 17th, 1885) in these programmes" involves an error. It should be January, 1885. In the absence of Herr Joachim, who was playing at the Crystal Palace, Lady Halle once more occupied the position of leader, the concerted works being Beethoven's Quartet in E minor, Op. 59, No. 2, and Brahms's Pianoforte Quartet in G minor, Op. 25. Mr. Santley introduced no fewer than six songs by Mrs. Ellen Wright, tastefully written lyrics, decidedly above the average of ordinary English ballads.

On Monday nothing was done calling for extended notice. Brahms's often-repeated Sextet in B flat, Op. 18, opened the programme. Herr Schönberger played Chopin's Ballade in F major; Herr Joachim gave his favourite Tartini sonata 'Il Trillo del Diavolo,' with Spohr's Barcarolle in G as an encore; and the concert ended with Nos. 1, 2, and 4 of Schumann's 'Stücke im Volkston' for pianoforte and violoncello, Op. 102. For some reason hard to decipher, the other numbers of this series of *genre* pieces are never heard at the Popular Concerts. Vocal items were contributed by Miss Schidrowitz and Miss Zagury, their efforts as duettists being noteworthy for finish and perfect understanding in intention.

By a remarkable coincidence, Herr Joachim and Signor Piatti will both complete the fiftieth year of their first appearance in England during the present season. In recognition of this event there will be an assemblage of musicians and amateurs at the Grafton Galleries next Thursday, when an address will be presented to the two distinguished instrumentalists, the gathering having been hastily convened by Sir George Grove, Dr. A. C. Mackenzie, and Mr. Hermann Klein.

The Sunday performances at the South Place Institute will close for the season tomorrow (Sunday). In the afternoon Mr. E. F. Jacques will give a lecture on Schumann as composer and critic, with musical illustrations; and the final concert in the evening will consist entirely of Schumann's works, including the Pianoforte Quintet in E flat, Op. 44; the Quartet in A minor, Op. 41, No. 1; and the 'Faschingsschwank aus Wien,' Op. 26.

A Symphony in A by the young Scottish composer Mr. Frederic Lamond has been recently published at Frankfort, and is highly praised by the *Allgemeine Musikzeitung*.

The ballet music from Tschaïkowsky's opera 'Voywode' was performed for the first time in England at Sir Charles Halle's Manchester concert on Thursday last week.

Bach's music is but little heard in France, but a performance on a large scale of the 'St. Matthew Passion' is to be given at the Porte Saint Martin Theatre in Paris on Good Friday.

MM. Schott, the well-known music publishing firm, announce a competition for a solemn march for orchestra, to be performed at the opening of the Antwerp Exhibition on the 1st of May next. The prize will be 20*l.*, and the competition is open to composers of all countries. Manuscripts must be sent in by April 5th to MM. Schott frères, 82, Montagne de la Cour, Brussels.

PERFORMANCES NEXT WEEK

Mon	Popular Concert, 8, St. James's Hall
Tues	Royal Academy of Music Students' Concert, 3, St. James's Hall
—	London Congregational Union 'The Messiah,' 8, Queen's Hall
Fri	Concert of Sacred Music, 3, Crystal Palace
—	Royal Choral Society 'The Messiah,' 7, Albert Hall
—	Mr. Ambrose Austin's Sacred Concert, 7 30, St. James's Hall
—	Sacred Concert, 7 30, Queen's Hall
Sat	Crystal Palace Concert, 3
—	Drury Lane Theatre, 7 30, 'Martinsa.'

DRAMA

THE WEEK.

Adelphi.—'The Cotton King,' a Drama in Four Acts. By Sutton Vane.

The merits of the new Adelphi drama of Mr. Sutton Vane are superficial. On the strength of some fairly effective situations and some rather whimsical dialogue, the whole won a favourable reception. It will not, however, bear reconsideration. To apply to plays of this class the tests customary in the case of work of high aim is useless. Instead of being flattered by the compliment involved in judging their productions by the standard of literature, Mr. Pinero and some among his fellows complain of injustice when work humble in aim, but accomplishing what is required of it, receives a recognition difficult to award to more ambitious and more meritorious efforts. This is all wrong. To extract materials from all sources and to concoct an Adelphi drama is no easy matter; to write a 'Second Mrs. Tanqueray' is a work of extreme difficulty. 'The Cotton King' fulfils exactly the requirements of Adelphi drama, and is equal in value to three out of four of the works so classified, though inferior to the other fourth. It has a sympathetic love story, some theatrically effective situations, and a comic underplot which is not wholly original, but is amusing and acceptable. Virtue is put to straits as sore as ever afflicted it, and vice in high quarters developes with marvellous alacrity into crime. These things granted, and the public satisfied, what more remains to be said? Little or nothing. Reflection shows us that the chief villain possesses a power such as that after which Faustus pined, and finds tools ready to accomplish every act of infamy he conceives; that the hero, though the shrewdest of Americans, walks blindfold into every pitfall provided him; that the disposition of events is arbitrary; and that the pathetic inevitableness of the real drama is wanting. What is of more importance, the public is conducted purposelessly, as it seems, down blind alleys, and is deliberately mocked and derided. For a monster of villainy, whose crimes would stand conspicuous in the pages of Suetonius, the vaguest and probably most trifling of punishments is reserved. Yet the most truculent of his agents announces his readiness to swing for his sake, and another conscientious and angry gentleman, bent on vicariously avenging a wrong not his, follows him up and down with a gun that resolutely refuses to go off. These are dangerous liberties to take with a public, and when to these things it is added that there is no reason for the prolongation of the action or its arrest except the fiat of the author, and that the play might with consummate ease and with some gain be reduced to two acts, while it might with no great difficulty be indefinitely expanded, it may be seen that the public has something to forgive. The demand made upon it, however, is readily

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conceded, and the whole is a success. The piece is very well played. Mr. Cartwright has a dialect part, in which he exhibited some fine and effective acting; and Miss Alma Stanley revealed comic gifts from which the stage has much to hope. Miss Marion Terry, making a first appearance at the Adelphi, of which her sister was for some years a mainstay, played with customary pathos, distinction, and charm. Miss Hall Caine, to whose merits managers are at length opening their eyes, was natural, pleasing, and sympathetic as the victim of masculine falsehood. Mr. Charles Warner played with customary earnestness as the hero, and Mr. Arthur Williams was humorous in a character designed apparently for him.

Dramatic Gossip.

Miss Fletcher's new play is in rehearsal at the Garrick Theatre. It is serious in interest. The principal parts will be taken by Mr. Hare, Mr. Forbes Robertson, Miss Kate Rorke, and Miss Elizabeth Robins.

Miss Bessie Hatton, a young actress whose performances at the Lyceum, the Comedy, and other theatres have attracted attention, and who is now in 'The Transgressor' at the Court, is the author of 'Enind Lyle,' a story which, after appearing anonymously in a weekly journal, will be issued in two volumes by Messrs. Chapman & Hall.

Daly's Theatre will be closed during the early part of Holy Week, but will reopen on the 24th. 'Twelfth Night' will then be given until May 5th. On the 7th Signora Duse will reappear. Particulars of the pieces in which she will be seen are yet wanting. It is to be hoped that the French drama, in which her chief success has been made, will be more largely represented than it was last year.

At the close, on Saturday night last, of the run of the Drury Lane pantomime a presentation of plate was made to Sir Augustus Harris by the members of the company. In acknowledging the gift the manager of Drury Lane said that the new lease will begin next Boxing Day, when he proposes to produce a pantomime on the subject of Aladdin. Before that time he hopes to give a drama written by himself, Mr. Henry Hamilton, and Mr. Cecil Raleigh.

A full list of the characters in Mr. Jones's new play on the point of production at the St. James's has been given, but the name of the piece itself has not yet been fixed.

Long runs are out of favour at the Strand, which theatre closed on Saturday last. The next experiment will be with a new burlesque, announced, not too happily, as 'Jaunty Jane Shore.'

Mr. Donson, who has played successfully in Mr. and Mrs. Kendal's company, has elected to remain for the present in America as a member of Mr. Frohman's company.

'Miss Rutland,' "an original play of modern life," by Mr. Richard Pryce, is to be given, by permission of Mr. Comyns Carr, some afternoon this month at a theatre as yet unnamed.

To Correspondents.—S. T. W.—S. C.—C. J. C.—W. D.—M. N. B.—A. J. B.—H. O.—E.—W. W.—J. P.—J. B.—T. & Co.—received.

M. & Co.—Next week.

A. T. G.—See *Athen.* No. 3461, p. 148.

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ROYAL LITERARY FUND.

GENERAL LORD ROBERTS, V.C. G.C.B. G.C.S.I. G.C.I.E., will preside at the 105th ANNIVERSARY DINNER, to be held at the Whitehall Rooms, Hotel Métropole, S.W., on WEDNESDAY, April 25, at half-past 6 for 7 o'clock precisely.—Dinner Tickets, One Guinea each.

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The same Course of Lectures will also be delivered by Dr. Drummond at OXFORD, in the large Lecture Room of Manchester College, on each of the following days, viz.:—Tuesday, 24th, and Friday, 27th April, and Tuesday, 1st; Friday, 4th; Tuesday, 8th; Friday, 11th; Tuesday, 15th; and Friday, 18th May, at 5 P.M. Admission to the Oxford Course will be free without Ticket.

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The University Court of the University of Glasgow will, on June 14 next, or some subsequent date, proceed to the appointment of a PROFESSOR to occupy the newly instituted CHAIR of HISTORY in this University. The duties will begin from October 1st next. Candidates are requested to lodge twenty printed copies of their application (and testimonials, if any) in the hands of the undersigned, on or before May 12.

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LITERATURE

Life's Little Ironies, and A Few Crusted Characters. By Thomas Hardy. (Osgood, McIlvaine & Co.)

"What's the good of anything?—why nothing," the refrain of Mr. Chevalier's latest vocal exposition of coster philosophy, is only a vulgar way of expressing the text which is almost invariably illustrated by Mr. Hardy's magnificently sombre pictures of Wessex life; and 'Life's Little Ironies,' as the title implies, is no exception to the rule. Honour, love, self-sacrifice, success, and pride of birth, all are turned to bitterness and hopeless failure by the ironical swing of circumstance over which man has no control.

Alike for those who for To-day prepare
And those that after some To-morrow stare,
A Muezzin from the Tower of Darkness cries,
"Fools! your Reward is neither Here nor There."

So sang the Persian poet in his incomparable panegyric of pessimism; to the same effect speaks Mr. Hardy, here as ever faithful to his mission of unmasking Providence. The justification or the condemnation of Mr. Hardy's attitude towards life is no concern of the literary critic; for his art in conveying the tragic aspect of it there is little but praise. There is, perhaps, nothing so weirdly powerful in this volume as 'The Three Strangers' or 'The Withered Arm' of 'Wessex Tales,' but 'A Tragedy of Two Ambitions' is more impressive as an expression of hopeless despair than anything in the former volume; for what makes the gloom all the more effective in this is that outward success attends the efforts of the brothers: they attain the distinguished position in the Church for which they had striven, the sister for whom they had sacrificed themselves is happy and prosperous and loves them, but there is just one memory of a rescuing hand delayed that no success will kill.

"'But now I often feel that I should like to put an end to trouble here in the self-same spot.' 'I have thought of it myself,' said Joshua. 'Perhaps we shall some day,' murmured his brother. 'Perhaps,' said Joshua, moodily. With that contingency to consider in the silence of their nights and days they bent their steps homewards."

And so we turn to the next story, 'On the Western Circuit,' which as a tale of two utterly wasted lives is sad, and would be sadder if it were not for a slight sense of improbability left by the conduct of the heroine: if she had loved Raye as she did, she could never have allowed that miserable marriage to take place without a word of warning or a hint of the true state of things in spite of her feeling of loyalty to the girl. Still, even so it is an effective story, and Mr. Hardy, who excels pre-eminently in those little half-sketched glimpses that suggest the whole horror of a situation, reveals an appalling vista of dreariness for the two united lives in that final touch of the railway journey.

But however great may be the artistic pleasure to be derived from these stories so admirably told, it is almost with a feeling of relief as from some oppressive nightmare that one turns from their weight of implacable doom to the second part, entitled 'A Few Crusted Characters.' The device which introduces these stories, resembling to a certain extent that of 'A Group of Noble Dames,' is ingenious. The village omnibus running from a certain market town to Longpuddle has just started with its full freight of passengers, when it is hailed by a stranger for whom room is made with difficulty. He turns out to be a native of Longpuddle, who had emigrated twenty-five years before to Australia, and is now returning to renew his acquaintance with his native place, so he persuades each of the other occupants of the conveyance in turn to tell him a story of the inhabitants that he had known in his youth. By this form of narrative the stories gain an added flavour from the racy Wessex idioms in which they are told. Several of these tales are pathetic in the same way as the other stories by what might be called the capricious certainty of the ill-luck, but most of them are told simply with a view to humorous effect; and when Mr. Hardy has made up his mind not to be gloomy, he has hardly a peer among living writers for pure and direct fun. 'Tony Kytes, the Arch Deceiver,' with his triple burden of enamoured damsels, is a character worthy of Marguerite de Navarre or of Balzac in his merriest mood; and the story of 'Absent-Mindedness in a Parish Choir' comes very near it. After their misadventure in church, which must be read to be enjoyed, the situation is summed up in this delightful paragraph:—

"'Not if the Angels of Heaven,' says the squire (he was a wickedish man, the squire was, though now for once he happened to be on the Lord's side), 'not if the Angels of Heaven come down,' he says, 'shall one of you villanous players ever sound a note in this church again; for the insult to me, and my family, and my visitors, and God Almighty, that you've a-perpetrated this afternoon!'"

We almost wish Mr. Hardy would give us rather more of his humour instead of quite so much pessimism; still, with such admirable examples of both as are to be found in the present volume, complaint is, perhaps, ungracious.

The Lower Slopes. By Grant Allen. (Mathews & Lane.)

The full title of Mr. Grant Allen's new book, when it has been disentangled from an elaborate and singularly ineffective title-page, reads as follows: 'The Lower Slopes: Reminiscences of Excursions round the Base of Helicon, undertaken for the most part in Early Manhood: by Grant Allen.' Such a title is not encouraging. It is the title of an uneasy rhetorician, not the title of a poet. But it shows an apparent lack of humour, which is not entirely confirmed by the contents of the book. Mr. Allen has written some really quite amusing verses about animalcular theology and the activities of the early ascidians and mammals on their way to the dignity of the higher ape. So pleasant and ingenious are they that one regrets Mr. Allen's frequent deviations into serious subjects, he might have given us so agreeable a collection of comic verses. Here, for instance, is Mr. Allen at his best, and how entertaining this is! It is called 'The First Idealist':—

A jelly-fish swam in a tropical sea,
And he said, "This world it consists of Me:
There's nothing above and nothing below
That a jelly-fish ever can possibly know
(Since we've got no sight, or hearing, or smell),
Beyond what our single sense can tell.
Now, all that I learn from the sense of touch
Is the fact of my feelings, viewed as such
But to think they have any external cause
Is an inference clean against logical laws.
Again, to suppose, as I've hitherto done,
There are other jelly-fish under the sun,
Is a pure assumption that can't be backed
By a jot of proof or a single fact.
In short, like Hume, I very much doubt
If there's anything else at all without.
So I come at last to the plain conclusion,
When the subject is fairly set free from confusion,
That the universe simply centres in Me,
And if *I* were not, then nothing would be."

That minute, a shark, who was strolling by,
Just gulped him down, in the twink of an eye,
And he died, with a few convulsive twists.

But, somehow, the universe still exists.

Of course that is not poetry, exactly, but it is really excellent fooling in verse. When Mr. Allen leaves the "fairy-tales of science" for a serious and fervid proclamation of scientific aspirations and impressions—when he addresses Mr. Herbert Spencer as

Dearest and mightiest of our later seers,
Spencer—

then his humour drops off him like a garment, and only the rhetorician is left. When he leaves science altogether, and ventures into politics, singing the glories of Gambetta, and remarking with needless emphasis "A bas la Bourgeoisie!" the rhetorician, though becoming more excited, attains no nearer to the poetic attitude. When neither science nor politics can content the muse of Mr. Allen, and the rhetorician becomes a sentimentalist, weeping effusively in public over the fact that there is a social distinction between women who are virtuous and women who are not virtuous, then we are far indeed from the lively rhymer of the animalcule, and perilously near "the man who was not allowed." There are some poems here which are stated to be the "introduction to a group of poems still mostly unpublished," and Mr. Allen puts forward the fact that they are unpublished rather as if he means that Mrs. Grundy would object to his printing them, as he

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has so often told us she would object to his bringing out a certain manuscript novel. But there is probably no reason whatever for Mr. Allen to suppose that what he writes and does not publish is so much more naughty than what other people write and do publish. In the present condition of public taste it is possible for a man to publish in England, if not quite everything which it might be profitable for him to write, at all events very nearly everything; and Mr. Allen has given us no reason to suppose that he is capable of writing a new masterpiece of narrative like the memoirs of Casanova, a new masterpiece of sophistical sentiment like Crébillon's 'La Nuit et le Moment,' of cynical psychology like Laclos's 'Les Liaisons Dangereuses.' Nor is it probable that in verse he has gone into rivalry with Straton, or immortalized indignities like Rochester. He appears simply to be hovering feverishly round what is called forbidden fruit, for the sake of the phrase, but which is, after all, quite within easy, comfortable, after-dinner reach of the average man. The relations of the sexes, on which Mr. Allen conceives that he has something perilously new to say, have been the theme of literature since the beginning, and Mr. Allen, with his tremors and his timidities and his juvenile consciousness of the delights of naughtiness, is merely bringing a somewhat misty vision to bear on the most hackneyed of all subjects. Nor is there anything really personal or convincing, any more than there is anything novel, in the poems in the book before us which deal with those relations. The longest of them, 'Mylitta,' with its Swinburnian echoes, its tawdry pictures of vice, and its hysterical proclamations of mercy, is nothing more than an expansion or dilution of a famous passage in Mr. Lecky. 'Sunday Night at Mabille' is another preachment on the same text, only it is not an imitation of Mr. Swinburne, but rather of the loosest and latest manner of Browning. All this parade of a sentimental virtue which is on the side of vice through sheer excess of virtue is a little tedious; and there is no excuse for it in beauty of form, or even novelty of presentment. Here is perhaps the best of the poems of this kind:—

PASSIFLORA SANGUINEA.

Aloof she stood beneath the pallid glare
That flashed and flickered through that garish bower;
She wore a mystic symbol in her hair—
A crimson passion-flower!

What wayward chance allotted unaware
So apt an emblem of the years that lower
Above her fateful head, and twisted there
That crimson passion-flower?

Ah, innocent face, the blossom that you bear
Fades in the amorous compass of an hour:
Red stains of martyred blood have flecked so fair
Your crimson passion-flower?

Some Judas kiss betrayed you to despair;
Dead thorns and cankered nails shall be your dower:
And with your own blood's price you bought and wear
That crimson passion-flower.

Now the idea here is, in its way, ingenious, though it is somewhat too violent in emphasis for that "continual *slight* novelty" to which Aristotle so wisely limited poetic expression. The idea is rhetorical; brought into verse, and made the subject of a poem, it has too much of that epigrammatic ingenuity which is the negation of true poetry. In order to have become poetical it would have needed to be introduced with a certain delicate reserve, an evasive air of the casual; as Heine, for instance, to take a precisely similar instance, has done with his poem on the suicide's flower. This is Heine's method:—

Am Kreuzweg wird begraben,
Wer selber sich brachte um;
Dort wächst eine blaue Blume,
Die Armesünderblum'.

Am Kreuzweg stand ich und seufzte;
Die Nacht war kalt und stumm.
Im Mondschein bewegte sich langsam
Die Armesünderblum'.

Heine does not insist on his image of the flower that grows on the cross-road where the suicide has been buried; he works out no analogy, indulges in no rhetoric, points no moral; he merely tells you that the poor wretch was buried there, and that a blue flower grew out of the grave; that he stood at the cross-road and sighed in the cold and silent night, and that the flower waved slowly in the moonlight. That is all. You may say that it all comes to nothing; you may prove, if you please, that Mr. Allen, with his analogies, and his coloured words, and his sentimental emphasis on the pity of things, has stated his case for the defence far more coherently, has done what ought to be a far more interesting and impressive piece of work. Perhaps so, but then Heine, with his few simple words, his little casual mention, sends a thrill through all your nerves, touches you to the quick, as only poetry, and the rarest kind of poetry, can do, while Mr. Allen—well, probably Mr. Allen has his admirers, but they will not be admirers of Heine, or of poetry.

Story of the Nations.—Japan. By David Murray, Ph.D., late Advisor to the Japanese Minister of Education. (Fisher Unwin.)

This is, for the most part, a readable although inadequate compilation from the *Transactions* of the Asiatic Society of Japan, the essays and translations of Mr. Satow, Mr. Aston, and Mr. B. H. Chamberlain, and the usual books on Japan. With these materials and others now accessible a book more worthy of its subject might easily have been produced; but Dr. Murray, who is neither a Japanese scholar nor has for many years been a resident in the country, has made but a poor use of his authorities. His inaccuracies, even when slight in themselves, are just those which no one really qualified to give an adequate account of the most interesting of far-eastern countries could have been guilty of. Thus he calls Admiral Jaurès, "Juares"; Count Poutiatine, "Pontiatine"; Gubbins, "Gubbin," and so forth; and tells us that *gawa* (river) may, when euphony requires it, be pronounced *kawa*. The last statement should have been reversed, and an educational adviser should have known that so-called euphonic changes are merely instances of the philological principle of least effort—in plain language, of linguistic laziness. He makes no difference between *shiu* (territories) and *koku* (countries or provinces), translating the island names Kyūshū and Shikoku as the "Nine Provinces" and the "Four Provinces" respectively.

Of the early history of Japan in particular, which must be regarded mainly as a mere bundle of traditions, Dr. Murray furnishes a most misleading sketch. He admits, indeed, that it is legendary, but although the earliest extant document in Japanese literature — the 'Kojiki,' or 'Notices of Ancient Things,' translated with a learned commentary by Mr. B. H. Chamberlain—dates only from the eighth century of our era, the extraordinary principle is laid down that "it is far more convenient to accept the received Japanese chronology [which starts with the Emperor Jimmu, B.C. 660] in the form it is presented to us [*i.e.* by the official Japanese writers] and use it as if it were true." This system has the merit of saving trouble, and perhaps of pleasing Dr. Murray's Japanese friends, but it will scarcely be found acceptable by those who prefer historical truth, or at least well-founded hypotheses, to the mere inventions and manipulations of Court scribes and monkish or partisan chroniclers.

Some examples of this uncritical method, taken in the order in which they occur in these pages, we may now adduce, promising that a moderately careful study of the *Transactions* above mentioned would have obviated most of the numerous errors, of which only a very few can here be noticed. Dr. Murray regards the *tsuchi-gumo* (earth-spiders) of an interesting and genuine tradition—and very many Japanese traditions have come down to us in a sadly manipulated condition—as pit-dwellers of non-Japanese origin. But the son of Jimmu himself is mentioned as dwelling in a *muro* or pit, and it is much more probable that the pit-dwellers were also Japanese, possibly of a subordinate tribe. Even the Yezo pit-dwellers (*koro-pok-guru*) may well have belonged to some Japanese stock. The third chapter opens with the singular statement that the arts of writing and printing were brought to Japan from China in A.D. 284. The truth is that the art of writing was brought, not from China, but from Korea, and certainly not earlier than A.D. 404, when there is reason to believe that a Korean was appointed Chinese tutor to the Prince Imperial. The art of printing was not introduced into Japan until some nine hundred years after the date given by Dr. Murray. A little further on we are told that the "names of these early emperors, &c., must have all been handed down by tradition during almost a thousand years." But the names in question are all posthumous Chinese names. They are not to be found either in the 'Kojiki' or in the 'Nihongi' ('Annals of Japan') compiled a little later, and are inventions of a comparatively quite recent date. They were never, of course, handed down by tradition at all. On p. 52 the invasion of Jimmu's grandfather is treated as an historical fact, and characterized as "no doubt such an expedition as the Norse Vikings of a later day often led into the islands of their neighbours," and again, "as.....a migration of a tribe with all its belongings," &c. What is not mere myth in this statement is the product of Dr. Murray's own imagination. From the reference to the 'Nihon Shoki,' lastly, on p. 121, it may be doubted whether the

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author is aware that the 'Shoki' and the 'Nihongi' are one and the same work. The citation from the 'Shoki' must in any case be an error, as it refers to an event posterior in date to that at which the annals cease.

Nor has the author at all adequately grasped the true significance of the history of old Japan. He follows too blindly the Japanese system of exalting the Mikado at the expense of the Shogun. But it is most probable that, save for a short period after his emergence from the status of a tribal chief, nothing more than a scintilla of executive power was ever wielded by the Mikado. At first the great Court nobles, afterwards the territorial baronage, governed the country parcel-wise, so to say, and up to 1871 Japan never got beyond the condition of China previous to the consolidation of the old feudal states by Shi Hwangti in the third century B.C. It was only in 1871 that the Mikado became for his subjects, or was even called by them, the Emperor of Japan; to old Japan he was known as the Sublime Porte or the Heaven Ruler (Tennō) only, with no territorial addition whatever, and even within his own palace (at all events, since the rise of the Fujihara family) enjoyed a mere shadow of authority. What executive power existed was vested in the hands of the Shogun, but the Shogun (to quote the language of the Gorōjiu, or Council of State, in 1862, reported in the Blue-book for 1863) "could not exercise any act directed against the person of the [local] prince or any of his adherents, when within his own domains, even should it become necessary that any arrests should be effected by the agents of the supreme Government." Personally, the Mikado, then, was a nonentity, but the Imperial Majesty sanctioned by religion and tradition was a reality, of which a succession of powerful barons, and finally the Tokugawa Shoguns, made themselves the masters. Without a thorough grasp of this principle—which involved the divorce of position from power, and, applied in various ways, leavened the whole political system—it is impossible to understand the course of the history either of old or of new Japan.

In the account of the assassination of Ii "Kamon-no-Kami"—Dr. Murray's hyphens are entirely unnecessary—the life of that statesman by Shimada Saburo (not to be confounded with Shimadzu Saburo, the old Satsuma daimio) is mentioned in a foot-note, but does not seem to have been consulted. To say that he was appointed regent "on account" of the youth of the Shogun is surely an awkward way of stating that, as the Tokugawa House Law required, he was regent during the prince's legal minority.

The story of the murder of Mr. Richardson, in September, 1862, is incorrect in substance and ungenerous in tone. A rumour is quoted to the effect that Richardson "did ride into Satsuma's train ..... and brought the whole catastrophe upon himself." The present writer was in Japan a few months after the event, and resided there for many years. He never heard of any such report until the later seventies, when an American, a well-known Anglophobe, published a pamphlet on the subject; but he knew well the two Englishmen (now both dead) who accompanied Richardson on that fatal ride, and has often heard them tell the tale. There is not a word of truth in the assertion that the unfortunate victim ever rode into the train. All the evidence that exists is to be found in the Blue-books, and makes it abundantly clear that Richardson was attacked after he had turned back. It might be said that the party should have turned back earlier, but no notice had been given of the passage of a great daimio's train on that day, and the straggling parties the horsemen met with wide intervals between them, common enough on the Tōkaidō up to 1869 or 1870, did not necessarily herald the approach of a great feudal baron. Moreover, the mode of attack as detailed in the evidence showed deliberate intention. Satsuma had just been dismissed with contumely from Yedo, and a strong desire to embroil the Shogun with the foreigner had no small share in prompting the murder. Even according to such Japanese law as then existed, Satsuma was wholly in the wrong. He was within the Shogun's peace and was bound to respect the treaties. Foreigners were never expected to dismount and kotow as natives were, and this every Japanese well knew. The Tōkaidō was the only road where horse exercise could then be enjoyed; and hundreds of Englishmen have passed hundreds of daimios' trains without any attempt at molestation. Indeed, the murder of Richardson was the only instance of a foreigner being attacked by a daimio's train from the opening of the ports to the abolition of the *han* or clans.

We have said that the book is readable, and so it is. The illustrations are fairly good, and the portraits of Japanese worthies are especially welcome and interesting. As a contribution to our knowledge of Japan, past or present, its value is not great. We cannot forbear adding that there is now no excuse for a writer on Japanese subjects falling into the sort of errors that disfigure the pages of the volume before us, and, indeed, of most volumes dealing with the ways, old and new, of the people of Dai Nippon.

The Life of Marie Antoinette. By Maxime de la Rocheterie. Translated from the French by Cora Bell. 2 vols. (Osgood, McIlvaine & Co.)

A Friend of the Queen (Marie Antoinette—Count de Fersen). From the French of Paul Gaulot by Mrs. Cashel Hoey. 2 vols. (Heinemann.)

The same conscientious thoroughness that distinguished M. de la Rocheterie's labours as editor of the Raigecourt and Bombelles correspondence is conspicuous in his biography of Marie Antoinette, a task which is the outcome of fifteen years of research. Without pretension to analytical power or to literary style, he follows the queen's career from her cradle to the grave in a record which is comprehensive, trustworthy, and should attain popularity. The portion which the student will most appreciate is that which expounds the double policy pursued by Marie Antoinette in her communications with foreign powers after the flight to Varennes. Unfortunately much of the value of these volumes is lost by the absence of any foot-notes indicating the numerous and varied authorities out of which the narrative is woven. The index is wretched; the translation indifferent. "Varsovie" has an equivalent in our language. "Complot" is scarcely English. "Petite Trianon" is not French. "Enfant" does not always mean infant, nor "bonté" bounty. "Spectacle" signifies not only a spectacle, but also a theatrical entertainment. We do not like such phrases as "the fine flower of the Revolutionary furies," or "the parties Barrien and Anti-Barrien."

In 1877 Baron R. M. de Klinckowström published in two volumes selections from the journals, papers, and correspondence of his great-uncle Comte de Fersen, the reputed favourite of Marie Antoinette, and one of the most chivalrous defenders of the French Crown, who, after escaping the perils of the Revolution, was fated to be murdered at Stockholm by an infuriated mob. The collection is of considerable interest. But apparently it is not possible for the majority of the French-reading public to digest such a work in its unsophisticated form. A literary cook must intervene who selects appetizing morsels and serves them up anew, smothered in maudlin sentiment, and flavoured with romantic assumptions and scandalous innuendoes.

In the present instance M. Gaulot, in retracing the life of his hero by the light of the Klinckowström papers, conveys nothing of their intrinsic worth and political importance. In fact, his frontispiece, a clumsy caricature of the portrait of Fersen which adorns the work of the Swedish biographer, is a foretaste of what awaits us. M. Gaulot's reference to other "documents which he has succeeded in procuring elsewhere" is vague. With one exception we cannot find, either in his record of Fersen or in those discursive details of the French Court which fill the greater portion of his volumes, any fact that has not been already published.

As given in the original, Fersen's slight notes of his grand tour are fairly amusing. That, whilst yet in his teens, he should, after a visit to Voltaire, dwell almost exclusively on the dress worn by the philosopher is excusable. But we lose patience when M. Gaulot, who abhors "that maker of bad rhymes who wrote 'La Henriade,'" devotes five pages to the eulogy of Fersen's boyish remarks, discovering in them "the complete manifestation of the calm observant mind of the young Swede," who "did not recognize either the writer or the philosopher in the man"—who wore an old wig. Fersen's *début* at the Court of Versailles, the passion with which he inspired the young queen, afford his biographer still further occasion for twaddle. "We admire," says he, "Titus and Berenice for immolating their love to a policy which prohibited it. Why should we not admire these two, who sacrificed a pure and lofty sentiment to one still higher, and who likewise parted *invictus, invicta?*"

Be that as it may, in 1780 Fersen joined the French corps which, under the command of Rochambeau, crossed the Atlantic to aid the revolt of our American colonies. In his letters to his father Fersen tells how for upwards of a twelvemonth the force remained at Newport Island "in

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shameful inaction," "utterly useless to our allies, a burden rather than a help." "The troops are as undisciplined as the French army generally is. The chiefs very severe, never a day that there are not two or three officers under arrest. I have witnessed disgraceful scenes for which a whole corps ought to have been disbanded, but we cannot afford to lose the men." Neither such descriptions, nor yet Fersen's partiality for the English and his sympathy for Major André, suit M. Gaulot, who is afflicted with Anglophobia. But is he quite correct in stating that André was during eighteen months the intermediary between Clinton and Arnold? The latter had been in disgrace and had resigned his command, receiving moreover a reprimand from Washington, January, 1780. Not till August, 1780, was he appointed to West Point, and on the 23rd of the following month André was captured. It is, at all events, a perversion of fact to affirm that "André got into West Point in the disguise of a peasant."

After the siege of Yorktown all the young colonels of the Court returned to spend the winter in Paris. "Fersen, on the contrary, remained, like the brave and noble soldier that he was; for the courage of a soldier resides in the doing of his duty, whatsoever that may be, without always claiming to be paid in gold or in glory." When, in 1783, he did return to France, "a halo of military gallantry" gave him apparently the power of appropriating, had he so willed it, anybody else's individuality. "What prevented Fersen," asks his eulogist, "from becoming a Richelieu, a Lauzun, a Tilly? Nothing if not himself; he preferred to remain Fersen." Thus much confusion was avoided.

Equally weak and unsatisfactory is M. Gaulot's treatment of the oft-told story of the last years of the French Court. For instance, Pitt's alleged offer for the hand of Mlle. Necker, which Lord Stanhope long ago characterized as a "mere silly rumour," is here resuscitated and amplified as an undoubted fact. On the lady herself all manner of contumely is heaped: the worst construction is placed on her connexion with Narbonne, whilst not only are her courageous exertions to help the fugitive "suspects" ignored, but also the scheme by which in the summer of 1792 she proposed to effect the escape of the royal family. M. Gaulot chooses to forget that many of Corinne's contemporaries were interested in vilifying her. Marie Antoinette held Madame de Staël in detestation, and Fersen followed the royal lady's example, moved, moreover, by official jealousy; for while M. de Staël was the accredited ambassador from Sweden, Fersen, colonel of a French regiment and recipient of a pension from the French Government, was employed by Gustavus III. as his secret and subsidiary agent, we dare not say spy, at Versailles. Again, the account of the flight to Varennes is marred by the enumeration of Fersen amongst those who for complicity in that attempt "were sent to the prison at Orleans, and afterwards brought before the tribunal of that city."

When in the autumn of 1791—irritated by Louis XVI.'s acceptance of the Constitution, by Marie Antoinette's alliance with Barnave, and by the report that she was sending letter after letter to the Emperor to prevent him from acting—Gustavus III. demanded through Fersen an explanation of her conduct, M. Gaulot accepts as genuine her pretext that her handwriting had been forged. He observes that "diplomatists will stick at nothing," and continues to rail against the inaction of Leopold, "the accursed Florentine." However, the queen's reply was evidently a subterfuge. Ambiguous and variable as was her policy, her well-founded distrust of the king's brothers never wavered: anything was preferable to their intervention, to their supremacy. The king, by consenting to the destruction of the monarchy, had proved himself to be a captive; therefore, writes Stedinck, the powers could not treat with him, and held that the only free agents or representatives of the French sovereignty were the *émigré* princes. Against the ascendency of these, against their retrograde opinions and their foreign supporters, Marie Antoinette boldly staked the new *régime* and her new constitutionalist allies. Were any act hostile to the nation's will to be traced to her, it would be fatal to her game. Hence, to use M. de la Rocheterie's words, "What the king and queen desired above all, what they requested with the greatest energy, was that their partisans should not use force."

Would we know to what extent the queen's liberal policy was genuine, we have only to turn to the correspondence between her and Fersen a month after the acceptance of the Constitution. In his perplexity he asks: "1st. Do you intend to place youself sincerely on the side of the Revolution; and do you believe that there is no other resource? 2nd. Do you wish to be aided, or do you wish that all negotiations with the courts be discontinued? 3rd. Have you a plan, and what is it?" "Be undisturbed," was the reply, "I shall never go over to the *enragés*. I am obliged to make use of them to prevent greater evils." Her plan to which she constantly reverted—an armed congress at Aix-la-Chapelle, "which the king would not appear to have provoked," and terrified by which the French would throw themselves into the arms of Louis XVI., begging him to be the mediator between his people and the powers—was but a melodramatic scheme to keep the powers practically inactive while she tested her manœuvre. "Do you comprehend," she wrote to Fersen, "my position and the part I am obliged to play all day? Sometimes I do not understand myself, and am obliged to reflect to make sure that it is indeed I who speak." The result of her *rôle* appeared in the king's lament, "I was abandoned by every one."

With the advance of the winter of 1791–2 the growing implacability of the Jacobins became unmistakable. Making from Brussels a brief and venturesome visit to Paris in February, 1792, Fersen, perceiving the desperate position of the royal family, vainly strove to induce the king to seek once more in flight the only chance of safety left. At the same time the queen, confessing to Mercy "that no help could be expected from time or from interior efforts," threw off her democratic disguise and avowed that save by foreign troops and foreign assistance the king's authority could not be re-established. By turns she upbraided with indifference to her fate Breteuil, Leopold, and Mercy. She urged on the last the desirability of the Emperor fearlessly accepting the war the Assembly was provoking, because "there is no cause for being uneasy about our safety.... the existence of the king and that of his son are so necessary to those scoundrels about us that this guarantees our safety." Presently we find her betraying in her secret correspondence with Fersen the military and political plans of the Government of France for the benefit of the invaders (a fact, by the way, which, though in unison with her character, is in singular contrast to the patriotic sentiments, such as "The interest of France before everything," &c., with which a few months later, when a prisoner in the Temple, she sought to imbue M. Huc). In July, '92, in accents of despair, she implored Fersen to hasten the issue of the expected manifesto:—

"Say to M. de Mercy that the lives of the king and queen are in the greatest danger .....that the manifesto must be sent immediately.....that it will necessarily rally a large following round the king and place him in safety; that otherwise no one can answer for his security for twenty-four hours."

Her confidant was only too zealous. The text of Mallet du Pan had originally been adopted by the powers. Fersen desired it should be more strongly worded. He was at last able to report: "The declaration of the Duke of Brunswick.....it is I who have had it made through M. de Limon." It is unnecessary for us to follow the well-known fatal results of this move. In his confession to Prince d'Aremberg, Mercy acknowledged that, "not having believed the murder of the King of France possible, all was not perhaps done which might have been done to prevent this horror." Nevertheless, that old and faithful adviser of Marie Antoinette might well have pleaded that the incredulity in question was due to the queen's own instructions to him, which we have already quoted from Klinckowström. We cannot join in that complete condemnation of Austria in which it suits French historians to indulge.

In editing Fersen's correspondence Baron de Klinckowström indicated by dots suppressed, undeciphered, or missing words and paragraphs. "All this would perhaps," says M. Gaulot, "authorize us to supply the missing passages, and would guide us in our suppositions." Hence, whilst authors of historical romance usually take for basis actual facts, writers of so-called history consider themselves at liberty to invent both foundation and superstructure. Though M. Gaulot disclaims any intention of utilizing this liberty, we must strongly condemn the method he has adopted in order to represent his hero as the love-lorn swain of a not too cruel mistress. In March, 1793, General Jarjayes had entered with Toulan into a plan for the escape of the widowed queen. However, she refused to leave her children. Then Jarjayes, fearing arrest, fled, leaving his wife and family in Paris. At the moment of his departure Marie Antoinette addressed to him the following lines:—

"Adieu! je crois que si vous êtes bien décidé à partir, il vaut mieux que ce soit promptement. Mon Dieu! que je plains votre pauvre femme. T..... [Toulan] vous dira l'engagement formel que je prends de vous la rendre, si cela m'est

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possible. Que je serais heureuse si nous pouvions être bientôt tous réunis! Jamais je ne pourrai assez reconnaître tout ce que vous avez fait pour nous. *Adieu! ce mot est cruel!*"—Klinckowstrom, vol. ii. p. 408.

In February, 1791, Jarjayes, being still in exile, begged Fersen to interest the Emperor on his behalf, and enclosed in support of his request a copy of the above letter. The incident thus stated is simple and innocent enough—M. Gaulot deliberately perverts it. Not only does he keep back some of the leading facts, but, when quoting the letter, he adroitly suppresses the two sentences referring to Madame de Jarjayes and omits the word "tous" in the succeeding phrase, thus leading the unwary reader to believe that the "note" which "Toulan passed on to Jarjayes," and of which "a copy exists among Fersen's papers," was actually addressed by the queen to her lover. "In leaving France M. de Jarjayes would be able to convey the captive's tender remembrance to Count Fersen." Now, as we have shown, no mention—tender or otherwise—appears of the Swede in the queen's note, of which a copy only fell into his hands ultimately by an unforeseen course of events.

The story of "the Stamp" is new to us. While we inquire if "the Stamp" ever existed, M. Gaulot asks, "What was it?" and demands if the inheritors of the Fersen papers can answer that question; or did the Count hope "by destroying" the Stamp "to conceal the secret of two hearts for ever"? If so, he evidently did not foresee the omniscience of M. Gaulot's "Private Inquiry Office."

Whilst abusing our gold-loving nation M. Gaulot should remember that Marie Antoinette could number among the friends of her darkest hours Col. Quintin Craufurd, who, though bound to her cause by no tie of duty, patriotism, self-interest, or passion, imperilled his life again and again in the attempt to rescue the royal family. Nor should Mrs. Sullivan be forgotten, questionable though her position may have been; nor yet the mysterious and perhaps equally questionable *confidante* of Comte Louis de Frotté, Mrs. Atkins (or Atkyns), of Ketteringham Hall, who sometimes figures as Duchess of Ketteringham, and who is said to have made her way into the Conciergerie with the intention of changing clothes with, and taking the place of, the captive queen.

By the way, a practised translator like Mrs. Cashel Hoey should not have made Gustavus III. describe a *fête* "as fairy land, a spectacle worthy of the Champs Élysées." She has surely heard of the Elysian Fields.

"*Junius*" *Revealed.* By his Surviving Grandson H. R. Francis. (Longmans & Co.)

(Second Notice.)

It is maintained, however, that Francis once wrote a date which serves as a clue to connect him with Junius. This alleged fact impressed Mr. Twisleton, and Mr. Francis recurs to the point after having written that his grandfather's "authorship of the Letters has been distinctly demonstrated." In the *Athenæum* for August 25th, 1888, this matter is dealt with, and reasons are given for rejecting the conclusion at which Mr. Chabot and Mr. Twisleton had arrived, which now commends itself to Mr. Francis. When Junius corrected the proof-sheets of his 'Letters,' he made several changes in the text, and he altered some of the dates at the top of some of them. It was the custom of Francis to place a full stop after the month, day of the month, and the year. At the top of one of the Junian letters there appears "29 July 1769," while the corresponding date is found in one of Francis's private letters. In Francis's letter the date clearly appears as follows: "29. July. 1769." On the proof-sheet it is in this form: "29–July–1769," and this is styled an absolute similarity! The assumption is that Junius, being Francis, forgot to write in his feigned hand when he inserted the date. But Woodfall would have noticed this, had the fact been as is supposed, and he would have been as greatly impressed as any subsequent discoverer has been. The simple explanation is that Woodfall inserted the date, which is in his handwriting, and that Junius, seeing that it was correct, did not erase it, as he did in the case of others which were wrong. The matter is trivial, yet it has been first misunderstood, and then misrepresented to uphold the assumption that Francis was Junius.

The following remarks by Mr. Francis, when examined, do not help his case:—

"To speak broadly, Junius and Francis admire the same people, support the same people; have the same lofty angers, the same petty resentments; pursue the same political objects, and are encouraged or depressed by the same political changes."

Now let us see how this assertion tallies with authentic facts. Sir William Draper was one of the earliest objects of the invective of Junius: he was a friend of Dr. Francis and his son, and he was referred to in Parliament by Philip Francis as one whose opinion he valued on a point of honour. Junius was a warm supporter of George Grenville; but, as was pointed out in 1825 by Sir James Mackintosh, Francis intimated his strong disapproval of Grenville's American policy. The Duke of Bedford was attacked by Junius in scandalous terms; all that is known of Francis in connexion with the Bedford family is that he wrote to his wife from Derby on July 30th, 1771, and said, "The Duchess of Bedford, and be d—d to her, would not let us see Woburn Abbey, which we all greatly regret." John Calcraft obtained for Francis the first appointment which he had in the Government service; he was his intimate friend and frequent host during life, and at death left orders that Francis should be returned for Wareham, his (Calcraft's) pocket borough, bequeathing to him 1,000*l.* by way of legacy, and providing an annuity for Mrs. Francis of 200*l.* during her widowhood, should her husband not leave her 300*l.* a year. Junius wrote of this munificent benefactor to Francis: "Even the silent vote of Mr. Calcraft is worth reckoning in a division. What though he revels in the plunder of the army, and only determined to be a patriot when he could not be a peer?" The Earl of Chatham, according to Junius, was "a lunatic brandishing a crutch"; Francis informed the House of Commons that he was the debtor to Chatham for favours in early life, and that when Chatham died he did not leave his equal behind him. Welboro Ellis appointed Francis first clerk in the War Office; Junius wrote of him as "little mannikin Ellis," who was "the most contemptible piece of machinery in the kingdom." On March 22nd, 1772, Junius wrote to Woodfall as follows:—

"I desire you will inform the public that the worthy Lord Barrington, not contented with having driven Mr. D'Oyly out of the War Office, has at last contrived to expel Mr. Francis.....Men who do their duty with credit and ability are not proper instruments for Lord Barrington to work with."

On December 22nd, 1771, D'Oyly wrote to Francis that he had desired and received Lord Barrington's permission to retire from the War Office. Francis wrote on the 24th of January, 1772, that D'Oyly had resigned his appointment, and that the offer of his place had been made to him by Lord Barrington, and declined for "solid reasons." He said in another letter, dated two days before Junius wrote about Francis being expelled from the War Office, "I leave the War Office. It is my own act. Be not alarmed for me. Everything is secure and as it should be." Lord Barrington was not only the official superior, but the friend of Francis. The latter owed to him his nomination as member of the Council of Bengal. When Barrington quitted his post he wrote to Francis stating his reasons, and he did so "thinking, from your long friendship for me, that it would be acceptable to you." Of this invaluable and warm friend, to whom Francis paid his first visit after returning from India, Junius wrote to Woodfall: "Having nothing better to do, I propose to entertain myself and the public with torturing that bloody wretch Barrington"; again, "Next to the Duke of Grafton, I verily believe that the blackest heart in the kingdom belongs to Lord Barrington." Those who read the foregoing extracts will not admit, we should think, that Junius and Philip Francis "admire the same people, attack the same people, support the same people." Mr. Francis says that he has been "a travelling judge at the Antipodes," and it may be he has not had the leisure to collect all the facts. If they were placed before him, he might as a judge be more chary than he is as an author in affirming the identity of Junius with his grandfather. The Lord Chief Justice said in a letter which appeared in the *Athenæum* for the 9th of July, 1892:—

"If Francis really were Junius, a scoundrel he was of the deepest dye; and, indeed, no one who knows what Junius wrote, and what Francis wrote under his own name, will hesitate to say so.....I read and admired Junius as a very young man. I have often read him since, and I still admire him very much. Always assuming him not to be Francis, I think better of him than is the fashion, and I believe him to have been honest and a patriot."

Lord Coleridge adds: "I have no affirmative theory of my own." Many years ago it was written in these columns that on this subject "the *Athenæum* has no theories." In rejecting as pure fiction what Mr. Francis has written about his grandfather, we do so on purely critical grounds, and for reasons which we hold

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to be logical. Mr. Francis says that his father, while having no doubt as to the authorship of the Letters, "spoke of it rarely and with bated breath, as by no means a subject for unmixed pride, but rather one to be kept in the background." His father was right in thinking the family discredited if Sir Philip Francis had been Junius.

Milton's Prosody: an Examination of the Rules of the Blank Verse in Milton's Later Poems, with an Account of the Versification of 'Samson Agonistes,' and General Notes. By Robert Bridges. (Oxford, Clarendon Press.)

It has been contended that between the time when those Victorian poets whom it was once the fashion to call the Pre-Raphaelites were prominently in evidence, and the present moment, Mr. Robert Bridges takes, in point both of original endowment and of culture, the first place. We are not going to challenge the contention. What concerns us here is that he seems to have paid that careful attention to English prosody, and especially to the prosody of Milton, which is indispensable to the equipment of the true poetic artist. But before entering upon the general questions he raises respecting the growth of Milton's metrical methods, it seems necessary that we should say a word or two upon the terminology he adopts. He is, as we have said, an accomplished scholar as well as a poet, but he forgets what a scholar should never forget—that in literary criticism, as in philosophical discussion, one of the most important things to learn is that no terminology, howsoever ingenious, can really cover ideas—that no words, howsoever carefully chosen, can ever do more than indicate feebly distinctions of thought:—

> For words, like nature, half reveal
> And half conceal the soul within.

Indeed, the relation between ideas and the terminology that would express them reminds the reader perpetually of Sir William Temple's comparison of human life to a blanket too small for the bed. By attempting to cover fully the thought with the verbal expression, the thinker is generally compelled to pull the covering over one side of the bed and leave the other side bare.

Hence one of the signs of a real thinker, as contrasted with a manipulator of worn-out thoughts, is his reluctance to invent a new and unfamiliar terminology, when, perhaps, an old and familiar one can, in spite of its imperfections, do the work. It is in the skill with which he makes use of the terminology which has won acceptance that the true scholar shows his equipment for the work of exposition. No one supposes that the prosodian, when analyzing English verse, uses the Greek terminology in ignorance of the fundamental difference between an accentual and a quantitative scansion. But as has often been reiterated in these columns, it is too late nowadays to try to replace that Greek terminology which has been good enough not only for the accomplished critics of the eighteenth century, but for those of the nineteenth, from Coleridge downwards, by any other system, howsoever accurate from the scholastic point of view.

We do not believe, however, that by the use of a terminology which has been for so many generations accepted, any confusion arises in the mind of the reader as to the relations between quantitative and accentual measures. It is perfectly understood, even by readers who have but a slight knowledge of classical poetry, that while in a Greek iambic foot the second syllable is heavily weighted with quantity, no matter where the accent may fall, in an English iambic foot, on the contrary, the second syllable is heavily weighted with accent, no matter where the quantity may lie, and that a trochee is but an iamb reversed. Of course, a new terminology more in consonance with the true nature of English prosody would be desirable; but as nothing in criticism is so difficult as to substitute a new terminology for an old one, our best critics have avoided making the attempt. By using the phrase "rising rhythm" to denote an iamb, and the phrase "falling rhythm" to denote a trochee, by substituting the word "stress" for the word "accent," or the word "break" for the word "pause," as Mr. Bridges does, an air of pedantry is thrown over his treatise, and we cannot see what gain in perspicuity is secured. With regard to the use of the word "cæsura" in criticizing English poetry, there is no doubt an objection of a real kind; for while in classic scansion it means something fixed, in English scansion it means something variable. But the words "main pause," which in these columns we always use, are better than the word "break," because they are more familiar. These objections apart, we have nothing but praise for this work.

In the first part of the essay Mr. Bridges classifies and elaborates with extraordinary care and insight the details of Milton's metrical effects in 'Paradise Lost,' such as his use of extra-metrical syllables, his use of the elisions of common speech and of poetic elisions, his use of the contractions of common speech and of poetical contractions, his occasional and most happy substitution of the trochee for the iamb in all the various parts of the line, his varying use of the pause, &c. And then, having formulated the principles which guided Milton, the critic compares and contrasts these with the principles which guided the poet when he wrote 'Paradise Regained' and 'Samson Agonistes.' The most noticeable change apparent in Milton's methods is connected with elision. In his later poems he gave himself a freedom of elision of which no trace is seen in 'Paradise Lost.' Does or does not that freedom pass sometimes into a lawlessness comparable with that of some of the Shakspearean dramatists?—

"There are altogether only about a score of exceptions to the old rules: so that they would seem to indicate a cession of principle rather than a change of practice, if it were not for the rarity in all good verse of such examples as here present themselves. None of the following lines would have been admitted into 'Paradise Lost':

(1) The worst of all indignities yet on me. S.A. 1341.
(2) The rest was magnanimity to remit. 1470.
(3) And he in that calamitous prison left. 1480.
(4) Thy politic maxims or that cumbersome. P.R III 400.
(5) With youthful courage and magnanimous thoughts. S.A. 524
(6) She's gone, a manifest serpent by her sting. 997.
(7) But providence or instinct of nature seems. 1545.
(8) And all the flourishing works of peace destroy. P.R. III 80.
(9) Wilt thou, then, serve the Philistines with that gift. S.A. 577.
(10) Soaked in his enemies blood; and from the stream. 1726.
(11) Present in temples at idolatrous rites. 1378.
(12) Drunk with idolatry, drunk with wine. 1670.
(13) The close of all my miseries and the balm. 651.

Of the above, the first four examples are all of them instances of short *i* being admitted into the fiction of elision before *t*, as in the word *capital*, which was the only exception in 'Paradise Lost' (...and note also that the word *spirit* ...might be reckoned in this class of words): and *capital* itself occurs contracted again in 'Samson,' lines 394 and 1225."

Among contemporary poets it is astonishing how little is understood of the principles of elision, save by Mr. Swinburne, who is at once the greatest metricist and the most learned poet that has appeared in England since Milton. The same poet will in the same sequence try to elide a letter which cannot be elided, and leave a hideous hiatus where elision is a manifest necessity, showing himself to be working in entire ignorance of the meaning and function of elision. In such a phrase as this of Milton's—

> All in a moment through the gloom were seen
> Ten thousand banners rise into the air
> With orient colours waving—

it must not be supposed that the elision in the last hemistich is a merely allowable licence which the poet could adopt or reject as he might choose; it is a metrical necessity. Moreover, the liquid turn of the word "orient" flashes upon the mental eye of the reader the very movement of the banners as they float in the air. That after such a master of elision as Milton poets (and fine poets) should have followed to whom elision is an unknown art is a curious fact in the history of our poetry.

And this leads us to remark that it is not in tables showing Milton's various ways of eliding liquids and vowels, his various ways of achieving recession of accent, or of substituting in a line one foot for another, that his amazing mastery over metrical music is to be understood. In this opinion no one will, we are sure, more heartily agree with us than Mr. Bridges. In poetry, as in the other arts, it is the power of fusing the artistic material which enables the artist to lend his work the true artistic life. It was by the fusion of a few simple elements that the great artist Nature moulded a universe whose principle of life is beauty. In the art of man is it not the same? What is it that makes a comparatively few poems really live, while the great mass of poetic material produced in all ages and in all literatures perishes? It is the quality of fusion. There is in the rugged unfused work of Donne poetic material in sufficient quality and quantity to make three or four such poets as the writer of the 'Polyolbion,' and yet by the power of fusion shown in one famous sonnet Drayton escapes that oblivion which without it would assuredly have been his. In Dobell's 'Balder' there is enough material to make several poets of the calibre of Edgar Poe; but while 'Balder' is forgotten, the 'Raven' may certainly be named as one among the poems of the nineteenth century that will be remembered in the twentieth. And how is its immortality secured? By fusion. The entire poem reads like one sentence.

The quality we speak of may be the result of manipulation, as n the case of Rossetti's 'Sister Helen,' or it may be the

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result of the poem's having become slowly fused in the minds of generations of reciters, as in the case of the best Border ballads; but always its saving power is one and the same. With fusion the poem lives, without fusion the poem perishes. To fuse the fourteen lines of a sonnet so that a reader having read the first line demands eagerly, he knows not why, the second, and having read the second line demands eagerly, he knows not why, the third, may be no very great achievement. But to secure the same triumph in composing the first book of 'Paradise Lost' or the twenty-fourth Iliad is a power given only to the highest genius. For it is in continuity of force that the human mind fails. So deficient in this power of fusion are most English poets that nothing is more common than to see in a short blank-verse sequence three or four repetitions of the third-foot pause, and in a short rhymed sequence two or three repetitions of the same rhyme. Poetry is the only art in which such barbarism is tolerated. In music no writer, even of the second class, would dare to ignore fusion. And the same may be said of painting, sculpture, and architecture. Now among the writers of English blank verse Milton at one period of his life had the greatest command of fusion—the greatest command over metrical music in all its forms. All the sacred secrets of poetic art, the knowledge of which is the poet's greatest bliss, were his.

There are poets who excel in melody and there are poets who excel in harmony, but in both melody and harmony Milton, at the period we allude to, became the suzerain over all the kings of English song. Although in melodic sweetness such phrases as

> Anon they move
> In perfect phalanx to the Dorian mood
> Of flutes and soft recorders

surpass the music of all other writers of English blank verse, yet the harmony of the sequence in which these lines move—the triumphant harmony, rolling on and on like the mysterious and contrapuntal music struck by the wind from the sea — is in no way disturbed, in no way slackened or made languid, by the ravishing melody of the parts. And when did this mastery over English blank verse come to him? It came with the writing of 'Paradise Lost.' In other words, Milton (after having shown only a moderate power of musical fusion in 'Comus' and the other work of his youth—a power not equalling Fletcher's—and after having for twenty years ceased to produce poetry save in the form of a few sonnets, the best of which actually gives "o" as the rhyme-vowel in eleven lines out of fourteen) became, when his blindness set in, the greatest master of *fusion* in our literature — a fusion which manifests itself not only in the arrangement of the pauses, but in command over all the resources of the poetic artist—over elision no less than over assonance, over alliteration no less than over the arrangement of the liquids and vowel composition. Before this period his indebtedness to Fletcher in the matter of rhyme-music is not more apparent in 'L'Allegro' and 'Il Penseroso' than is his indebtedness in 'Comus' to the same master for the music of blank verse. And what are we to infer from this fact that it was not until his blindness that the true Miltonic music began? Here is an interesting question indeed. So inextricably interwoven are the mental processes with the processes of the physical organism of man that to inquire into the connexion between Milton's blindness and his mastery over fusion would seem to be the first duty of the critic of 'Paradise Lost.' And yet critics so well equipped as Landor and De Quincey have left this question untouched. Did it not occur to them that when a poet has to know his work by heart, as Milton had to know his, the movement of all the genial forces, mental and physical, during the act of composition must be extremely unlike the movement of these forces when the ideas and emotions are fastened in the arbitrary and fixed symbols of written speech? Did it not occur to them that between verse composed for both the eye and the ear, and verse composed for the ear alone, there must be this difference, that while in the former case harmonious fusion of music is, no doubt, the crowning grace, in the latter case fusion of music is a necessity; that without it the poet's memory could scarcely work at all? In order that the poet's mind may hold and recall without the aid of writing any sequence or group of sequences, it must grasp the entire mass, not only of the ideas of the sequence, but of its words, and further must grasp them as fixed into some rhythmic movement.

That a poet whose lines are written for both eye and ear is liable to have this fusion disturbed by the too active invasion of the suggestions of the other senses is seen in the case of a poet who, though a lyrist, might in this respect be usefully compared with Milton—a poet who, had he been blind, would have shown as great a mastery over musical fusion as he shows over lyric energy and sweeping impetuosity of flight.

> Monte decurrens velut amnis, imbres
> Quem super notas aluere ripas,
> Fervet immensusque ruit profundo
> Pindarus ore.

It is by association that the genial forces of the poet move: as closely as the atoms of the physical world cluster around each other do ideas and the words that embody them cluster around each other in the mind of man. And Pindar's great odes show a fusion of music from the contrapuntal point of view which, had it not been disturbed by the rush of imported ideas suggested by mental association, might, as regards the blending of apparently discordant musical elements, have equalled that of Milton in 'Samson Agonistes.'

The legend that the Iliad was the work of a blind poet may be nothing more than a legend. But in the twenty-fourth Iliad, ravishingly sweet as are the individual verses, their sweetness does not in any way make languid the harmony of the whole. But even the mastery over fusion in the twenty-fourth Iliad is not so wonderful as is Milton's mastery over this crowning artistic effect after his blindness set in. With regard to 'Paradise Lost' this criticism is not likely to be challenged. But what about 'Samson Agonistes,' with its truncated lines, its introduction of spondees and dactyls and trochees in every part of the lines, whether they be lyrical lines delivered by the chorus or lines of dramatic dialogue? Is the same musical fusion apparent there? Yes, indeed, and more apparent there, if possible, than even in 'Paradise Lost.' On this point we fully agree with Mr. Bridges:—

> "It is not less than an absurdity to suppose that Milton's carefully-made verse could be unmusical: on the other hand it is easy to see how the far-sought effects of the greatest master in any art may lie beyond the general taste. In rhythm this is specially the case; while almost everybody has a natural liking for the common fundamental rhythms, it is only after long familiarity with them that the ear grows dissatisfied, and wishes them to be broken; and there are very few persons indeed who take such a natural delight in rhythm for its own sake, that they can follow with pleasure a learned rhythm which is very rich in variety, and the beauty of which is its perpetual freedom to obey the sense and diction. And this also is true, that some knowledge of the structure, or laws which govern such rhythms is necessary to most persons before they will receive them as melodious; and they will accept or reject a rhythm to which they are unaccustomed, according as they can or cannot perceive, or think they perceive, its structure."

The student may soon understand the nature of the new kind of fusion in 'Samson Agonistes' if he will only take the trouble to put himself in Milton's place and learn the poem by heart so as to be able to recall it with closed eyes. And here let us say once for all that the student of Milton who will *not* take the trouble to learn him by heart is no worthy critic of the master of masters. If the student will do this, he will understand how Matthew Arnold failed in his attempt to write irregular blank-verse lines like Milton, and how others in our own day have failed to write irregular blank-verse lines like Matthew Arnold. Milton knew what he was about; Matthew Arnold and those who followed him did not. When Milton set out in 'Samson Agonistes' to construct rhymeless iambic lines that should not be decasyllabic, it was not because he laboured under any such misconceptions about the nature of English blank verse and its origin as that which is apparent in the work of the metrical innovators of our own time.

In poetic art there was nothing that Milton did not know and know thoroughly. Although he knew that the writers of 'Gorboduc' gave us merely a ten-syllable iambic line with the rhymes knocked off, he did not come to the conclusion, as the modern writers of irregular blank verse have done, that it was an accident which thus gave us the prescribed length of the normal blank-verse line. He did not suppose, as they suppose, that any other measure — the iambic of eight syllables, for instance — might, but for an accident, have been the basis of the English blank-verse measure. No one was better acquainted with the history of the growth of English measures than he. He could turn to the period when the romance measures of the Continent were popularized by Chaucer, when the alliterative measures of early English poetry were superseded by rhymed iambic lines, and then he could turn to 'Gorboduc,' to Peele, to Marlowe, to Shakspeare. He saw how Chaucer came to the conclusion that the great, the sonorous, the heroic line of English poetry must, from the very genius of the language, be one of five feet, as being,

indeed, the longest possible English line. For the alexandrine is not one line, but two, whether the pause falls upon the third foot, as it generally does in Spenser's 'Faerie Queene,' or upon the fourth foot, as it often does in Milton's 'Ode to the Nativity.' And he felt that there could be no irregular blank verse save as *variations*—variations of some recognized type or standard governed by the law of the regular blank verse in which the poem was constructed.

Surely it was not an accident, surely it was inevitable, that when a rhymeless heroic line was invented, its basis should be the iambic line of ten syllables with the rhymes knocked off, and that this should be the basis of all blank verse. What made the versification of 'Gorboduc,' and, indeed, of all blank-verse poems until Peele and afterwards Marlowe wrote, so monotonous and unsatisfactory, was this, that Sackville, Norton, and the rest never learned that English blank verse is governed only by variation of pause in relation not only to the sequence, but to a typical decasyllabic line.

> Pause the rudder is of verses
> By which, like ships, they steer their courses.

They never discovered that just as the rudder in early English poetry had consisted of alliterative bars until it was superseded by the new rudder of rhyme brought in by the romance measures, so a still newer rudder was needed in a measure that pretended to dispense with both alliterative bars and rhyme. This rudder was variation of pause in regard to a sequence of ten-syllable iambic lines—that is to say, lines in which the most common and most easily adjusted pause was on the second foot, and the most powerful pause on the third foot. The importance of writing a blank-verse poem in decasyllabic lines is seen in that very quotation from 'Paradise Lost' which Mr. Bridges gives in illustration of a different principle altogether; but, by turning *shadiest* into "shady," he plays havoc with one of Milton's fine effects of combined elision and alliteration:—

> Then feed on thoughts that voluntary move
> Harmonious numbers; as the wakeful bird
> Sings darkling, and in shadiest covert hid,
> Tunes her nocturnal note. Thus with the year
> Seasons return; but not to me returns
> Day, or the sweet approach of even or morn,
> Or sight of vernal bloom, or summer's rose,
> Or flocks, or herds, or human face divine.

Here we see that the enormous emphasis thrown upon the word "seasons" and the word "day" is caused not merely by the place they fill in the sequence, apart from line arrangement, but also by the fact that the ear, accustomed to the decasyllabic arrangement of the lines, welcomes the variation afforded by the initial trochee. You can only get variation by having first a type from which to depart when the artistic occasion arises to assert itself. Our modern innovators, having no decasyllabic or other type from which to depart, seem to leave the arrangement of the lines to the compositor. Whether the lines end with words of power, or with adjectives, or with particles seems entirely a matter of chance. Let us suppose one of our contemporary poets setting out to improve this passage in irregular blank verse after the approved principle. Is not this the kind of verse he would most likely produce?—

> Then feed on thoughts that
> Voluntary move harmonious numbers;
> As the wakeful bird sings darkling, and in shadiest
> Covert hid, tunes her nocturnal note.
> Thus with the year seasons
> Return; but not to me returns day, or the sweet
> Approach of even or morn, or sight
> Of vernal bloom, or summer's rose, or flocks,
> Or herds, or human face divine.

Very different from all such lawless excursions in irregular blank verse is the metrical system of 'Samson Agonistes,' where the basis of the structure is the decasyllabic line and the variations are governed entirely by the emotions. But in truth a volume might be written upon the irregular blank verse of 'Samson Agonistes,' and no one could do it so well as Mr. Bridges.

THE LITERATURE OF FOLK-LORE.

Folk-lore of Scottish Lochs and Springs. By James M. Mackinlay. (Glasgow, Hodge & Co.)—It is well known that our remote forefathers deified water (as, indeed, they deified all nature) and that savages still revere it as a god, but few realize how many fragments of the rites of this worship still survive and how tenaciously they are clung to. Let all who want to know where holy wells, healing wells, wishing wells, sacred streams, &c., are to be found, consult this book. Mr. Mackinlay has, indeed, collected a surprisingly large number of instances of picturesque survivals of ancient rites of all kinds, and has given a careful account of many more which to our infinite regret have disappeared. One of these he quotes from Martin, who visited the western islands of Scotland about two hundred years ago:—

"A custom connected with ancient sea-worship had been popular among the inhabitants of Lewis till about thirty years before his visit, but had been suppressed by the Protestant clergy on account of its pagan character. This was an annual sacrifice at Hallow-tide to a sea god called Shony. Martin gives the following account of the ceremony: 'The inhabitants round the island came to the church of St. Mulvay, having each man his provision along with him; every family furnished a peck of malt, and this was brewed into ale; one of their number was picked out to wade into the sea up to the middle, and, carrying a cup of ale in his hand, standing still in that posture, cried out with a loud voice, saying, 'Shony, I give you this cup of ale, hoping that you 'll be so kind as to send us plenty of sea-ware for enriching our ground the ensuing year,' and so threw the cup into the sea. This was performed in the night-time."

"Sea-ware" is good, though perhaps a trifle too like what railway porters during the August rush to the sea describe as Whitby or Scarborough "stuff." "Shony" has disappeared, but mermaids have been seen in Orkney more than once during the last year; and if Hugh Miller had not a bowing acquaintance with one himself, he knew persons who had. Their existence is, however, protected by the belief that it is dangerous to wound a mermaid, even when she appears in the form of a seal only; and cases are reported when, one having been shot under this condition, a terrific tempest arose as soon as her blood mingled with the sea. According to Mr. Mackinlay, belief in water horses and bulls, if extinct now, was alive as recently as about the year 1840, for, quoting from Dixon's 'Gairloch,' he describes an attempt to destroy the famous water cow which made its home in Loch-na-Beiste:—

"The proprietor tried to drain the loch, which, except at one point, is little more than a fathom in depth; when his efforts failed he threw a quantity of quicklime into the water to poison the monster. .....It was described by two men who saw it as in appearance like 'a good-sized boat with the keel turned up.'"

The description carries a large amount of conviction with it. Consecrated fish seem to have abounded in Scotland. Loch Siant was filled with trout, but none dared to kill them. Martin "saw a little well in Kilbride, in the south of Skie, with one Trout only in it; the natives are very tender of it, and though they often chance to catch it in their wooden pales, they are very careful to preserve it from being destroyed; it has been there for many years."

Holy fishes, however, sometimes inhabited holy wells in pairs, but never varied in size, colour, or number. Few were so accommodating as the pair which lived in the Well of St. Neot, in Cornwall (Mr. Mackinlay allows himself frequently to stray across the Border):—

"These fish were always two in number. Day by day, the saint had one for dinner, and its place was miraculously supplied to keep up the proper number. One day he fell sick, and his servant, contrary to all ascetic precedent, cooked both and set them before his master. The saint was horrified, and had both the fish—cooked though they were—put back into the spring. He sought forgiveness for the rash act, and lo! the fish became alive once more; and as a further sign that the sacrilege was condoned, St. Neot, on eating his usual daily portion, was at once restored to health."

Much the most picturesque bit of sorcery that Mr. Mackinlay names—it is not new to us, though—is one which he says was practised in the counties of Sutherland and Ross until the last few years:—

"When any one wished evil to another he made a clay image of the person to be injured, and placed it in a stream with the head of the image against the current. It was believed that, as the clay was dissolved by the water, the health of the person represented would decline. The spell, however, would be broken if the image was discovered and removed from the stream."

This is the wax image of richer folks, and another element is called in to aid in the work of slow destruction. Water, however, could do good as well as evil, and many are the springs and wells and streams that Mr. Mackinlay describes as gifted with power of healing. Water from what he speaks of as "a dead and living ford," i. e., a ford across which the dead were carried and the living walked, was more potent than any doctor, and so was the water of a south-running stream, but to this it was not absolutely necessary that the patient should go himself—it might be brought to him in much the same manner as Mr. Mackinlay says water was brought from the Dow (Dhu) Loch:—

"When a deputy was sent, he had to bring a portion of the invalid's clothing and throw it over his left shoulder into the loch. He then took up some water in a vessel which he carefully kept from touching the ground. After turning himself round sun-ways he carried the water home. The charm would be broken if he looked back or spoke to any one by the way. Among the people of the district it was a common saying, when any one did not respond to the greeting of a passer-by, that he had been at the Dow Loch."

Mr. Mackinlay omits to say that in Scotland this sovereign remedy is generally called "Unspoken Water." Belief in "Unspoken Water" and healing wells, if extinct now, was in full force not many years ago, and the author of 'Tales from the Western Highlands' said, "Holy healing wells are common all over the Highlands, and people still leave offerings of pins and nails and bits of rag, though few would confess it." A holy healing well in ancient times must have been anything but pretty to look at, for every tree and bush near it was hung with rags of the clothing of sick persons. The more worn and ragged these torn-off fragments of raiment were, the better, perhaps, for the sick folk, for as these rags wore away their illnesses were supposed to disappear. When the sufferer went in person, which he, of course, had to do when immersion formed part of the ceremony, we think it more than probable that he himself came to an end much more quickly than the rag of his clothing, for the time selected for immersion was usually either just after sunset or just before sunrise, and patients were often brought from great distances. In his description of three wells near St. Medan's Chapel, Wigtonshire, Mr. Mackinlay quotes an account of the ceremonies in use when the

saint's aid was sought in behalf of a sick child. This account was given to Dr. Robert Trotter by an eye-witness. "The child was stripped naked," before sunrise on the first Sunday in May,

"and taken by the spaul—that is, by one of the legs—and plunged head foremost into the big well till completely submerged; it was then pulled out, and the part held on by was dipped in the middle well, and then the whole body was finished by washing the eyes in the smallest one."

Faith must have been strong there, and stronger still in Glendochart, in which district was St. Fillan's Holy Pool (Scott calls it well, but he wished it to rhyme with "dispel"). In reality, it was a pool in the river Fillan.

"Towards the end of last century, as many as two hundred persons were brought annually to the spot. The time selected was usually the first day of the quarter (O.S.), and immersion took place after sunset. The patients, with a rope tied round their waist, were thrown from the bank into the river. This was usually done thrice. According to previous instructions, they picked up nine stones from the bottom of the stream. After their dip they walked three times round three cairns in the immediate neighbourhood, and at each turn added a stone to the cairn.....After the ceremony the patient was led to the ruins of St. Fillan's chapel, about half a mile away, and there tied to a stone with a hollow in it, large enough to receive the body, the unfortunate person being fastened down to a wooden framework. The patient was then covered with hay, and left in this condition all night.....If the bonds were found loose in the morning, he or she would recover; but if not, the case was counted hopeless, or, at least, doubtful."

We should imagine that there never could be much doubt about the result, and that it saved the patient's family much tedious nursing. Mr. Mackinlay's faith on one point is stronger than ours. On p. 48 he says:—

"In Scotland, the 4th of July used to be known as Martin of Bullion's Day, in honour of the translation of the saint's body to a shrine in the cathedral of Tours. There is some uncertainty about the origin of the term Bullion, though, according to the likeliest etymology, it is derived from the French *bouillir*, to boil, in allusion to the heat of the weather at that time of the year."

If Mr. Mackinlay can believe this, we cannot.

West Irish Folk-Tales and Romances. Collected and translated by William Larminie. (Stock.)—For nine long years Mr. Larminie has been "taking down" folk-tales from the dictation of peasants in Renvyle, Connemara, Achill Island, and Glencolumkill in Donegal, and this book contains a portion only of the store which he has gathered together. Translation, of course, has to be taken into account, but so far as is possible he has adhered to the words of his narrators. It is a fault on the right side, but there are many instances in which he has adhered almost too closely, and when he might with advantage have made changes which would in no wise have affected the value of the stories and would have made them much more intelligible. Take such a passage as this:—

"As soon as she got on the sea, no sooner did the serpent see her than she desired to swallow her, but before she reached as far as her, a billow of the sea rose between them, and left herself and the boat on dry land."

With this trifling exception we have nothing but praise to bestow on the book, which, however, owes much of its attraction to the poetical and picturesque language in which the Irish peasants told their stories. Their heroes always arrange to set out on their journeys "on the morning of the morrow," and rise "when the day whitens," and "wrestle till they bring the wells of fresh water up through the grey stones." Much the most interesting story in the collection is 'The Woman who went to Hell.' It has a fine flavour of antiquity about it, and is rich in mutilated or dimly shown fragments of ancient folk-lore, and is told most quaintly. A young man who has before birth been inadvertently sold to the devil, and who dies—*i.e.*, is claimed by him—when he (the youth) has reached the age of eighteen, is apparently partly rescued from the adversary's power by his sweetheart's obeying his order to drag him out of his coffin and burn his body "till all was burnt." He returns from hell one night nearly a year after this, when her baby has just been born in his father's house, and flies in by the window in the shape of a white dove. His mother hears the baby cry, goes down, finds the door locked, peeps through the key-hole, and sees her dead son standing on the floor. She asks if it is he. He says that it is, and adds:—

"'One glance of your eye has sent me for seven years [*more*, probably omitted] to hell.' 'I will go myself in your place,' said his mother. She went then to go to hell. When she came to the gate, there came out steam so that she was burnt and scalded. It was necessary for her to return. 'Well,' said the father, 'I will go in your place.' It was necessary for him to return. The young man began to weep. He said he must go himself. The mother of the child said that she would go."

She goes, being, of course, carefully warned to eat nothing while in the under world, and, having a capacity for obedience, returns in time to her husband's home. It is curious to find Pat Minahan, the teller of this excellent folk-tale—of which our extract, chosen more for its quaintness than its goodness, gives very little idea—telling another story, 'Beauty of the World,' with a rather uncommon main incident which is to be found also in one of Straparola's stories. The hero spends all that he has at the time in rescuing a corpse from indignity, and procuring for it burial suitable to its rank. He is afterwards largely befriended by a stranger—in reality, the man's ghost—on condition that half of everything which his personal aid or gifts enable the hero to gain is given to the helper. In Straparola's story this ultimately means that a wife must be cut in two—in the other, a baby son. Needless to say, in both cases the ghost is only trying the honour of the hero, and disappears for ever as soon as he sees that it stands the test, and that no more help is wanted. There is a note on p. 138 which in a new edition should be omitted, for twice in the story it has been said that Simon's first wife is dead. If Mr. Larminie finds it sometimes difficult to follow the narrative, what must others do?

TRANSLATIONS.

Heaven. By Alois Vojtěch Smilovský. Translated by Prof. V. E. Mourek and Jane Mourek. (Bliss, Sands & Foster.)—Prof. Mourek and his coadjutor deserve more thanks than can always be accorded to the discoverers of foreign novels for presenting this Bohemian work of fiction to the English public. It is true there are some faults in construction, such as a fondness for presenting a situation and then going back to describe the events which led up to it, a certain shadowiness in two characters only second in importance to the hero, and a suggestion of crudeness in the ending; but they are all faults which seem to be due rather to an undeveloped literary tradition than to any more serious cause. Moreover, many faults could be pardoned in view of the entirely delightful picture of unselfishness and unworldliness in the good old village priest. He reminds one a little, perhaps, of M. Theuriet's Abbé Daniel and of other devoted village priests celebrated in fiction, but M. Smilovský's hero does not lose because there are others like him. The translation is so well done that in but few passages could it be detected as such.

Yanko the Musician, and other Stories. By Henryk Sienkiewicz. Translated from the Polish by Jeremiah Curtin. With Drawings by Edmund H. Garrett. (Osgood, McIlvaine & Co.)—Mr. Curtin has already done good work as a translator from the Slavonic languages. He has caused some of the powerful romances of Sienkiewicz to be known among us, and now we have in English some of the lighter sketches of the same author. These have already earned considerable celebrity among the Poles. Our especial favourites in the little volume are 'Yanko the Musician' and 'Bartek the Victor.' The former is a weird tale of a young genius, who meets with an early death. In some respects it reminds us of one of the sketches of Halek. 'Bartek the Victor' is a story of a Polish recruit, who in the German ranks is obliged to fight against the French, the natural friends of his country. We are told how Steinmetz, to inspirit his Polish troops, caused the national hymn of Poland to be played, and persuaded them that he was leading them against the detested *Niemcy* (Germans), himself being the very embodiment of the German spirit. Among the quaint little cuts with which the volume is adorned is one representing poor Bartek in his *Pickelhaube*. This is a tale which is *tendenziös*, as also is the 'Diary of a Tutor in Poznan (Posen).' It tells us how the Poles are being improved off the face of the earth in Prussian Poland, and how harshly they are treated. We hear a great deal of their experiences among the Russians; it is well also to know how they fare at the hands of the Germans. The work of denationalization is done thoroughly by their Teutonic masters, but it is gradual and systematic, and all methods calculated to cause a European scandal are avoided. 'The Comedy of Errors, a Sketch of American Life,' does not strike us as so happy as the sketches previously cited. Sienkiewicz when off his own ground does not write so well; his humour has not the strength of his pathos. The literature of Poland may still be considered vigorous while she can boast such authors. Since the Poles use the Latin alphabet, we think it would be better if Mr. Curtin allowed the names to retain their original spelling; by his not doing so an uncouth appearance is communicated to them. Of the spirit and accuracy of Mr. Curtin's translations there can be no question.

Made in France: French Tales retold with a United States Twist. By H. C. Bunner. Illustrated by C. J. Taylor. (Fisher Unwin.)—The principle on which Mr. Bunner has set himself to anglicize, or rather to americanize, certain stories of the late M. de Maupassant's is, of course, not a new one. Thackeray had in his earlier days something of a fancy for it, and has left more than one specimen of the French story retold with an English twist. Yet critics are not much enamoured of the plan as a plan. Generally speaking, if the "reteller" is a man of genius he would be better employed doing purely original work; while if he is not a genius he is likely to make a mess of it. Besides, there is always a certain liberty taken with the original author, which those who know him "in his natural" are likely to resent, while those who do not know him may sometimes construe it to his injury or disadvantage. We cannot say that Mr. Bunner—whose own short stories have sometimes been extremely good of their kind—has removed our objections to this kind of adaptation. In the present volume, "Say, I didn't understand there was no such business as that," for instance, does not bring Maupassant's manner or characters very forcibly before the reader. And it can scarcely be maintained that Mr. Bunner has improved his chances by a combative critical preface, not merely exalting his author to a place which we may or may not be disposed to grant him, but laying down in a very peremptory manner reasons for that exaltation which are by no means assented to as soon as they are understood. Such a sentence, for instance, as that Maupassant, "broadly popular as he has proved himself, never hesitates to assume the absolutely Thackerayan attitude of talking to that man in the company who knows the most," appears to unite two of the most objectionable of all critical faults: the adoption of a non-natural

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manner and the laying down off-hand, and yet as if without appeal, extremely contentious and questionable propositions. In more ways than one, therefore, we think that Mr. Bunner has imperilled the achievement of his "sole hope," that of making Maupassant's inspiration clear to those who cannot or will not read him in the original. However, his work may prove readable, with the result of pleasure, to some of these unhappy persons. Sometimes (where there is the least "twisting," as in 'The Minuet') it is not unpleasant to us, and it is always well printed and very prettily illustrated.

Evening Tales. Done into English from the French of Frédéric Ortoli. By Joel Chandler Harris. (Sampson Low & Co.)—We confess to ignorance of M. Frédéric Ortoli—ignorance as to which inquiry among the cunningest in folk-lore has failed to enlighten us. Mr. Joel Chandler Harris vouches for him, and tells an interesting story as to the origin of these admittedly free versions of his 'Contes de la Veillée'; but he does not give us the date of M. Ortoli's book, or his publisher, or any detail that is his. On the other hand, there are parts of the stories which certainly read as if they had been translated from the French; and the second, 'Teenchy Duck' (which tells of the successive rallying of friends to the Duck's assistance and their successive exploits in her defence), is very like several French folk-tales. Meanwhile, the stories themselves are decidedly good and interesting. The first, 'A French Tar-baby,' might well arrest Mr. Harris's attention, for it enters quite curiously—so curiously, indeed, as to justify that taint of suspicion which may have appeared in our remarks—into the nigger beast-epic, Brer Billy Goat being substituted for Brer Fox. The remainder vary between the beast-fable and the Arabian Night type. 'The King and the Lapwings' is merely the old story of Solomon and the hoopoes, and was hardly worth giving; but nearly all the rest are fresh as well as good, and two—'Jump in my Sack' and 'The Enchanted Princess'—are first-rate. We are afraid the profane Briton will chuckle over 'The *Rooster*, the Cat, and the Reaphook,' in which the discreet word we have italicized recurs with a frequency altogether destructive of gravity. But America must, we suppose, be allowed to speak American. 'The Mysterious Island' is weak; but the part of the Queen of the Birds in 'Brother Tiger and Daddy Sheep' is very attractive; and 'The King of the Lions' has the old 'Renart' spirit in it, just as if it were Walloon and of the thirteenth century. Altogether we wish Mr. Harris had mentioned more details about the originals of these 'Contes de la Veillée'; but we are by no means displeased to have his paraphrase of them.

Eyes like the Sea. By Maurus Jókai. Translated from the Hungarian by R. Nisbet Bain. 3 vols. (Lawrence & Bullen.)—Jókai has written several splendid romances, but 'Eyes like the Sea' is scarcely one of them, although crowned by the Hungarian Academy as the best national novel of 1890. The biographical and historical reminiscences might have made it valuable had they not been the *réchauffage* of so many predecessors. Jókai cannot let well alone; when he has done a good thing he seems impelled to repeat the effort from time to time, each dose being more and more diluted, reminding us of those writers Goethe accuses of putting too much water into their ink. This avowedly autobiographical novel takes the reader through many exciting scenes, more or less historic, of the Hungarian War of Independence under the just deceased patriot, Kossuth. Jókai poses as the hero, and a woman of aristocratic connexions as the heroine. Bessy, this heroine, is, doubtless unintentionally on her author's part, almost the only really interesting personage in the book. Had Jókai contented himself with portraying the development of this woman's character and the recital of her adventures, instead of swelling out his work with all kinds of superfluous matter, one of the finest efforts of his undeniable genius might have been the result. Judicious excision of some portions and the establishment of continuity between the remarkable episodes of Bessy's career would have done much to enhance the permanent interest of 'Eyes like the Sea.' In some respects the heroine reminds us of Becky Sharp and in others of Manon Lescaut, and in feminine dexterity and sexual eccentricities is no unworthy mate for either. Her actions are more than "shady," and all the author's skill, as well as the translator's, is requisite to render their recital acceptable to the sensitive morality of circulating libraries. Of the five men who take care of Bessy, or are taken care of by her, two, it is true, marry her; but one of them commits bigamy by doing so, and the other pays his life as the penalty. Being Jókai's, the work is naturally readable, and far better than the general run of three-volume novels, but it by no means shows Jókai at his best; it is too disjointed and too long drawn out, whilst the introduction of Petöfi is a grave mistake. The translation might have been better, and, seeing that Mr. Nisbet Bain is the responsible translator, it is strange that the English is by no means unimpeachable. That the innumerable French and German words and phrases with which the narrative is peppered are sometimes translated and sometimes not is not very material, but English equivalents should always have been given of the Hungarian, seeing the class of readers the work is chiefly intended for.

OUR LIBRARY TABLE.

Messrs. Putnam's Sons publish *The Englishman at Home*, by Mr. Edward Porritt, a work of the character of Mr. Escott's 'England,' but contained in one portable and well-written volume. It is a little dry, but its account of the English system of government and life is thoroughly accurate, and contains, indeed, hardly any errors. Among the few that we have noticed are the repeated allusion to the election of 1880 as having occurred in 1881, and a few slips on that very difficult matter—the forms of Parliament. It is curious that the author should tell us that it has come to be a rule that the motion thanking the Crown for the speech from the Throne shall be made by a borough member, and seconded by a county member; the fact being that until this year the rule has been the opposite, and that on the day on which this book reached us the first breach of the rule occurred, the address having been moved and seconded by Knights of the Shire. The next statement in the paragraph is that the mover and seconder appear in uniform, which was true until the day on which we read it, when this rule was broken by the seconder appearing in a frock coat. The statement that members on such occasions, if not entitled to wear military or naval uniform, "appear in the Windsor uniform, brown cloth with gold trimming, which may be worn by all members of the House of Commons on State ceremonial occasions," contains almost as many errors as words. The Windsor uniform is a private and domestic uniform of Windsor Castle, similar to, though different from, the private and domestic uniforms of the households of the Viceroy of Ireland, the Viceroy of India, and many other Courts. It has no connexion whatever either with the official or the household uniforms or with ordinary Court dress. The word "brown" in the account given points to ordinary Court dress, which no more belongs to members of the House of Commons than to any other British subjects. There is no uniform worn by members of the House of Commons, unless they choose, having been presented at Court—which very many have not—to wear one or other of the several different forms of Court dress. Error on such little points is inevitable, and the work on the whole is excellent and to be in every way commended, not only to the American public, but to that at home.

We have received from Messrs. Allen & Co. *India's Princes*, by Mrs. M. Griffith, a handsome illustrated volume, containing lives of the present native princes of India and descriptions of their capitals, with portraits of princes and views of capitals and some other illustrations. The volume is apparently meant chiefly for circulation in India and for presents, as the notices are altogether laudatory, both where praise is deserved and where it is not. In the first chapter, that is, even in the case of Kashmir, the late and the present Maharajahs are alluded to in terms which will be thought too complimentary by those who are acquainted with the country which in recent times they ruled.

Sam Houston and the War of American Independence in Texas, by Mr. Alfred M. Williams (an American book, published by Messrs. Houghton, Mifflin & Co., of Cambridge, Massachusetts), contains the life of a man who was successively a Cherokee chief, Governor of Tennessee, commander of the insurgent Texans in the field against Mexico and conqueror of the famous Santa Anna, twice President of the Lone Star State or independent republic of Texas, United States senator, and lastly Governor of Texas. It could hardly fail to be of interest, and it constitutes not only a remarkable picture of one of the greatest of American Southern frontier-men, but also a history of the rise of Texas. General Houston, for many years of his life unfortunately known as "drunken Sam," was, even in his worst days, a sincere patriot and one of the most enlightened friends of good relations with the Indian tribes who ever laid down sound principles to unwilling ears, and in his later years there was no blot upon his scutcheon. The book is full of good stories, which have the advantage of being true: as, for example, that of Houston's commander-in-chief during the first days of his presidency of the republic, who being unfit for the command, but a noted duellist, announced that he should shoot the officer, whoever he might be, who might be sent to supersede him. An officer of equal courage was selected, duly sent, and duly shot—after which the commander-in-chief was let alone. Another good story is that of Houston's remark upon one of his friends who had turned traitor, to the effect that they must not be hard upon him, and that he had all the virtues of a dog except his fidelity.

Mr. Birrell appears to have made a mistake in reprinting his *Essays about Men, Women, and Books* (Stock). When they appeared in the *Speaker* they seemed agreeable enough; but now they are printed in a volume their extreme slightness is only too apparent.

We have received the catalogues of Mr. Dorman (fair), Messrs. Dulau (geology), Mr. Edwards (two catalogues), Mr. Ellington (interesting), Messrs. George & Son (rather interesting), Messrs. Gowans & Son, Mr. Higham (two theological catalogues), Mr. Hollings (good), Mr. Jackson (good), Mr. Jeffrey, Messrs. Luzac & Co. (Oriental literature), Mr. Maggs (good), Messrs. Maurice & Co. (three interesting catalogues, one of them of portraits), Mr. May (fair), Messrs. Myers & Co., Mr. Nutt (two good catalogues, one theological), Messrs. Rimell & Son (etchings, &c.), Messrs. Sotheran (many of Dean Merivale's books), Mr. Spencer (good), and Messrs. Suckling & Galloway.

We have also on our table the catalogues of Messrs. Meehan of Bath (good), Mr. Baker, Mr. Hutchinson, and Mr. Thistlewood of Birmingham, Messrs. Matthews & Brooke (two) and Mr. Miles of Bradford, Messrs. George's Sons (topography) of Bristol, Mr. Murray of Derby, Mr. Baxendine, Mr. Brown

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(good), Messrs. Douglas & Foulis (interesting), and Mr. Johnston (two interesting catalogues) of Edinburgh, Mr. Carver of Hereford, Mr. Miles of Leeds, and Messrs. Young & Sons of Liverpool (good). We have to thank M. Nijhoff of the Hague for two valuable catalogues, and M. Rosenthal of Munich for a catalogue of interesting *pièces historiques* down to 1600.

We have on our table *The Mark in Europe and America*, by E. A. Bryan (Boston, U.S., Ginn),—*The Philoctetes of Sophocles*, edited by F. P. Graves (Boston, U.S., Leach & Co.),—*An Elementary Treatise on the Geometry of Conics*, by A. Mukhopadhyay (Macmillan),—*On Riemann's Theory of Algebraic Functions and their Integrals*, by F. Klein, translated from the German by F. Hardcastle (Cambridge, Macmillan & Bowes),—*Genetic Philosophy*, by D. J. Hill (Macmillan),—*A Key to Carroll's Geometry, consisting of Solutions to the Exercises in Orthographic Projection and Solid Geometry* (Burns & Oates), — *Handbook for the Martini-Henry Rifle* (Gale & Polden),—*The Mechanics of Hoisting Machinery*, by Dr. J. Weisbach and Prof. G. Herrman, translated from the German by K. P. Dahlstrom (Macmillan),—*Changes in the Newly Revised Infantry Drill*, with Explanatory Notes, compiled by W. Gordon (Gale & Polden),—*Marianela*, translated from the Spanish of B. P. Galdos by Mary Wharton (Digby & Long),—*Queen of the Daffodils*, by L. Laing (Blackie),—*Parkington's Pantry*, by E. J. Lysaght (C.E.T.S.),—*The Haunted Station, and other Stories*, by H. Nisbet (White),—*A Difficult Team*, by H. A. Forde (Wells Gardner),—*Meh Lady, a Story of the War*, by T. N. Page (Low),—*Legend and Lay*, by E. Davies (Simpkin),—*Upbraid not Eve*, by N. Daly (Cork, Purcell),—*Mediæval Records and Sonnets*, by Aubrey de Vere (Macmillan),—*Christianity and the Ideal of Humanity in Old Times and New*, by J. S. Blackie (Edinburgh, Douglas),—*Journal d'un Vaudevilliste, 1870–71*, by E. Blum (Paris, Lévy),—*Rügelieder*, by W. Weigand, Vol. II. (Munich, Franz),—and *Le Secrétaire Particulier*, by E. Cadol (Paris, Lévy). Among New Editions we have *The Sloan-Duployan Phonographic Instructor*, by J. M. Sloan (307, High Holborn),—*On Outpost Duty*, compiled by Wm. Gordon (Gale & Polden),—*Madame Chrysanthème*, by P. Loti (Paris, Lévy),—*When We Two Parted*, by S. Doudney (Griffith & Farran),—and *Ephraim and Helah*, by E. Hodder (Hodder Brothers).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Byton's (R.) The Ten Commandments, Sermons, 2/6 cl.
Lockyer's (T. P.) The Inspirations of the Christian Life, 2/6
Selby's (T. G.) The Holy Spirit and Christian Privilege, 3/6
Year with Christ (A), cr. 8vo. 2/6 cl.

Fine Art and Archæology.

Godman Collection: Persian Ceramic Art, with Examples from other Collections, by H. Wallis, illus. 105/ net.
Raymond's (G. L.) Art in Theory, cr. 8vo. 7/6 cl.
Smith's (G.) Oxford and her Colleges, 18mo. 3/ cl.
Test and Demonstration Sheets, Copies for Freehand, Standard 3, 5/ roller.
Tidal Thames (The), with Twenty Full-Page Plates by W. L. Wyllie and Descriptive Letterpress by G. Allen, 115/6
Wilkinson's (L.) A. L. Guide for Scale Drawing, 6/ on roller.

Poetry and the Drama.

Ariel Shakespeare (The): Merry Wives of Windsor, 2/6 mor.
Hunt's (L.) Dramatic Essays, selected and edited by W. Archer and R. W. Lowe, cr. 8vo. 3/6 cl.
Story's (W. W.) A Poet's Portfolio, Later Readings, 3/6 cl.

Music.

Fisher's (H.) The Candidate in Music: Part 2, Harmony, 3/

Philosophy.

Hegel's Philosophy of Mind, with Five Introductory Essays by W. Wallace, cr. 8vo. 10/6 cl.
Robertson's (J. D.) Conscience, an Essay, Vol. 1, 8vo. 7/6 cl.

History and Biography.

Pepys's Diary, edited by H. B. Wheatley, Vol. 4, 8vo. 10/6 cl.
Select Statutes and other Constitutional Documents of Elizabeth and James I., edited by G. W. Prothero, 10/6

Geography and Travel.

Burton's (Sir R. F.) First Footsteps in East Africa, Memorial Edition, 2 vols. 8vo. 12/ net, cl.

Philology.

Magrs's (J. T. L.) An Introduction to the Study of Hebrew, 12mo. 5/ cl.

Science.

Cox's (F. P.) Continuous Current Dynamos and Motors, 7/6
Downie's (J. W.) Clinical Manual for the Study of Diseases of the Throat, cr. 8vo. 6/ net, cl.
Greenhill's (A. G.) A Treatise on Hydrostatics, cr. 8vo. 7/6
Hime's (Lieut.-Col.) The Outlines of Quaternions, 10/ cl.
Houston's (E. J.) The Electric Transmission of Intelligence; Electrical Measurements, cr. 8vo. 5/ each, cl.
Kahlden's (C. von) Methods of Pathological Histology, translated by H. M. Fletcher, 8vo. 6/ cl.
New Technical Educator (The), Vol. 3, roy. 8vo. 5/ cl.
Parkhurst's (C. D.) Dynamo and Motor Building for Amateurs, cr. 8vo. 4/6 cl.
Steam Engine User (The), by Various Writers, edited by R. S. Burn, illustrated, cr. 8vo. 5/ cl.
Thomson's (Sir W.) Popular Lectures and Addresses, Vol. 2, cr. 8vo. 7/6 cl.

General Literature.

Alexander's (Mrs.) Found Wanting, a Novel, cr. 8vo. 2/6 cl.
Allen's (G.) Post-Prandial Philosophy, cr. 8vo. 3/6 cl.
Bodkin's (M. McD.) Pat o' Nine Tales and One Over, 2/6 cl.
Colmore's (G.) A Daughter of Music, 3 vols. cr. 8vo. 31/6 cl.
Crawford's (M.) Katherine Lauderdale, 3 vols. cr. 8vo. 31/6
Farrington's (F. W.) Medburn Dumb Bell Exercises; Medburn Bar Bell Exercises, 8vo. 2/ each, cl.
Francillon's (R. E.) Jack Doyle's Daughter, 3 vols. cr. 8vo. 31/6 cl.; A Dog and his Shadow, cr. 8vo. 3/6 cl.
Goldsmith's (H.) Our Alma, an Australian Story, cr. 8vo. 2/6
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Molloy's (J. F.) An Excellent Knave, cr. 8vo. 2/ bds.
Moltke's Tactical Problems, 1856-83, edited by Prussian Grand General Staff, with Plans, trans. by Donat, 28/
Monsieur le Marquis de ——, Mémoires inédits (1780-1793), par Walter H. Pollock, 32mo. 2/6 parchment.
Moore's (F. F.) A Journalist's Note-Book, with Portrait, demy 8vo. 12/ cl.
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FOREIGN.

Theology.

Crampe (R.): Philopatris, ein heidn. Konventikel des 7 Jahrh., 1m. 80.
Kunze (J.): Historia Gnosticismi Pontes, 1m. 60.
Sachse (E.): Die Cluniacenser in ihrer kirchlichen u. allgemeingeschichtlichen Wirksamkeit, Vol. 2, 12m.

Philosophy.

Andreas-Salomé (L.): Friedrich Nietzsche in seinen Werken, 6m.

Philology.

Catonis (M. Porci) de Agri Cultura Liber: M. Terentii Varronis Rusticarum Libri III., ex rec. H. Keilii, Vol. 2, Part 1, 6m.
Firmici Materni Matheseos Libri VIII., ex rec. Caroli Sittl, Part 1, 2m. 40.
Herondas: Mimiamben, übers. u. erklärt v. S. Mekler, 1m. 60.
Kraus (C.): Deutsche Gedichte des 12 Jahrh., 7m.
Rhetores Graeci, ex rec. L. Spengel, Vol. 1, Part 2, ed. C. Hammer, 3m. 60.
Schulenburg (A. C. Graf v. der): Die Sprache der Zimshian-Indianer, 60m.

Science.

Gyldén (H.): Traité analytique des Orbites absolues des huit Planètes principales, 30fr.
Heffter (L.): Die Theorie der linearen Differentialgleichungen, 6m.
Kronecker (L.): Vorlesungen üb. Mathematik, Vol. 1, 12m.
Penzoldt (F.) u. Stintzing (R.): Handbuch der speciellen Therapie innerer Krankheiten, Vol. 1, Part 1, 3m.
Scheube (B.): Die Beriberi-Krankheit, 9m.
Székely (A. v.): Die Behandlung der tuberkulösen Lungenschwindsucht, 2m. 80.

A NEW DANGER FOR AUTHORS.

As my attention has just been called to the fact that a little one-volume story is now being advertised for sale under the same title as that of one of my best-known novels ('Victima,' published in three volumes by Messrs. Hurst & Blackett, after having run as a serial through *All the Year Round*, and still in constant circulation), I shall feel greatly obliged if you will allow me, through the valued medium of your columns, to warn the reading public that the volume in question is not, as they might readily suppose, a cheap edition of my novel; nor am I in any way connected with it, except in the character of the "Victim," my title having simply been sold for the use to which it has been put by the parties into whose hands the copyright has unfortunately fallen, without my knowledge or consent, and naturally to my great detriment and annoyance. Transactions of this sort, by reason of their very rarity, are not at present attended with any legal penalty. If they become common, however, they will constitute a new danger for all authors who part with their copyrights, as well as a fraud on the public, who, expecting to buy a cheap copy of some favourite book, find themselves in possession of a work by an unknown writer, in whom, perhaps, they take no interest. I trust, therefore, that by giving publicity to the case in question you may be the means of saving some at least of my fellow writers, and the readers who appreciate them, from the risk of being "victimized" in similar fashion.

Theo. Gift.

THE ENGLISH ANCESTRY OF WASHINGTON.

128, Rue La Boétie, Champs Élysées, Paris.

Having discovered another line in the descent of General Washington; I venture to send you the results of my investigation.

George Reade, grandfather of Mrs. Lawrence Washington, the President's grandmother, was a descendant of the Reads of Facombe, county Southampton, variously spelled Read and Reade.

In 1585 John Englishe conveyed the manor of Linkenholt, county Southampton, to Andrew Reade for sixty years; and the redemption to Edward Hungerford and John Gwillym, and to the heirs of Edward Hungerford. But in 1586 Edward Hungerford and John Gwillym released all their right to Andrew Reade and his heirs.

The manor of Linkenholt, at the time of the Domesday survey, belonged to Ernalf de Herding, by whom it was given to the Abbey of St. Peter, Gloucester, coming into the possession of Henry VIII. by the dissolution of that house. The king thereupon conveyed this manor to Sir Thomas Wriothesly, Knt., and his heirs. In the thirty-seventh year of the reign of Henry VIII. (1546), Sir Thomas, afterwards Lord Wriothesly, sold his manor to Richard Read, Esq., afterwards knight; and in the same year Sir Richard parted with the manor to John Cheney, Esq. It continued with his son, Thomas Cheney, who, in 16 Elizabeth (1574), conveyed it by fooffment to Edmund Hungerford and Thomas Webbe, to the use of himself (Thomas Cheney) and Anne his wife, for the term of their lives and the longest liver of them; and after their decease to Robert Cheney, his son, and the heirs male of his body; and in default of such issue to Henry Cheney, another of his sons, and the heirs male of his body; the remainder to right heirs of Thomas, the father. In 1582 Thomas Cheney parted with the manor to John Englishe and his heirs. After Thomas's death in 1583, Anne and Robert Cheney conveyed the manor to the said John Englishe and his heirs, who in 1585 conveyed the manor to Andrew Reade and others, as above. In 1600 Andrew Reade, upon the marriage of his son Robert with Mildred, his last wife and the mother of all his children, conveyed the manor to the use of Robert Read for his life; and after his death, one moiety of the said manor to Mildred, Robert's wife, for her life for her jointure; and after her death that moiety and the rest upon Robert's death to Andrew Read, son of Robert, in tail, with remainder over.

Robert Read and Andrew, son of Robert, conveyed this manor to Mr. Windebank, Mr. Henry Read, and Mr. Nicholas Blake, and to the said Robert Read and his heirs. Robert Read, in 1627, by his deed, expressed the trust in Mr. Windebank, Mr. Henry Read, and Mr. Blake, and appointed the manor to be sold, and the moneys to be disposed first in the deed; and shortly after died.

The manor was afterwards in the Worgan family, and then descended to the Rev. John Morton Colson, M.A., of Swanage, Dorset, and the Rev. John Morton Colson, LL.B., of Dorchester. It was lately sold by Mr. T. Morton Colson to Mr. Ratcliffe.

I have given the descent of this manor because it was in the possession of a direct ancestor of George Washington, namely, Andrew Reade, who, by the way, received an allotment of lands in county Cork, Ireland, the certificate of allotment being dated March 14th, 1586. He administered the effects of his son Andrew, July 4th, 1615. His will was dated October 17th, 16 King James I. (1619). There was a codicil

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dated November 15th, 1621, and the whole was proved October 24th, 1623, by his son George Read, power being reserved to William Sotwell, Esq.—the other executor, Thomas Lambert, the elder, of Laverstocke, Esq., being dead. Andrew Reade in his will mentions his lease of the manor and rectory of Faccombe, his freehold lands in Faccombe, and the farm of Upstreete, in Faccombe. He mentions his great-grandchild and godson Andrew Hanwell. Andrew Reade married the daughter of —— Cooke, of county Kent. It is possible that she belonged to a branch of the family of Sir Anthony Cooke, Knt., of Giddy Hall, county Essex, whose daughter Mildred became, in 1546, the second wife of William Cecil, afterwards Lord Burghley, Lord High Treasurer, ancestor of the present Marquis of Salisbury.

Andrew Reade had five sons—Henry, Robert, George, John, and Andrew; and four daughters—Winifred, who married —— Dowse; Mary, who married Thomas Kebelthwaite; a third, name unknown, married Dr. Beard; a fourth, name also unknown, married William Blake.

The eldest son, Henry Read, of Faccombe, J.P. for county Hants, is mentioned in the will of his father, dated October 17th, 1619, and in that (December 10th, 1626) of his younger brother Robert, the direct ancestor of Washington's grandmother.

Henry Read died April 4th, 1647, and was buried in Faccombe Church. He married Anne, eldest daughter of Sir Thomas Windebank, of Haines Hill, in the parish of Hurst, county Berks, who was Clerk of the Signet to Queen Elizabeth and King James I., and who died October 24th, 1607, and was buried in St. Martin's-in-the-Fields, Middlesex. His wife was Frances, daughter of Sir Edward Dymock, of Scrivelsby, co. Lincoln. By the tenure of his lands, Sir Edward Dymock officiated at the coronation of Edward VI., Queen Mary, and Queen Elizabeth. This family still retains its singular office of "Champion," which it derives from the celebrated baronial house of Marmyon, through the Redes of Borstall.

Anne Windebank, wife of Henry Read, died June 17th, 1624, in the fifty-third year of her age, and was buried in St. Michael's Church, Faccombe, co. Hants, in the chancel of which church on the north wall was formerly erected a fine brass set in alabaster, which, on the destruction of the old church, was placed in the new church at Faccombe. The brass displays the effigy of a lady wearing a wimple, an ample ruff, and otherwise attired in accordance with the fashion of the reign of James I. She is kneeling at a *prie-dieu*, with a Bible before her. A scroll proceeds from her mouth, with this sentence: "Sol. Christ. mihi sola sept." Two sons kneel on the right, and three daughters on the left; and beneath the figures, engraven with much spirit, is this inscription:—

"Here lyeth ye body of Anne Read, ye deare wife of Henry Read, Esquire, one of ye daughters of Sir Thomas Windebank, Knight, Clarke of ye Signet to ye late Queen Elizabeth and to King James that now is. She was begotten of ye body of Frances Dymmock, one of ye daughters of Sir Edward Dymmock, of Sheerlsby [Scrivelsby], in ye county of Lincolne, Knight, Champion to ye said Queen Elizabeth and her successors, by the tenure of his lands. She departed this life to rest with her Saviour Christ, 17th day of June, 1624, in ye fifty-third year of her age, and left behind her issues of her body living two sones and three daughters, Margaret, Mildred, and An."

Henry and Anne Read had two sons and three daughters. The eldest, Francis Read, of Oxford, writes to his cousin Robert Read, September 28th, 1640, who was then residing with their uncle, Sir Francis Windebank, at Lennox House in Drury Lane:—

"I am hopeful the business of escuage for Faccombe may have respite without prejudice until my coming to London; for not having a copy of the last office I cannot learn by what part it is held."

On the 11th of October of the same year he wrote from Faccombe to his cousin Robert Read, saying that he had been the previous week in Gloucestershire, at the funeral of his dear neighbour Lady Rainsford, and that his wife expects to be confined within a fortnight. He is mentioned in the will of his grandfather, Andrew Reade, as having issue in 1619, but no names are mentioned.

Robert Read, the second son, is mentioned in the will of his grandfather. There are also mentioned Margaret, Mildred (who married Thomas Mahew, of county Suffolk), and Anne, named after her grandmother, who married John Helyar, of Hasborne.

Returning to the line of Henry Read, and leaving for the moment his second brother, Robert Read, we will take up the other brothers.

George Reade, third son of Andrew Reade, was the executor of the will of his father in 1619, in which instrument he is mentioned as having issue, but no names are given.

John Reade, the fourth son of Andrew, was born at Faccombe in 1579. He was a scholar at Winchester College in 1591, and admitted a scholar of New College, Oxford, February 4th, 1598, in the place of George Risley, who died April 27th, 1596, and was buried in the college chapel. John Read probably died during his father's lifetime, as no mention is made of him in his father's will, dated October 17th, 1619. His brother, Andrew Reade, jun., of Faccombe, administered to his father, Andrew Reade, sen.

Robert Read, the second son of Andrew, and brother of Henry and the rest, was originally of Faccombe, county Southampton, and afterwards of Linkenholt, in the same county. He married three times. The name of his first wife is unknown. His second wife was Alice, daughter and sole heir of Francis Pooly, Esq. She died October 12th, 1598, and was buried in Faccombe Church. Robert Read, upon his marriage in 1600 with Mildred Windebank, his third wife, who was the ancestress of Washington, obtained from his father the manor of Linkenholt. His will is dated December 10th, 1626. In it he mentions among others his nephew and cousin Francis Windebank, and his cousin Nicholas Blake. Robert Read and Mildred Windebank had six sons and two daughters.

Andrew, the eldest, is mentioned as follows in the will of his paternal grandfather Andrew:

"My executors to pay yearly to my grandchild Andrew Reade twenty pounds, to maintain him at one of the universities until such time as he shall be Fellow of one of the colleges: and then my wish is that he shall have twenty nobles a year to help him to enter into some further degree of learning, until his father's decease, and then the said sum of twenty pounds yearly to cease. And if my said grandchild shall profess Divinity, and shall be capable of a benefice with Cure, at the next avoydance of the Rectory and parish church of Faccombe, my executors shall present him thereto, and then also the said yearly sum of twenty nobles to cease."

He is mentioned as "Andrew Reade, D.D., of Lurgershall, county Wilts," in the House of Lords' Calendar, 1660.

Of his brother William I know nothing. The third brother, Dr. Thomas Reade, a noted Royalist, was of London. He was born at Linkenholt in 1606. On August 3rd, 1640, he writes from New College, Oxford, to his brother Robert, and again on September 28th of the same year. Robert was then secretary to their uncle, Sir Francis Windebank. Dr. Thomas is mentioned in the will of his paternal grandfather Andrew. He was admitted scholar of New College, December 10th, 1624; Fellow, January 15th, 1626; LL.D., 1638; Advocate of Arches Court; Principal of Magdalen Hall, 1643; resigned his Fellowship, September 21st, 1645, and Edward Farmer, of the parish of St. Helen's, Abingdon, was admitted in his place. He had a king's letter in his favour, dated March 31st, 1624; and in 1642 trailed a pike for King Charles in the university, and served his Majesty in the army, but on the decline of the king's cause changed his religion and became a secular priest; esteemed a good scholar and civilian. He died at Exeter House, in the Strand, near London, in 1669, and was probably buried in the Savoy Church. His nuncupative will is dated March 7th, 1668, administration being granted the following year to Christopher Windebank, his cousin. In his will he says he has a half-brother at Lurgershall, not far from Andover, Wilts; and in that instrument he himself is described as Thomas Read, Doctor of Laws, in his chamber in Exeter House in the Strand, Middlesex.

The fourth brother, Robert Read, who is mentioned as secretary to his uncle Sir Francis Windebank, who was principal secretary to King Charles I., was likewise named in the will of his paternal grandfather Andrew, and, as we have seen, in that of his own brother, Dr. Thomas Read, in 1668. He was then living at Paris. On July 19th, 1640, we know he received a letter from his brother Francis; and in a letter from Paris to his cousin Thomas Windebank, March 19th, 1641, he speaks of a trunk which stood in his chamber at Whitehall, and regrets it was delivered away, "for there were many good things in it which I had gathered together, and such as had no relation to the State."

The next brother, George Reade, great-great-grandfather of General Washington, we will turn to in a moment. In passing, I may merely say there was a sixth brother, Francis Reade, already mentioned as writing to his brother in 1640. Of the two sisters, Alicia married Thomas Farwell, of co. Somerset. Of the other, Anne, I know nothing, except that she is mentioned in the will of her paternal grandfather, Andrew Reade, 1619, as being under twenty-one years of age and unmarried.

George Reade, fifth son of Henry Read and Mildred Windebank, his wife, is mentioned in the will of his paternal grandfather Andrew, 1619. He went to Virginia about 1637. He is thus mentioned in the volume written for the Grolier Club by Mr. Moncure Conway, entitled 'Barons of the Potomack and the Rappahannock':—

"Twenty-two years before Col. John Washington is mentioned in the annals of Virginia appeared the Hon. George Reade, grandfather of Washington's grandmother, from whom probably came his name George. George Reade, brother of Robert, an official of the English State Office, temp. Charles I., came to Virginia on Government business in 1637. He resided with the Governor (Harvey) for a time; was made Secretary of the Colony, 1640-1; was afterwards twice elected Burgess for James City, and was a member of the Royal Council, 1647-60. His daughter Mildred married the famous Col. Augustine Warner, who had inherited from his father, an English officer, 2,500 acres in Kiskiack, on the Pianketank River. From this gentleman the name Augustine may have come into the Washington family."

This extract has been communicated to me by Mr. Conway, who expresses his interest in the solution of a problem which the students of Washington ancestry had thus far failed to solve. George Reade seems to have had four sons and one daughter, namely, Robert, Francis, Benjamin, Thomas, and Mildred, who married Col. Augustine Warner. This name of Mildred we see goes back to Mildred Windebank; and if Andrew Read married into the same family of Cooke from which the Marquis of Salisbury descends, the name Mildred again would naturally come down through the different generations.

Col. Warner and Mildred Reade, his wife, had two daughters: Isabella, the younger, married John Lewis, sen.; while Mildred, the elder, married Lawrence Washington, son of Col. John Washington. Augustine, the second son of Lawrence and Mildred, was the father of President George Washington.

John Meredith Read.

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THE VERB "TERVE" IN CHAUCER.

A frequent perusal of Chaucer's text leads me to suspect that several good original words, as used by the poet, have been suppressed not only by the editors, but even by the scribes, solely because they presented difficulty.

In this way I believe that the curious verb *terve* was twice employed in the 'Canouns Yemannes Tale,' Group G, 1171, 1274; where the editions all read *torne* or *turne*, with the supposed sense of "turn."

In the first case, Chaucer says that the cheating alchemist, having got hold of a dupe, would not give him up till he had plucked him. This he expresses by: "Til he had *terved* him, coude he not blinne."

In the second case, the poet invokes an imprecation on the cheat: "the devel out of his skin Him *terve!*"

It is the old difficulty of a confusion between *n* and *u* (for *v*). The scribe of the Ellesmere MS. did his best; for he actually wrote *terve* with a *v* (not *u*) in l. 1274, that there might be no mistake. In l. 1171 he had written *terned*; but of course this appears as *terned* in the printed text, as the word *terved* was unknown. The excellent Cambridge MS. has, in l. 1171, either *teruede* or *ternede*, the emphatic vowel being *e*. Most other MSS. have *torned* or *turned*.

In such a case the *lectio difficilior* must be considered, the more so because to say that a cheat could not leave off till he had *turned* a man gives no sense. How do you *turn* a man? You may turn him inside out, but merely to turn him gives no appreciable sense. What, then, is *to terve!*

Stratmann has one example, with the supposed sense of "roll," but it means rather, in that place, to roll over and over. Jamieson has *ourtirve*, with two good examples from Wyntoun; it there means to upset, to turn upside down; for it is allied to *topsy-turvy*, on which see the note in the 'Supplement' to my larger etymological dictionary.

The 'Promptorium Parvulorum' has the curious sb. *tirf*, the turning up of a hood or sleeve; also explained by "the *tyrvynge* up on an hoode or sleve." And Way notes that Palsgrave has: "*Turfe of* a cappe or such like, *rebras*." See *Rebras* in Cotgrave.

I find the very word in the Bremen 'Wörterbuch': "*Tarven, um tarven, up tarven*, den Rand von einem Kleidungstücke umschlagen, das innerste auswärts kehren"; with an example showing its particular use with respect to sleeves. Hence one sense was to fold back, to roll back the cuff of a sleeve; precisely the action of stripping off skin. Hence "out of his skin him terve" means "strip him out of his skin." And the cheat, we are told, stuck to his dupe till he had *terved* him, *i.e.*, till he had turned him inside out. Shall we give up a reading that presents us with these expressive phrases? Surely not.

There is more behind. For the 'Prompt. Parv.' also has: "Ovyr-tyrvyn, *Subverto, everto*." Here again Way suggests that this is a mere error for *over-turne*, "notwithstanding that the King's Coll. MS. agrees with the Harl. MS. in the reading *tyrvyn*." How is a difficult word to struggle into admitted existence, if it is to be treated thus? A scribe who merely mistook *n* for *u* or *v* would certainly have written *over-turvyn*; he would never have written *y* for *u*. As usual, the manuscripts are right; as any one may see by consulting Jamieson (as said above).

The frequentative verb was *terflen*, A.-S. *tearflian*, to roll over and over; *tearflode* (Hatton MS. *terflede*) answers to the A.V. "wallowed" in Mark ix. 20 (Lat. text *volutabatur*).

Nor is this all. For I am now able to correct a stupid blunder made by the editor of 'Havelok' (myself, to wit) in l. 603, where the printed text has *Tirueden*. Of course *Tirueden* is right; and mark how it brings out the sense. The story tells how a certain mark was found upon Havelok's shoulder as he lay asleep, "als he *tirueden of* his serk," *i.e.*, "as they *rolled back* his sark or shirt from his throat." This is obviously better than "as they turned off his sark." Besides, the verb to *turn* cannot be spelt with an *i*; the only possible spellings of it in Middle English are *torne*, *turne*, and *tourne*.

I trust this revived word may be permitted, henceforth, to live. Cf. O.H.G. *zerben*, *zirben*, to turn round; *Zirbelwind*, a whirlwind.

Walter W. Skeat.

P.S.—Three more examples already: Of these, Mr. Gollancz supplied one. They are: *tyrue*, flay, misprinted *tyrne* ('Allit. Poems,' B. 630); *tyruen*, misprinted *tyruen* ('Gawain,' 1921); and see 'Wars of Alexander,' 4114.

SALE.

We continue our account of the sale of the second portion of the library of the Comte de Lignerolles. The Œuvres de Louise Labé fetched 3,000 fr. The works of Racine, a copy of the edition of 1679, with the arms of Colbert on the binding, brought 3,500 fr.; another edition, with the portrait of Racine engraved in the seventeenth century, 4,120 fr. The Théâtre de Corneille, with the arms of Madame de Chamillart on the binding, 3,630 fr. La Borde's Choix de Chansons mises en Musique (1773), 4,620 fr. A copy of Béranger, with steel engravings after Charlet, Lemud, &c., 5,000 fr. A copy of the Sentiments de l'Académie sur la Tragi-comédie du Cid, by Chapelain and Conrart (1638), which had belonged to Richelieu, 5,000 fr. A copy of La Fontaine on *papier d'Hollande*, with the arms of the Duc d'Aumont on the binding, 6,000 fr. A copy of Esther and Athalie, bearing on the binding the arms of the Duc de Montmorency, 6,020 fr.; and Bertaut's Recueil de Vers amoureux (1602), 7,450 fr., a copy that belonged to Henri IV.

RARE EDITIONS.

Crouch End, March 19, 1894.

Had not Mr. C. E. S. Chambers mentioned my name in connexion with a book miscalled 'Rare Editions,' I should not have supposed that his letter in your issue of Saturday last had reference to me. My name is, however, unmistakable, and though the writer has misquoted the title of the work, and frequently drawn his own conclusions from words I never used, still the context of his letter, taken as a whole, leaves no doubt that Mr. Chambers has determined to enjoy himself by making a Roman holiday at (if possible) my expense. The first edition mania has taken such a firm grip of certain specialist book-collectors that they cannot bear to be told what they must in their hearts have begun by this time to suspect, that the prices they pay are generally arbitrary and frequently ruinous, though not, indeed, to the pocket, for these gentlemen have usually plenty of money to part with. Mr. Chambers is evidently a much too sanguine and enthusiastic collector to be convinced of this on general grounds, but he is no doubt open to facts and ready to listen to proof. In the first place I must deny that I have said at all recently that "early editions of Scott are in no demand." This wide inference is not justified by any words I have used lately. In the columns of the *Athenæum* and elsewhere I have repeatedly called attention to the fact that special (very) copies were rapidly increasing in value, and the reason of the omission of Scott from my list was that his works have not, as yet, attained to any settled pecuniary position, and it would have been impossible to assign them one. Without wishing to be egoistical, I may claim that I was the first to call attention to the fact that modern collectors, if consistent, could not long neglect Scott, whose works in boards, as issued, were at the time selling by auction, with few exceptions, for something like 10*s.* the three volumes, original editions. This, however, is a controversial point it is not necessary to argue, and I will make Mr. Chambers a present of his conclusions with pleasure. When, however, he says that a set of *Ainsworth's Magazine* sold at the Lawrence sale for 40*l.*, which indeed it did, and insinuates that that sum is about what an average set is worth, I answer, first, that I never denied either assertion or suggestion, and secondly, that if I had done so, it would be an easy matter to prove that the series in question was not an ordinary one, but quite the contrary. It was Ainsworth's own set, perfectly clean and uncut. It may be that a complete series of the twenty-six volumes would be worth 40*l.* under average conditions, though I doubt it; but the contention cannot be supported, for no other sale is recorded as having taken place for many years. Whatever the truth in this respect may be, it is a mistake to say that I value the first octavo edition of 'The Miser's Daughter' at 1*l.* 10*s.* (see p. 10, l. 20, misquoted). Mr. Chambers wishes to know when a copy of 'Windsor Castle' in parts sold for 4*l.* 4*s.* I reply on December 8th, 1890, at Sotheby's.

Dickens's "Library of Fiction," or rather the series bearing that name, to which he contributed 'The Tuggs at Ramsgate,' has been sold by auction on five and not two recent occasions—once for 3*l.* 10*s.* (original cloth). 'Sketches by Boz,' 3 vols., first and second series, 1836–7, may or may not be well priced at 9*l.*, for ordinary copies are hardly ever met with. All that have appeared in the auction-room lately have either been very good or very bad. The copy sold in December last for 15*l.* 15*s.* was not "medium" at all, but highly exceptional. It was in morocco extra by Zaehnsdorf, with all the advertisements and cloth covers bound up, and uncut. The Mackenzie copy, also alluded to by Mr. Chambers, was bound by Rivière and uncut; it had extra portraits inserted, also an autograph letter from Cruikshank, and a number of extra plates from other editions. The Burnett copy was bound by Zaehnsdorf in accordance with all the collector's stringent rules. Mr. Burnett's copy of the first demy 8vo. edition, 1839 (17*l.* 15*s.*), was also a work of art in morocco. A clean and sound copy in the original cloth sold for no more than 6*l.* in June last. The prices realized at the Mackenzie and Burnett sales are acknowledged on all hands to have been altogether exceptional. In like manner, the 'Memoirs of Grimaldi,' first edition, 1838, original cloth, *has* sold for 5*l.* (Sotheby's, May 24th, 1890) and less. A copy of the 'Pic-Nic Papers,' original edition, 3 vols. 1841, sold for 1*l.* 18*s.* last year (original cloth); of 'Con Cregan,' 2 vols. first edition, 4*l.* 7*s.* 6*d.* (original cloth); and a copy of 'Paul Goslett's [*sic*] Confessions,' 1*l.* 8*s.* in March. The 1843 edition of 'Jorrocks's Jaunts and Jollities' in cloth has sold for 9*l.* on two recent occasions, and a copy of the 1854 edition of 'Handley Cross,' 1*l.* 14*s.* (original cloth). I mention these prices as having been obtained not for expensively bound copies in the best conceivable condition, but for very fair ones, and also to show that Mr. Chambers's valuations as well as his statements of reputed fact are far from reliable.

Again, the statement that the last copy of 'Pendennis' sold in parts realized 5*l.* 5*s.* in 1889 is quite erroneous. The later record is 2*l.* (April 1st, 1890), 2*l.* 8*s.* (December 9th, 1890), 3*l.* 15*s.* (October 29th, 1891), and there may be later quotations. Mr. Chambers also wishes to know when 'A Curious Dance round a Curious Tree' sold for 2*l.* 10*s.* I say on February 27th, 1889, at Sotheby's (original wrappers), and further that very fair copies have sold for less on other occasions. It seems to me that your correspondent has an exaggerated idea of the

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value of books of this kind, and in any case it is not advisable, if he will permit me to say so, to quote booksellers' catalogues as evidence. The dealers have their profit to make, and have doubtless had Mr. Chambers's address for years. Of course, I quite understand the reason of that gentleman's objections. It is a distressing thing to pay a large sum for a book only to be haunted with a suspicion later on that half the amount has vanished into air; but from any view of the case I cannot imagine any one being sufficiently foolish to give 40*l.* for a copy of the first octavo edition of 'Sketches by Boz'; whether in green or brown cloth makes no matter.

The title of the book which has furnished the opportunity for putting me right is 'Early Editions, a Bibliographical Survey of the Works of some Popular Modern Authors.' If I had thought that Leech and Cruikshank were popular authors I should have included them, notwithstanding the qualificative "some." Scores of works illustrated by these artists are described under the names of their authors, which I believe to be the usual and convenient course adopted in similar cases. It was inevitable that a book of this kind should be criticized, especially on the question of prices, even to the length of calling attention to an obvious misprint, 1646–7 instead of 1846–7, in connexion with *Bell's Life*; for if the information given should be followed to any material extent by collectors of works of the kind mentioned, it must have the effect of levelling fictitious and fanciful quotations.

The "first edition" movement is the outcome of what was originally a mere fashionable pastime. Some of the books—though not all by a long way—have much to commend them, being pleasant to look at and instructive to read; but I submit that when bought and sold like slaves they become mere blocks, useless to the owner, and a bad investment from any point of view. How often do we see libraries of one kind or another sold for a half or less of what they cost to form! In some cases the sacrifice is well made, for the books have contributed to the instruction and enjoyment of a lifetime, and so grown poor with age; more respectable even then, I think, in their faded covers, than 'Con Oregan' at a fictitious value of 12*l.* 12*s.* in all its glory to the last.

In 'Early Editions' the prices given are reasonable for average copies of the kind described, and are moreover based on statistics furnished by the open market, which I have more opportunity of studying than Mr. Chambers can possibly have, unless, indeed, he keeps a staff for the purpose of compiling them. When everything is said, however, it is possible that both of us may be right, for it depends upon the point of view from which these matters are looked at; but in any event I object to acknowledge Mr. Chambers's "corrections," though I am bound to accept his criticisms.

J. H. Slater.

Hertford, March 19, 1894.

In the letter with the above heading in the *Athenæum* of the 17th inst. the writer, no doubt by a slip of the pen, states that 'Guy Fawkes' was published in *Ainsworth's Magazine*. It did appear serially, but in *Bentley's Miscellany*, with illustrations by Geo. Cruikshank, beginning in vol. vii. (1840) and ending in vol. x. (1841).

Wm. Edward Pollard.

THE SPRING PUBLISHING SEASON.

Mr. T. Fisher Unwin intends to issue 'Climbing and Exploration in the Karakoram Himalayas,' by Prof. W. M. Conway, illustrated by Mr. A. D. McCormick,—'The Range of the Tödi,' by Mr. W. A. B. Coolidge, being the new volume in Conway and Coolidge's "Climbers' Guides,"—'Among Men and Horses,' by Capt. Hayes, illustrated,—an English translation of 'L'Épopée Mystique de W. Langland,' by M. Jusserand, revised and enlarged by the author,—'The Revolution and the Empire,' Vol. II., a translation of the memoirs of Chancellor Pasquier by Mr. Roche,—'Lives of Twelve Bad Men: Original Studies of Eminent Scoundrels,' edited by Mr. Thomas Seccombe,—'Famous Adventures and Prison Escapes of the Civil War,' edited by Mr. G. W. Cable and others (a volume in the "Adventure Series"),—in the "Story of the Nations," 'Venice,' by Madame Wiel; 'South Africa,' by Mr. George M. Theal; and 'The Crusades,' by Messrs. T. A. Archer and Charles L. Kingsford,—'The Complete Plays of Richard Steele,' edited by Mr. G. A. Aitken, with portraits of Richard Steele and Colley Cibber (being the new volume in the "Mermaid Series"),—'Brand,' by Henrik Ibsen, a new verse translation by Mr. F. E. Garrett,—two volumes of poetry: 'The Chameleon's Dish,' by Mr. Theodore Tilton, and 'Allegretto,'—'Perfect Freedom,' by Dr. Phillips Brooks, with an introduction by the Rev. J. H. Ward,—the following essays: 'Shylock and Others,' by Mr. G. Radford; 'What One Woman Thinks,' by Miss H. H. Cahon, edited by Miss C. M. Westover; 'Nihilism as It Is,' by Stepniak; and 'Popular Sayings Dissected,' by Mr. W. Smith,—the following fiction: in the "Pseudonym Library," 'The Hon. Stanbury, and Others,' by Two; 'The Shen's Pigtail,' by Mr. M——; and 'Young Tom and Sabina,' by Tom Cobbleigh,—in the "Independent Novel Series," 'Time and the Player,' by Mr. Louis Hainault,—in the "New Irish Library," 'A Parish Providence: a Country Tale,' by Mrs. E. M. Lynch, with an introduction by Sir C. Gavan Duffy,—also 'Drawing-Room Duologues,' by Mr. F. M. Simpson, with illustrations by Mr. M. Greiffenhagen,—'Gossip of the Caribbees: Sketches of Anglo-West Indian Life,' by Mr. W. H. R. Trowbridge,—'The Bedouin Girl,' by Mrs. S. J. Higginson,—and 'Miss Mackarell Skye: a Fairy Tale for Young and Old,' by Mr. H. Squance, illustrated by Mr. McCormick.

Messrs. Swan Sonnenschein & Co.'s announcements include, in theology and philosophy: 'Thoughts and Aspirations of the Ages,' edited by Dr. W. C. Coupland,—'The Apology and Acts of Apollonius,' edited, with a preface, introductions, and notes, by Mr. F. C. Conybeare,—'The Nicene Creed Catechetically Explained,' by Mr. H. M. Thomson,—'Our Inheritance in the Old Testament,' sermons by Mr. W. Bellars,—'The Principles of Psychology,' by Mr. G. F. Stout, M.A.,—and in the "Ethical Library," a new volume by Mr. Leslie Stephen. In science: the second part of 'A Student's Text-Book of Botany,' by Prof. Vines,—Part I. of a translation of a 'Text-Book of Embryology: Invertebrates,' by Drs. Korschelt and Heider,—a 'Text-Book of Palæontology for Zoological Students,' by Mr. T. T. Groom,—translations of 'The Cell: its Anatomy and Physiology,' by Dr. O. Hertwig; of Prof. Wundt's 'Lectures on Human and Animal Psychology'; and Prof. Warming's 'Handbook of Systematic Botany,'—an 'Introduction to the Study of Zoology,' by Mr. B. Lindsay,—and various volumes of the "Young Collector Series." In history: 'Greek Constitutional Antiquities,' by Dr. Gilbert,—'Primitive Civilizations,' by Miss Edith J. Simcox, 2 vols.,—'The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns, 1809 to 1815,' edited by his son, Mr. J. Tomkinson,—and several volumes of the "Social England Series," edited by Mr. K. D. Cotes, M.A. (Oxon.), such as 'Chivalry,' by Mr. F. W. Cornish, and 'Universities,' by Prof. A. J. Church. In *belles-lettres*: 'Prose Treatises of Richard Rolle of Hampole,' edited by Dr. Carl Horstmann,—a new issue of 'The Best Books,' by Mr. William Swan Sonnenschein; and also a supplement bringing the work down to the spring of 1894,—'Randolph, Lord de Vere, and other Poems,' by the Rev. James Bownes,—'A Concordance to the Poetical Works of Milton,' by the late Dr. Bradshaw,—'James Macpherson: a Biography,' by Mr. Bailey Saunders, M.A.,—and a monograph on 'Leigh Hunt,' by Mr. Brimley Johnson. In social economics: 'The Social Side of the Reformation,' by Mr. Belfort Bax,—'Catholic Socialism,' by Dr. Nitti, translated by M. Killen,—'The Progress and Prospects of Political Economy,' by J. K. Ingram,—'The Elements of Socialism,' by Prof. R. T. Ely,—'University Extension,' by Dr. M. E. Sadler,—'Social Studies,' by Prof. Mavor,—'Population and the Social System,' by Dr. Nitti,—and 'The Labour Commission: an Epitome of the Evidence and Report.' In school-books: 'A Comparative Grammar of English and German,' by Victor Henry,—'A Student's Text-Book of Universal History,' by Dr. Emil Reich,—'Progress in Language, with Special Reference to English,' by Prof. Jespersen,—'Friedrich Fröbel,' by Dr. Hanschmann, translated by Fanny Franks,—'How Gertrude teaches her Children,' by J. H. Pestalozzi, edited, with an Introduction, Notes, &c., by E. Cooke,—'The Child's Song and Game Book,' by Mr. Keatley Moore,—'Greek Syntax,' by Prof. Sonnenschein,—'First Greek Reader and Writer,' by Dr. Sandys,—'Third German Reader and Writer,' by Dr. G. Fiedler,—and 'Select Readings in French Prose and Verse,' edited by M. V. Oger. In fiction: 'Il Mal Occhio; or, the Evil Eye,' by Miss G. S. Godkin. Also a 'Cyclopædia of Military Science,' by Capt. C. N. Watts.

MR. ROBERT CLARK.

The unexpected death at Pau on Saturday last, in his sixty-ninth year, of Mr. Robert Clark, the senior partner in the firm of R. & R. Clark, of Edinburgh, will be regretted by a wide circle of friends, and some notice in these columns is due to his remarkable achievements in the typographic art. The son of a solicitor at Montrose, Mr. Clark served his apprenticeship as a printer with the late Mr. Burness, of Edinburgh. He then came up to London, and worked as a journeyman compositor, in the offices first of Messrs. Clowes and then of Messrs. Vizetelly, for two years, at the completion of which period, in 1846, he returned to Edinburgh and started business on his own account in Hanover Street. Having himself thoroughly mastered every detail of his art, Mr. Clark at once set himself to attain the highest excellence in workmanship. Those who only knew him in later years, when his keen interest in the minutiæ of printing was still most striking, can well imagine with what enthusiasm he must as a young man have thrown himself into his work. His most marked characteristic was thoroughness. He was never content with the second-best. Careless or slovenly work was quite intolerable to him, and he never grudged the outlay necessary to preserve that perfect condition of material which is essential to the production of first-class work. And so, too, his judgment and taste were freely and constantly exercised in the choice and arrangement of type, in the questions of measure and proportion, and particularly in the setting of the title-page, which, though the last, is by no means the least point to be considered in the production of a book. It was this ceaseless concern for beauty of form and perfection of workmanship which gradually laid the foundation of his success; and it is for these qualities, mere material success apart, that the name of Robert Clark deserves to be placed alongside those of Baskerville and Foulis, if not those of Aldus and the Stephani.

Editions of Scott's poems, with illustrations by Sir John Gilbert, are named among the earliest works which drew attention to the new firm. These were produced soon after, in 1858, he had moved to larger premises on the west side of Hanover Street; but the first great impetus was given to the business when, on the abolition

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of the paper duty, Mr. Clark's uncle, the late Mr. Adam Black, put into his hands the printing of the Waverley Novels. This was in 1861, and from that time business in Scotland grew steadily until, about ten years later, some of the leading English publishers, attracted by the uniform excellence of its work, began to employ the Edinburgh firm. This English connexion developed rapidly, and in 1882 Messrs. Clark found it necessary to move from Hanover Street into more extensive premises specially built in Brandon Street, which in the convenience and completeness of their arrangements are probably second to none in the world.

Among the earlier of the many choice books which bear the now famous imprint may be named the first edition of Mr. Whymper's 'Scrambles in the Alps,' and Mr. Clark's own historical account of the 'Royal and Ancient Game of Golf,' the superintendence of a second edition of which was one of its author's main interests in the last year of his life. Later on came the second and third editions of Hamerton's 'Etching and Etchers,' his 'Landscape,' 'Man in Art,' &c.; Guillemard's 'Cruise of the Marchesa'; Pennell's 'Pen Drawing'; Whymper's 'Travels in the Andes,' and the recent reprint of his 'Scrambles'; Caldecott's 'Old Christmas'; Hugh Thomson's 'Vicar of Wakefield,' 'Cranford,' &c., and many other books more or less elaborately illustrated. But it was not only in these books on a large scale that Mr. Clark and the partners whom he thoroughly imbued with his spirit reached a high standard of perfection. Their success has been no less conspicuous in ordinary and straightforward work. To take but one example—it would be hard to find a greater triumph of typographical art than the current edition in one volume of Tennyson's 'Poems.' It was a matter of special pride and interest to Mr. Clark that in the few weeks succeeding Lord Tennyson's death no fewer than twenty-six machines were occupied at one time in printing this and other editions of the poet's works, an event undoubtedly unique in the annals of printing.

The mention of Mr. Clark's book on golf, which has been generally accepted as the standard authority on the game in its historical aspect, recalls one of the most attractive features in his character—his keen delight in every form of manly sport. In golf particularly the thoroughness which distinguished everything he took in hand led to conspicuous success. He was for many years one of the foremost of players, and in 1864 carried off the gold medal at St. Andrews, which was then the most coveted prize open to golfers. He was also an ardent and skilful fisherman.

Of Mr. Clark's personal qualities this is hardly the place to speak; suffice it to say that in the course of a long and successful business career he never failed to win the esteem and regard of those with whom he came in contact, whether publishers, authors, paper-makers, or members of his own calling. His perfect frankness and simplicity, his genial mode of address, his invariable kindness of heart, his racy speech, exercised a charm which few could resist. The impression of his striking and vigorous personality, of the strong handsome face surmounted of late years by a mass of white hair, will not soon be effaced from the memory of his friends.

Literary Gossip.

Lord Houghton, the Lord Lieutenant of Ireland, will be proposed at the next annual meeting of the Royal Literary Fund as President of the corporation, in succession to the late Earl of Derby.

A further volume of Mr. Noel Sainsbury's 'Calendar of Colonial State Papers, America and West Indies,' is ready in the press, and will be issued in a few days. It will cover the eventful years 1675–6, but a large portion of the 'Calendar' is devoted to the *addenda* since 1574, which have been collected during the last ten years from various sources. These additions will render the official calendar "as complete as possible," and some interesting particulars of nearly all the famous explorers of the Elizabethan period will be found here. These supplementary papers also include valuable references to the early history of Virginia, extracted from the Foreign Office correspondence. The Colonial Papers of the years 1675–6 contain full particulars of Bacon's rebellion and the Indian and negro risings of those years. They also comprise some interesting memorials of Locke.

George Egerton, whose acquaintance with Scandinavian literature is indicated in 'Keynotes,' has in hand a translation of Herr Ola Hausson's 'Tolke og Seere,' a volume of critical essays, which will appear under the title of 'Interpreters and Seers.' George Egerton is engaged also on a vocabulary of fishing terms in four languages.

There appears to be a feeling amongst the graduates of London University that the report of the Gresham Commission somewhat cavalierly dismisses or ignores the schemes submitted to it by the University for an immediate organization of seven teaching faculties. The Annual Committee of Convocation is now considering the recommendations of the Commission, and will report to an extraordinary meeting of Convocation, which has been summoned upon requisition for the 10th of April, a month in advance of the regular meeting.

Messrs. Blackwood & Sons will publish early in April a new volume by Miss Beatrice Harraden, entitled 'In Varying Moods.' The book will be uniform in size and price with 'Ships that Pass in the Night,' by the same author. Miss Harraden will contribute a short story to *Blackwood* for April, entitled 'A Bird of Passage.' The same number will contain an account, by one who was present, of Emerson's meeting with De Quincey at Edinburgh in the beginning of 1848; 'Rabelais at Home,' by R. E. P., presumably the new editor of the *Quarterly*; and 'Trouting Tattle,' by Sir Herbert Maxwell.

Messrs. Methuen will bring out soon Prof. Petrie's 'History of Egypt, from the Earliest Times to the Hyksos.' It is the first instalment of a history of Egypt in six volumes, intended both for students and for general reading and reference. In the earlier periods every trace of the various kings will be noticed, and all historical questions will be fully discussed. The special features will be that the illustrations will be largely photographic, or from facsimile drawings, and, so far as practicable, of new material not yet published; that references will be given to the source of each statement and monument, thus affording a key to the literature of the subject; and that lists are supplied of all the known monuments of each king. The second volume will cover the eighteenth to the twentieth dynasty; the third the twenty-first to the thirtieth dynasty; the fourth will be devoted to the Ptolemaic rule; the fifth to Roman rule; and the sixth to Mohammedan rule. This last will be written by Mr. Stanley Lane-Poole.

The question of obliterating the betting matter in the newspapers in use at free libraries seems to be constantly cropping up. The subject has just been discussed by the town councillors of Southport, when, by twenty-seven votes to four, the proposed obliteration was negatived.

Mr. Almack writes that he is preparing a paper on the editions of the 'Icon Basilikè,' and will be grateful for information:

"Any copies kindly lent may be addressed to me, care of Edward L. Scott, Esq., Keeper of the Manuscript Department, British Museum. Any particulars relating to William Dugard and Richard Royston will be of great interest; also anything relating to the Rev. Edward Simmons, John Grisman, Thomas Milbourn, Roger Norton, and —— Oudart."

A new edition of Mr. Coventry Patmore's collected poems will be issued early in April.

Mr. Peter Terry writes:—

"I knew a good deal of the father of Mr. W. H. Smith, and just remember seeing once or twice his brother when they were in partnership in Duke Street. He never appeared an energetic man, and his was altogether unlike the unrestful manner of the other. I recollect, too, the shop in St. Clement's Churchyard where travelling bags and stationery were exhibited—the newspaper department was then at the back of the shop. Often I have seen the old man hurrying along the street as if his life depended on his obtaining some object. One day I was at the *Standard* office when the paper was sevenpence, and a very small size too. It was then published in Bridge Street, Blackfriars, and Mr. Charles Baldwin was proprietor. Mr. Smith came down in an angry state because his man had not arrived with the papers, and addressing Mr. Fisher, the publisher, he asked why his man 'had not been supplied—I must see Mr. Baldwin.' Mr. Baldwin was in an adjoining room, and came out, telling the publisher to let Mr. Smith have his papers as soon as possible. In a few minutes this was done, and Mr. Smith himself took them under his arm (about four quires) and marched off. The machinery for printing was then not adequate to meet the demand, and only the *Times* was printed by steam. The elder Mr. Smith was the origin of a monopoly which did not please at all other newspaper agents—he *would be served first*. On one occasion a publisher of a weekly newspaper had departed from this rule, and finding his man waiting his turn, he told the publisher he should send other papers instead, and actually cancelled his order and carried out his threat. The late Mr. W. H. Smith told a friend of mine that 'he could manage the business, but he could not manage his father.' I always found Mr. W. H. Smith an agreeable, genial man, and have had frequent opportunities of seeing him on business matters. It is something about fifty years ago that he told me of a heavy loss he had sustained from a house at Eden Quay, Dublin, of 3,000*l.* through the insolvency of the firm. He had supplied them for only a few years, and in consequence of this loss went to Ireland and made arrangements to take over the concern, which he carried on some time, but I believe that it is now in other hands. Mr. W. H. Smith showed considerable interest in the prosperity of the Newsvendors' Benevolent Institution, and in a practical way helped to increase its funds. The latter years of his life he worked too hard in Parliament. From a letter he sent me in September, 1890, from abroad, I make this extract: 'I am endeavouring to shake off at sea the effects of the parliamentary session, and have every hope fresh air and rest will

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thoroughly reinvigorate me. I am almost inclined to envy you your leisure.'

"I was interested in noticing on p. 82 of the first volume of the biography how the firm acted on receiving a command to supply newspapers to the Royal family. The *Observer* (a Sunday paper) was one of the papers required; they could not supply that, as no business was done by them on that day, being contrary to their rules. This reminds me of a circumstance that occurred when the father of Mr. W. H. Smith formed one of a committee who met in Fleet Street, and drew up a memorial addressed to the proprietors of several Sunday journals, to try to influence them to cease the publishing on that day, and bring out an edition on the Saturday instead. A request was made to have an interview with the proprietors. Some responded, and were willing to fall in with our views, provided that one paper, which had then a large circulation, agreed to our proposal. This was the *Dispatch*, then the property of Alderman Harmer, and one of the chief writers, under the name of 'Caustic,' was the editor. In response to our appeal, the proprietors appointed a day for an interview, but prior to this an article appeared in the paper abusing the committee in a style most disgraceful. I remember the old man meeting the committee, pointing out the language used, and saying, 'What is the use of going before men who already condemn our movement before our reasons are given for desiring the alteration? We will not go'; and the deputation did not meet them."

The newsagents have of late been bestirring themselves with a view to put down Sunday trading; but we fancy too many people desire to buy a paper on Sunday to make the suppression of their sale possible. *Lloyd's*, for instance, has been increasing of late, it is understood, its already huge circulation, and it is not impossible it may before long reach the enormous figure of a million of copies a week. The majority of these are bought on Sunday, and how are the newsvendors to stop a trade like this? The publishing of newspapers on Good Friday and Christmas Day the agents may be able to prevent if they set the right way to work; but the Sunday paper has outgrown them.

A somewhat notable contribution to Yorkshire literature is announced for publication, by subscription, during the present month. It is entitled 'From Edenvale to the Plains of York,' and will form a quarto volume containing about two hundred illustrations. Mr. Edmund Bogg, of Leeds, author of 'A Thousand Miles in Wharfedale,' is the writer and publisher.

Mr. W. J. Harvey, the editor of 'Alumni Cantab.,' has now ready for the press his 'Bibliography of Privately-printed Books,' for which he has been collecting materials during many years.

Father Pope, of the Birmingham Oratory, is preparing for reissue in English the life of St. Philip Neri written in Italian by Cardinal Capecelatro. By the publication of this translation in two volumes the English sons of St. Philip will celebrate the fourth centenary of their founder's death.

Messrs. Thurnam & Sons, of Carlisle, are publishing, under the auspices of the Cumberland and Westmorland Antiquarian and Archæological Society, the 'Royal Charters of Carlisle.' Mr. Chancellor Ferguson is the editor.

Mr. George Radford, who will be remembered for his association with 'Obiter Dicta,' will publish a volume of essays with Mr. T. Fisher Unwin under the title of 'Shylock and Others.' The "Others" are 'Robin Hood,' 'The Sources of "Hamlet,"' 'Hamlet's Madness,' 'Johnson's "Irene,"' 'Pantisocracy,' 'Socrates on Politics,' and 'King Arthur.'

Stricker's poem 'Artus von Blumenthal,' which is the only German Arthurian work not yet published, will shortly be included in the series "Germanistische Studien," to be edited henceforth by Prof. F. Vogt, of Breslau. Some extracts from the Middle High German epic, in which the warlike element is paramount, were given as far back as 1857 by Prof. Bartsch in his edition of Stricker's 'Charles the Great.' Dr. G. Rosenhagen will now edit the poem in its complete form.

Friedrich Bodenstedt's monument is to be unveiled at Wiesbaden on April 22nd, being the seventy-fifth anniversary of his birth.

Messrs. Maskelyne write to us that we are mistaken in supposing that their typewriter could be sold for ten guineas. They say that the raw material of each machine as delivered at their works costs 2*l.*, and the "type actuating" portion of the machine, in fact, consists of thirty-two little instruments, each of which is complete in itself, and, if sold separately for 5*s.*, would be considered a marvel of cheapness. There are, therefore, only 10*s.* left to pay for the greater portion of the machine and the final adjustments.

The Parliamentary Papers of the week include University of Aberdeen, Report as to Statistics (2*d.*); Charities, County of London, Return showing Charities applicable exclusively within any Parish, &c., the Trustees of which have omitted to send in Accounts (1*d.*); and Thirty-ninth Annual Report on the Births, Deaths, and Marriages in Scotland in 1893, together with the Annual Report on Vaccination (6*d.*).

SCIENCE

The Partridge: Natural History, by the Rev. H. A. Macpherson; *Shooting*, by A. J. Stuart-Wortley; *Cookery*, by George Saintsbury. (Longmans & Co.)

This first instalment of the new "Fur and Feather Series," edited by Mr. A. E. T. Watson, of "Badminton Library" repute, is a handy, well-printed volume, and has the additional merit of being illustrated by three artists of standing—Messrs. Thorburn, Charles Whymper, and the author of the second section. Seven chapters are devoted to the natural history of our familiar grey partridge at home and abroad, the introduced "red-leg," or "Frenchman," being accorded only a passing reference, though Mr. Saintsbury has something to say later, from a gastronomic point of view. On the whole, Mr. Macpherson has done his work well, though some of his "gold" is beaten out to the extreme of thinness, owing, perhaps, to the exigencies of his editor. We are glad to see that sound views are held respecting the migration of partridges, and that their supposed flights across twenty miles of sea from France—to say nothing of Belgium—are considered as "not proven"; though it is admitted that rivers, and even estuaries, are no barriers during the partial movements which take place in our islands. In Northern Germany large migrations are of almost annual occurrence, the birds being smaller and greyer in colour than the residents, and being in packs, they are excessively wild; these are well known as *Zughühner*, and are supposed to be driven from the Baltic provinces and Russia by cold and scarcity of food. Added to these disadvantages, partridges have a scourge in the north of Europe in the shape of the goshawk, a species which is now a rare visitor to the British islands, and was probably not numerous at any time; but before the general destruction of birds of prey in the present century the hen-harrier must have taken severe toll of young birds, for, although one of the "ignoble" hawks, this—especially the female—is a much more dashing species than most of its congeners. Not many years ago we watched one of these making swoop after swoop at a brood of "cheepers" retreating to cover, protected by the two parents, which boldly faced the assailant, leaping up occasionally like game-cocks. "Hen-driver" Izaak Walton styled this hawk, and we are by no means certain that "hen" in this sense is not derived from the Teutonic *huhn*, and originally referred to the partridge rather than the domestic fowl; but that is contentious matter. Mr. Macpherson has taken up with the word *lush*, an abbreviation of "lush-ious," applied to herbage on one solitary occasion—and for metrical reasons—by Shakspeare, and lately adopted by writers of the new school for milkmaids and other buxom creatures, to prove conversely, we suppose, that "all flesh is grass."

It might be thought that after the volume on 'Shooting' in the "Badminton" series, followed by Sir Ralph Payne-Gallwey's 'Letters,' little could be left for Mr. Stuart-Wortley to say on the subject of sport; nevertheless he has succeeded in producing more than 130 pages of instructive as well as amusing matter. The strong feature of his contribution—and the one which should be laid to heart by every game-preserver—is his insistence upon the necessity of cultivating harmonious relations with those persons who live upon and draw their living from the soil. Again and again owners are reminded that these, "if not allowed to participate in some way in the benefits derived from a stock of game, will be liable to view its existence with a more or less hostile envy"; and that "the pleasure and profits from sport should be as much as possible shared by those living on and around a game estate." If this golden rule were followed, there should be no want of sympathy between owner and tenant, for partridges are not enemies, but friends, to the farmer—feeding, as they do, largely on insects and grass seeds, while the grain which they consume in harvest-time is merely that which has fallen and would otherwise be wasted. Incidentally Mr. Stuart-Wortley observes that hares "should never be allowed to disturb friendly relations with good farmers, nor to interfere with the interests of the partridge." He contends that, with proper care and attention, the number of the latter might be

greatly increased, wherever light and well-drained soil, good water, a bracing climate, and natural nesting-ground are to be found; but to take full advantage of these favourable conditions the modern keeper must devote to the partridge some of the attention he now gives almost exclusively to the pheasant. It was through careful management alone that in 1887 The Grange, Hampshire, beat the record with 1,109 partridges to seven guns on October 18th to 21st inclusive, surpassing the best for Holkham, or any other estate in the famed Eastern Counties. It is almost superfluous to add that these heavy bags are made by "driving," and that the man who can hit driven partridges can hit anything. The details respecting this form of sport are excellent; and so are the remarks upon land as the greatest of luxuries, coupled with the fact that some of the shrewdest men of the present day have been investing largely in it during the late period of depression.

In dealing with the observations upon cookery, by Mr. Saintsbury, we praise ourselves, rather than such a passed-master of the art, by saying "ditto" to his axiom that "in the case of all game-birds, but especially in those which have the most distinct character and taste, the simplest cookery is the best." The counsel of perfection is that if partridges are young, properly hung, and properly cooked, the more utterly "simple of themselves" they are kept, the better. But man desires variety, and seeks after a new thing, for, as Darwin said, "folly is the habit of mind that never tries an experiment"; therefore Mr. Saintsbury teaches us all the lawful, and not absolutely barbaric, changes that may be rung in the cookery of our delicious brown bird. As for the red-leg, we have eaten him under all possible conditions in France and Spain, after he has been feeding upon small white snails, grapes, and other things which are supposed to enhance his flavour, and we agree with Mr. Saintsbury that Madame Emilie Lebour-Faussett was not justified in attributing to insular prejudice our preference for the grey bird. Still, *perdrix aux choux* or *chartreuse* of partridge is an excellent dish, though the bacon and the sausage should only be included in the case of old, dry birds, or under the bracing conditions of exercise and a healthy appetite. Suffice it to add that in this able treatise Mr. Saintsbury provides a number of positive receipts, as well as collateral hints which ought to be sufficient to enable any one of moderate culinary skill to arrange partridge every day throughout the season without once duplicating the dish.

MR. W. PENGELLY, F.R.S.

Science in the west of England has rarely had, during the last half century, a more enthusiastic advocate than Mr. William Pengelly. His birthplace was the village of East Looe, in Cornwall; but he was identified, by virtue of long residence, with Torquay and its neighbourhood. Such leisure as he could spare from a busy life was devoted to the study of geology and prehistoric archæology, and in both these departments of knowledge he made a decided mark. One of his notable researches was a study of the lignite deposits of Bovey Tracey, the fossils of which were examined by the late Dr. Oswald Heer, of Zurich; and though doubt has been thrown upon some of Heer's work, the monograph which they jointly produced remains a volume of much value. But Mr. Pengelly is best known popularly as the explorer of Kent's Cavern. Although the exploration was nominally carried on by a committee of the British Association, Mr. Pengelly was always the leading spirit and the active worker; and it was to his pen that the Association owed a long series of annual reports. Gifted with remarkable fluency, vivacity, and humour, he was naturally a popular speaker, whose addresses were always a welcome feature at the meetings. His energy has left many enduring local results, for it was mainly due to his initiative that Torquay founded its Natural History Society and Devonshire its Association for the Advancement of Science, Literature, and Art.

Mr. Pengelly was born on January 12th, 1812, and at the time of his death, which occurred on the 16th inst., he had consequently reached the ripe age of eighty-two.

SOCIETIES.

Royal.—*March* 15.—Right Hon. Lord Kelvin, President, in the chair.—The following papers were read: 'Experimental Investigation on the Effective Temperature of the Sun,' Messrs. W. E. Wilson and P. L. Gray,—'The Thermal Radiation from Sunspots: Preliminary Notes of Observations made at Darmona, Streete, co. Westmeath, 1893,' by Mr. W. E. Wilson,—'On the Liquation of Silver-copper Alloys,' by Mr. E. Matthey,—'Experiments on a Fundamental Question in Electro-Optics: Reduction of Relative Retardations to Absolute,' by Dr. Kerr,—'A Contribution to the Study of Descending Degenerations in the Brain and Spinal Cord, and of the Seat of Origin and Paths of Conduction of the Fits in Absinthe Epilepsy,' by Mr. R. Boyce,—'On the Influence of Carbonic Acid and Oxygen upon the Coagulability of the Blood *in vivo*,' by Prof. A. E. Wright,—'On the Disappearance of the Leucocytes from the Blood, after Injection of Peptone,' by Surgeon-Capt. D. Bruce,—'A Research into the Elasticity of the Living Brain and the Conditions governing the Recovery of the Brain after Compression for Short Periods,' by Dr. A. G. Levy,—and 'On the Effects produced on the Circulation and Respiration by Gunshot Injuries of the Cerebral Hemispheres,' by Dr. Kramer and Prof. Horsley.

Numismatic.—*March* 15.—Mr. A. E. Copp, Treasurer, in the chair.—Messrs. P. W. P. Britton, W. de Bracy Herbert, A. B. Triggs, and S. Spink were elected Members.—Lord Grantley exhibited a copper denarius of Faustæ, wife of Constantine the Great, struck in London, also several base denarii of the Emperor Probus, from the Reichenstein "find." The latter were in very fine condition and still preserved their original coating of silver.—Mr. Prevost exhibited a medal of the London and Birmingham Railway, struck on its completion in 1838, and another commemorating the opening, in 1835, of the first railway in France, that between Paris and St. Germains.—Mr. A. E. Packe read a paper 'On the Coinage as affected by the Administration of Henry II.,' in which he gave extracts from the 'Dialogus de Scaccario' respecting the suppression of the currency of foreign coins in England and the provisions for a coinage of uniform type, early in that reign. After describing the state of the coinage at the beginning of the reign of Henry II., the author proceeded to discuss the status of the moneyers of that time and the regulations respecting their appointment.—Mr. L. A. Lawrence read a paper on a rare penny of Stephen and its relation to the so-called "Henry of Northumberland sterlings." From the evidence afforded by this coin of Stephen, which is of the same type as those usually assigned to Henry of Northumberland, Mr. Lawrence questioned the correctness of the attribution of the latter pieces, and proposed to ascribe them instead to Henry, Count of Anjou and Duke of Normandy, afterwards Henry II. of England.

Entomological.—*March* 14.—Col. C. Swinhoe, V.P., in the chair.—Messrs. W. Bateson, H. Caracciolo, and G. C. Dudgeon, and the Rev. F. E. Lowe were elected Fellows.—Dr. D. Sharp exhibited a collection of white ants (Termites), formed by Mr. G. D. Haviland in Singapore, which comprised about twelve species, of most of which the various forms were obtained. He said that Prof. Grassi had recently made observations on the European species, and had brought to light some important particulars; and also that, in the discussion that had recently been carried on between Mr. Herbert Spencer and Prof. Weismann, the former had stated that in his opinion the different forms of social insects were produced by nutrition. Prof. Grassi's observations showed this view to be correct, and the specimens now exhibited confirmed one of the most important points in his observations. Dr. Sharp also stated that Mr. Haviland found in one nest eleven neoteinic queens—that is to say, individuals having the appearance of the queen in some respects, while in others they are still immature; these neoteinic queens were accompanied by kings in a corresponding state.—Mr. Haviland gave an account of the structure of some of the nests, and stated that two of the species of white ants exhibited certainly grow fungus for their use, as described by Smeathman, years ago, in the *Philosophical Transactions*.—Mr. H. Goss remarked that the fact that the different forms of social insects were produced by nutrition was known to Virgil, who referred to it, and to the subject of parthenogenesis in bees, in the 'Georgics,' book iv.—Mr. McLachlan, Col. Swinhoe, Mr. Champion, Mr. Jenner-Weir, and Dr. Sharp continued the discussion.—Mr. O. E. Janson exhibited specimens of *Dicranocephalus adamsi*, Pascoe, from Sze-chuen, Western China, and *D. dabryi*, Aux., recently received from the neighbourhood of Moupin, in the same district. He observed that, although the latter had been quoted by Lucas, Bates, and others, as a synonym of *adamsi*, the two species were perfectly distinct; the females of both were unknown to the authors when describing them, and presented a remarkable difference.—Mr. C. O. Waterhouse exhibited, for Mr. E. A. Waterhouse, a specimen of *Colias edusa* closely resembling *C. erate*, a continental species, taken on Wimbledon Common; a varied series of *Chrysophanus phlæas*, from Barnes Common; and a series of *Lycæna arion*, from Cornwall.—The Rev. Canon Fowler read a paper entitled 'Some New Species of Membracidæ.'—Mr. F. Merrifield read a paper entitled 'Temperature Experiments in 1893 on several Species of Vanessa and other Lepidoptera.' He said that the results tended to confirm Dr. Dixey's conclusions as to the origin of the wing-markings in the Nymphalidæ, and brought out many ancestral features. There was much difference in sensitiveness between the seasonal broods of the same species, even in *V. c-album*, although both broods of that species passed the pupal state in the warmer part of the year.—Dr. Dixey read a paper entitled 'On Mr. Merrifield's Experiments in Temperature-Variation as bearing on Theories of Heredity,' which was supplemental to the previous paper.—Col. Swinhoe, Mr. Hampson, Mr. Jenner-Weir, Mr. Merrifield, and Dr. Dixey took part in the discussion which ensued.

Historical.—*March* 15.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Messrs. F. Curzon, W. F. Drew, and W. Wren.—A paper was read by Mr. E. Powell 'On Suffolk and the Villeins' Insurrection,' based on the author's recent researches in the Public Record Office, the results of which will be published in the next volume of the Society's *Transactions*.—Mr. I. S. Leadam took part in the discussion which followed.

Aristotelian.—*March* 5.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. F. Stout read a paper 'On the Process of Attention.'

March 19.—The President in the chair.—Papers on the subject 'The Relation of Language to Thought' were read by Miss E. E. C. Jones, and Messrs. J. S. Mann and G. F. Stout.

Huguenot.—*March* 14.—Sir H. W. Peek, Bart., V.P., in the chair.—The Rev. R. R. Mangin, Mr. T. P. Lefanu, Mr. J. T. W. Perowne, and Mrs. Burbury were elected Fellows.—A paper was read by Mr. J. W. de Grave 'On the Registers of the Walloon Church at Southampton and the Churches of the Channel Islands.'

MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural, 1.—'Rare Trees and Shrubs in Arnold Arboretum.'

Wed. Entomological, 8.

Thurs. Electrical Engineers, 8.—Continued Discussion on 'Parallel Working through Long Lines.' 'A Universal Shunt Box for Galvanometers.' 'Transparent Conducting Screens for Electric and other Apparatus,' and 'An Acoustic Station Voltmeter,' Prof. W. E. Ayrton and Mr. T. Mather. 'The Best Resistance for the Receiving Instruments with a Leaky Telegraph Line,' Prof. W. E. Ayrton and Mr. C. S. Wansbrough.

Fri. London Amateur Scientific, 7.—'Ascent of Water in Trees,' Mr. J. A. Boodle. 'Occurrence of Gold in Eruptive Rocks from South Africa,' Mr. G. Holbrook. 'Facts about Parallelism and Kindred Phenomena in Plants,' Mr. J. Reeves.

Sat. Botanic, 3.—Election of Fellows.

Science Gossip.

The first annual soirée of the Royal Society (for gentlemen) is announced for Wednesday, May 2nd.

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Two more small planets (probably raising the whole number known to 391) were discovered by M. Charlois at Nice, on the 7th and 8th inst. respectively.

It is stated in the current number of the *Observatory* that Sir Henry Thompson, the eminent surgeon, has offered the magnificent sum of 5,000*l.* to the nation, through the Astronomer Royal, for the purchase of a new telescope for the Greenwich Observatory. It is to be 26 in. in aperture, and to be expressly designed for photographic purposes.

We note with pleasure the appearance of the first number of the *Oriente*, a quarterly review devoted to Eastern topics, edited by the professors of the Royal Oriental Institute in Naples, and published in Rome. The opening number contains a short article by Signor L. Nocentini on the ancient intercourse between China and the nations of the West, a note by Signor Tagliabue on child-marriage in India, and a critical examination of the Babi religious movement in Persia by Signor Luigi Bonelli. There is also a goodly budget of minor articles and miscellaneous notes. We echo the hope of its conductors that the support vouchsafed to it may enable the new periodical to appear at monthly instead of quarterly intervals.

FINE ARTS

A Pictorial and Descriptive Record of the Origin and Development of Arms and Armour. By Edwin J. Brett. (Sampson Low & Co.)

The student who takes up this sumptuously bound volume in the hope of learning something about arms and armour will, we fear, be disappointed. If glazed paper, gilt edges, and "ecclesiastical" red borders constitute a great work, then Mr. Brett's book may be so called; but the letterpress and illustrations, at any rate of the first part of the volume, fall far short of such elaborate accompaniments.

Apart from a brief preface and a table of contents, the work is divided into two parts: (1) an introduction of 120 pages; and (2) a series of 133 plates, with accompanying descriptions, of which "Plate 1 to plate 130, containing 1,000 engravings," a red silk marker informs us in letters of gold, "represent Mr. Edwin J. Brett's Private Collection of Ancient Arms and Armour."

It is somewhat difficult to understand how such an introduction can have been written by the owner of what is admitted by experts to be an exceedingly fine collection of arms and armour. It is divided into five sections: (1) a preliminary note on the introduction of armour and of chain-mail in particular; (2) a discourse on "The Chivalry of the Middle Ages"; (3) a collection of "Anecdotes of Chivalry"; (4) on tournaments; and (5) a description of "Ancient Arms and Armour used in War and Tournaments." The first four sections occupy 61 pages, and might, from their sketchy nature, have been written for the edification of schoolboys and other young persons, who would no doubt have been much interested in the puerile collection of "Anecdotes of Chivalry." In the fifth section Mr. Brett has missed a golden opportunity. He might have given us a really trustworthy essay on arms and armour, embodying the results of such workers as Way, Planché, Burges, the Baron de Cosson, and Lord Dillon, who have added so much to our knowledge since the days of Meyrick and Hewitt. But with the exception of a disparaging reference to Grose, not even a hint is vouchsafed us that any one has written on arms and armour before Mr. Brett. Such masterly essays as the 'Catalogue of the Exhibition of Ancient Helmets,' &c., published by the Royal Archæological Institute, the Baron de Cosson's papers on 'Gauntlets' and 'English Military Effigies' in the *Archæological Journal*, and Lord Dillon's papers in *Archæologia* and elsewhere, are passed by unnoticed; and the whole history of ancient arms and armour, including a brief notice of the principal pieces of each class, is compressed into some sixty well-leaded pages, interspersed with large initial letters, a variety of illustrations, and a few anecdotes. This very superficial account betrays a curious want of knowledge of, and contempt for, the earlier arms and types of armour that are not represented in Mr. Brett's own collection. This may, perhaps, be explained by his own statement at the beginning of the section that "the arts, so far as sculpture and painting were concerned, were in the Middle Ages often at so low an ebb that it is extremely difficult to say with any degree of certainty what were the materials or the nature of the defences intended to be represented." As we gather from subsequent references that Mr. Brett's "Middle Ages" include at least the eleventh, twelfth, thirteenth, fourteenth, and fifteenth centuries, we are not surprised that he has so little to say about those periods for which effigies and pictures are the chief authorities.

The illustrations in the introduction are upon a level with the quality of the letterpress. The travesty of William Longespée's beautiful effigy shows him in a steel cap instead of a covering of mail, and one of the Temple effigies (here assigned to Robert, Earl of Essex, though shown with the arms of William the Marshal on his shield) is similarly altered. The four figures from the Temple Church on the opposite page are beneath notice, as is the representation of the Black Prince's tomb and effigy.

We notice that while Mr. Brett thinks it quite unnecessary to refer in any way to Hewitt's valuable work, he does not scruple to reproduce, by tracings or sketches, and in every case without acknowledgment, such of Hewitt's illustrations as he thinks useful. Amongst these are the modes of delineating garments and mail, &c. (placed upside down), and the representation of banded mail on p. 63; also a figure on p. 65, five on p. 66, five more on p. 70, one (fig. 33) on p. 75, and two on p. 82. The Black Prince's jupon on p. 75 and the Talbot effigy on p. 35 are copied from Stothard, also without acknowledgment; and Lord Berkeley's camail and mermaid collar (described as a standard of mail!), on p. 89, from Hollis.

From this trivial introduction we turn to the series of plates illustrating Mr. Brett's own collection. In addition to a complete equipment for man and horse, there are here figured thirty-one complete suits or demi-suits, besides about ten partly complete and various odd pieces of body armour, and an extensive series of shields, helms, chaufriens, swords, daggers, and other weapons of all dates and shapes.

The most important feature in the collection is the early sixteenth century set of harness for man and horse, which Mr. Brett describes as perfect in all its details. The sword, however, looks later. Of the suits and demi-suits Mr. Brett possesses no examples earlier than about 1510, and about two-thirds of them belong to the first half of the sixteenth century, the remainder being Elizabethan and early seventeenth century. The helms, with one exception, are all of the Tudor and Stuart periods, and furnish a good series of examples of the principal varieties. The exception is one of the rare tilting helms of the fourteenth century, not unlike that over the Black Prince's tomb at Canterbury, but its genuineness may be open to question.

The swords are chiefly Italian and Spanish rapiers, most of them having beautifully wrought hilts. The collection also includes a number of German and Swiss two-handed examples, and an early sword which its owner claims to be of the end of the eleventh century. It appears rather to belong to the middle of the fourteenth.

The plates themselves are fairly satisfactory, but in several of the drawings of the suits the details of the helmets, which are shown on a larger scale, do not correspond with those given in the complete figure. These remarks especially apply to the perforations of the visors in plates 8, 9, 18, 21, 25, and 37. Such differences may be considered trifles, but they tend to diminish one's confidence in the accuracy and value of the plates. The accompanying letterpress briefly describes the salient features of the objects represented in the plates.

The book concludes with an index, which, so far as we have tested it, appears to be far from perfect. The Londesborough Collection is mentioned at least seven times in the work, but not once in the index; which also omits all reference to the Mgowo Collection. The omission also extends to names of persons, such as Sir Coutts Lindsay, Sir Seymour Fitzgerald, and Count Gayeski.

The "Many Illustrations after J. C. Hook, R.A., H. Moore, R.A., Colin Hunter, A.R.A., Hamilton Macallum and other Artists" are presumably the *raison d'être* of *The British Seas: Picturesque Notes*, by W. Clark Russell and other writers (Seeley & Co.). Most of the pictures are good, some are charming, and the reproduction is generally more than respectable. Some of Mr. Pennell's little bits of coast come out very well; the finer pictures by Henry Moore and Turner show to less advantage. As to the letterpress, about two-thirds of it is by Mr. Russell, and is marked by that florid word-painting which distinguishes and—for a reader of sober taste—spoils so much that Mr. Russell has written. Such a sentence, for instance, as—"The dim land of France hovering in a cerulean mirage above the snow-like gleam at the extremity of the horizon, gives a startling significance to the majestic natural walls of Dover"—is perilously apt to remind the reader of Antonio's question, "Is that anything now?" and with that, of Bassanio's answer.

ASSYRIAN ANTIQUITIES.

53, Palace Gardens Terrace, Kensington, W., March 19, 1894.

With reference to the letter of Mr. Francis E. Whelan which appeared in your impression of the 17th inst., I think it would have been more to the point if your correspondent had

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induced the Trustees of the British Museum to properly inquire into the conduct of their *employés*, past and present, in regard to the Oriental archæological researches, and into the circumstances which led to the existence of Assyrian and Babylonian antiquities in England, the continent of Europe, and America, whether in public institutions or private houses.

Perhaps your correspondent is not aware that formerly, after certain collections were acquired for the British Museum, duplicate and triplicate copies of certain sculptures and fragments of dilapidated bas-reliefs, which were not considered worth the expense of transporting, were abandoned, and it was left to the owners of the sites to do what they liked with them. From time immemorial the owners of the land were in the habit of digging for alabaster and marble slabs to burn for lime, and had I not managed to save the pieces which were not quite destroyed by the fire, they would have met with the same fate.

As for the reason that every piece or fragment of dilapidated sculpture was not acquired for the Museum, it was the business of the Trustees, and not mine, that only certain selections were made from Sir Henry Layard's and my discoveries.

I may here mention that I myself made no selections whatever. H. Rassam.

NOTES FROM ITALY.

The chief interest and expectation of Tuscan archæologists and of all Etruscologists in Italy are turned to the ever increasingly intricate question of Vetulonia. The solution of the old difficulties, which it was supposed had been at length afforded by the researches of which I spoke in a former letter—researches which resulted in the belief of the discovery of a new Vetulonia—seems now to be further off than ever. The identification of the new city and of its necropolises has been sharply contested by Prof. Gamurrini, and now a commission composed of many Italian archæologists, to whom is added a competent geologist (Prof. Taramelli of Pavia), has been appointed by the Government for the purpose of visiting the site and making a fresh examination in order to determine the topographical bearing of the recent discoveries. Until those fresh deliberations are completed we must, then, hold our judgment in suspense.

The researches that have now been going on for several years in Eastern Sicily at Syracuse and in the neighbourhood still yield a rich harvest of results important for the history of art and for that of the Sicilian and Greek populations once settled in that district. In the large Greek necropolis called Del Fusco Dr. Orsi at the beginning of last summer resumed his excavations for a short period, directing them to a piece of land teeming with remains of tombs and burials. The tombs, all belonging to the Greek archaic epoch, were made, some by scooping out the rock, others by tiles joined together, while others again consisted of large vases or ossuaries. The grave goods discovered in this campaign, although not great in number, are remarkable, however, for their quality. Some of the vases are exceptionally fine, amongst them being a splendid large and uninjured proto-Corinthian *olpe*, adorned with friezes of animals. Some of the large ossuaries are of the form of *stamnoi* of geometric style, resembling the dipylon. Of importance amongst other artistic objects is a small ivory counter, with a very archaic representation of Artemis Theria. Some work was also done at a necropolis on Monte Finochito, near Noto, which belongs to the so-called third Sicilian epoch, about which, up to four years ago, nothing whatever was known. The tombs had already been for the most part rifled by early depredators in search of bronze. The relics now found enabled Dr. Orsi to form some idea of the state of civilization at that time, and to fix the date of the necropolis between the ninth and seventh centuries B.C. All the vases here obtained consist of local Greek ceramic work, of imported geometric vases, or else imitations of the latter manufactured on the spot. Amongst the bronzes left are numerous *fibulæ* of boat shape, and others of a serpent form, with rings of various forms and dimensions, three glazed scarabei, and two iron knives.

At Salemi in Western Sicily, in the province of Trapani, the remains of a small Christian church of the fourth or, at the latest, fifth century have been found levelled with the ground. Of the two pavements, one beneath the other, owing to restorations, the lower and more ancient one bears Greek inscriptions, while the upper and more recent one, of which very little remains, has some fragmentary inscriptions in Latin. It is to be hoped that further researches will be made on the site of what must have been one of the oldest Christian buildings in the island.

Fresh contributions to the study of the prehistoric settlements of Northern Italy have been furnished by the excavations of Prof. Pigorini in the terramara of Castellazzo di Fontanellato, near Parma. We are now well-nigh in possession of a complete plan of a prehistoric city, which, from the results of partial discoveries recently made, would appear to have been quadrilateral and oriented, having its sides more or less modified in direction in order to allow the water to run into the fosse that surrounded it. The interior of the settlement appears to have been really traversed from north to south by a *decumanus*, a particular which would confirm the conjecture of Prof. Chierici that in the terremare we have the prototypes of the first Italic cities. Parallel to the *decumanus*, and adjoining the eastern rampart, was discovered a large rectangular mound of earth, 120 mètres in length and 60 in width, surrounded on all sides by a ditch 30 mètres wide, just like the ditch running round the whole terramara. Spanning the western fosse are the remains of a bridge giving access from this raised platform to the centre of the city, and abutting on to the *decumanus*. The existence of this raised mound, which in the Castellazzo terramara is found for the first time, arouses the greatest interest. Prof. Pigorini is inclined to think it may be the temple or citadel, namely, a kind of arx or acropolis. Another important discovery has been made in one of the two necropolises—in that which lies at the south-east angle outside the enclosure, and is in the form of a square. The necropolis, like the city, is surrounded by a ditch and is formed of ground raised by means of piles. The city of the dead would appear in those times (if this circumstance is confirmed by other burial-grounds of the lake-dwellers) to have been an exact imitation of the city of the living, just as the tombs of the remotest ages of Greek and Italian civilization were exact imitations of the huts or dwellings of the living. This burial-place, as well as the other on the west side, which has been so far but little explored, was used for cremated bodies. Near the first is a piece of ground baked by the fire, which was evidently used as an *ustrinum*.

Frederick Halbherr.

M. DE MORGAN'S EXCAVATIONS AT THE PYRAMID AT DACHOUR.

It has been known to Egyptologists that the energetic Director of the Ghizeh Museum, M. de Morgan, has been for some time past planning excavations at the brick pyramid of Dachour. Very interesting discoveries have been anticipated from the examination of the chambers contained in this monument, and we are glad to announce that these expectations will be amply realized. We have been favoured by the perusal of a letter, dated March 1st, from the learned Director, announcing his discoveries, which our readers will doubtless be gratified to see in the original:—

"Arrivé à Dahchour depuis quinze jours environ, j'ai attaqué la fameuse pyramide de briques, qui jusqu'ici avait résisté à toutes les fouilles. J'ai du surveiller de très près ces travaux et bien m'en a pris, car hier, 28 février, je suis entré dans le sanctuaire des morts.

"Déjà quatorze chambres funéraires et quatorze sarcophages sont visibles, mais un éboulement coupe la galerie principale. Il faut que je le passe avant de voir les autres chambres, qui probablement seront très nombreuses.

"Le tombeau du roi n'est pas dans la partie explorée hier, il est plus loin, mais j'ai la certitude de le rencontrer puisque je suis dans la place.

"Comme vous le savez, les pyramides ordinaires renferment un seul sarcophage et au plus deux chambres, construites dans l'épaisseur du monument.

"La pyramide de briques au contraire est massive et ne renferme rien. Les tombeaux sont creusés dans le rocher au dessous, et c'est par un puits que j'y suis descendu, mais là n'est pas la seule différence. L'intérieur est une véritable nécropole renfermant les tombeaux de toute la famille royale. Ces tombeaux donnent tous sur une galerie dont la partie déjà découverte est dirigée d'est en ouest."

Among the treasures found in one of the royal chambers is a pectoral in massive gold, 48 mm. high and 55 mm. long, and weighing 37½ grammes. In the centre of the pectoral is the cartouche of Ousertesen II. (twelfth dynasty); on either side are hawks, wearing the crown of Upper and Lower Egypt respectively. The signs of the cartouche are said to be composed of cornelian, lapis-lazuli, and turquoise, let into the gold (they will possibly be found to be of glass paste, as in other instances of the period). The same materials are employed in the rest of the ornamentation of the front of the object. The reverse bears similar decoration, except that the ornamentation is here incised only.

SALE.

Messrs. Christie, Manson & Woods sold on the 17th inst. the following pictures, from various collections: M. D. Hondekoeter, Cocks Fighting, a hen and chickens and other birds in a landscape, 189*l*. Rembrandt, A Girl, in a rich dress, with muslin chemise, 157*l*. Rubens, Portrait of Anthony Triesto, Bishop of Ghent, 199*l*. W. Collins, The Ferry, 173*l*. G. Morland, A Mother and Child carrying Faggots, 131*l*. Titian, Ariadne in Naxos, 105*l*. Le Nain, The Tasting, five children gathered round their mother, 110*l*. A. Brauwer, Figures on a Sandy Road, 141*l*. J. Van Goyen, The Ferry Boat, 162*l*. F. Hals, Portrait of a Man, half-length, 325*l*. J. Van der Heyden, A View in a Dutch Town, 498*l*. P. de Hooch, A Cavalier, smoking in an arbour, and a lady, in red dress, offering him a glass, 105*l*. Jan Steen, A Merry-Making, 567*l*.; The Philistines making Sport of Samson, 241*l*. G. Terburg, A Dutch Lady, knitting, in an interior, 110*l*.

Fine-Art Gossip.

"In San Francesco, without the gate of San Miniato, Fra Giovanni painted an Annunciation." Thus Vasari in his biography of Fra Angelico wrote, it is presumed, of that recent acquisition of the National Gallery which we mentioned last week, and, as this reference occurs soon after the account of the great 'Coronation of the Virgin,' now in the Louvre, it is probable Vasari thought that Sir F. Burton's purchase belongs to a date not long subsequent to that of that glorious production, a suggestion which its style at least partially confirms. Messrs. Crowe and Cavalcaselle and other authorities mention the 'Annunciation' of San Francesco among the lost works of the painter. Marchese is silent about it. In some respects the design and accessories of the diptych (for such it is), which will shortly be exhibited to the public in Trafalgar Square, remind us of Angelico's incomparable 'Annunciation' at San Marco; but the Virgin in the former is a little plumper and less

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girlish, while, unlike the Gabriel of the convent, the Archangel is standing, and partly bending his knees before the Mother of Christ, whom he salutes, although he has not yet folded the wings of gold by help of which he has alighted in the vaulted cloister of stone supported on slender columns. On our right, in front, the Virgin, who wears her traditional colours, sits on a bench, and behind her is suspended a magnificent hanging of cloth of gold richly embroidered in an Oriental pattern of red. She bends forward slightly, as if to listen to the salutation of the Archangel, and, with one hand raised from her lap, so as to express her surprise, draws across her bosom the embroidered edge of the mantle of celestial blue which envelopes her to the feet. Gabriel, who is on our left, is clad in a rose-coloured robe enriched with gold, and presses his crossed palms against his breast in token of profound humility, while his face shows that he is speaking. The Virgin's under garment is a close-fitting gown of very pale rose-colour, embroidered in a diaper of circles; her carnations, which are very fair and pure, and the light, honey-coloured tresses that float on her shoulders, belong to that chaste, girlish type of womanhood which the painter affected, but her figure is riper than is common in his pictures. Her finely drawn hands and tremulous lips are fuller of life than usual with him, and, while there is no lack of spirituality in her face, there is in it more of simple unidealized nature than the so-called "mystical artist" was wont to depict. Through an arched opening behind the Virgin we see a sort of cloister garth. There are daisies on the sward, and in a pot stands a tall lily. A similar opening behind the Archangel reveals another part of the garth, enclosed on all sides by a rose trellis. Beyond the trellis are visible a hill and a convent resembling that of San Miniato, rows of cypresses, and more distinct peaks in fuller light. The embroideries, the angel's plumage, and both the *nimbi* are represented in real gold, while the last are incised in radial lines, so that, like the wings, their brilliance is distinct, and they shimmer in the light. The pictures are on separate panels, which were, as the continuing lines of the architecture and pavement indicate, originally joined edge to edge so as to form a diptych. On the capitals of two of the columns of the cloister the red annulets upon a silver shield of the Albizzi family are seen. Both works are in an excellent state of preservation, so that they require but little repair. Beyond the suggestion as to Vasari, all we at present know of their history is that they were brought to England in 1818 by Samuel Woodburn.

A nephew of John Opie has presented to the National Gallery a very finely painted and sympathetically studied portrait—by the Academician, his relation—of a handsome and intelligent young man, being the head only, in three-quarters view to our right, and at life size. It is executed with more refinement and a lighter touch than were common with the artist, and is doubtless a likeness of Opie's younger brother, the father of the donor. Opie died in 1807. In Room XVIII. of the National Gallery visitors will find on a screen a very pleasant example of J. F. Lewis's art, entitled 'Edfour, Upper Egypt,' camels resting upon a mound of sand. In the foreground their driver lies asleep. In the distance is the city, from which some travellers are setting forth in the cool of the evening, while the afterglow pervades the scene and the last rays of the sun are reflected by some distant hills. The number of the picture is 1405.

Shortly will be published, and dedicated by special permission to Her Majesty, another splendidly illustrated volume on Persian ceramic art, by Mr. Henry Wallis, enriched with plates after drawings made for the purpose from specimens belonging to Mr. F. D. Godman, who has done much to improve our knowledge of these long-neglected, but supremely beautiful relics. The first volume, our readers may remember, dealt with Persian vases of the twelfth century; the new one is concerned with the similar, but superior, and generally less injured tiles of the same epoch, the decorative motives of which evince a great advance in design. For their colour and design the tiles may fairly be considered the finest specimens of Oriental ceramic art, and the forthcoming volume is fully worthy of them, as it comprises forty chromo-lithographic plates by Mr. S. J. Hodson, and numerous illustrations in the text by Mr. Wallis himself. The type is enclosed by ornamental borders printed in gold from the celebrated Persian manuscript of Nizami, which is one of the best treasures of the British Museum. The ornamental printing reflects high credit on Messrs. Taylor & Francis, who undertook that difficult task with honourable zeal, and carried it out successfully. Subscribers will obtain their copies in a few days.

The Society for the Protection of Ancient Buildings has caused the Curfew Tower at Barking to be surveyed, and has sent in a report to the Restoration Committee, stating in detail how the Society considers the tower should be repaired so as to preserve it without loss of interest; but, unfortunately, the Restoration Committee has replied that it does not agree with the Society, and that it has decided to "restore" the building. The tower forms the entrance gateway to the churchyard, and has two stories, the lower one being the entrance gateway, and the upper one a chamber containing on its east wall a most exceptionally interesting piece of sculpture of the Crucifixion, with St. Mary and St. John on either side. During the last few years the church has been partly "restored." All the dressed stonework of the church tower is now bran new, and consequently, like all thoroughly "restored" buildings, it has lost most of its interest. If funds are forthcoming, the Gateway Tower will, we suppose, share the same ignominious fate.

The press view of the exhibition of the Birmingham Society of Artists, which contains a special collection of pictures and drawings by the late Frederick Walker and by Mr. J. W. North, took place on Thursday, March 22nd.

Dr. Dörpfeld, before bringing this season's excavations near the Pnyx and Areopagus to a close, made still another important discovery, viz., that of the site of the ancient Temple of Dionysus "en limnais," together with statues, reliefs, and inscriptions. These last speak of the worship of the god and of his rites, and of the ceremonies attending the reception of those who wished to form part of the sacred society of the Iobacchi (Ἰοβακχοι). A large four-cornered altar bears on one side a sacrificial scene, in which may be seen a man preparing to kill a goat, while behind it stands an ox bound to an altar by the horns. On another side is seen a satyr dragging a ram by the horns, with a man standing near ready to fell it with a club, while behind is seen a maenad. A third face represents the figures of Dionysus, Pan, and a satyr, while the fourth bears a short inscription. The Enneakrounos, the site of which is now finally identified, was described by the ancients as near the Temple of Dionysus *ἐν Λίμναις* and the Odeum, and Dr. Dörpfeld has discovered the remains of a building which may well be the Odeum. All that has been found lately belongs, generally speaking, to the second or third century of our era; but amongst the sculptures there is a head of King Attalos, which is much more ancient. The longest of the inscriptions found at the same time gives us a name of a new eponymous archon called Epaphroditus. The works are now suspended for want of funds.

MUSIC

THE WEEK.

Queen's Hall.—The Bach Choir.

The valuable association now directed by Prof. Villiers Stanford performed a duty worthy of the position it occupies in the estimation of musicians by presenting Bach's 'St. Matthew' Passion Music, with the original German text, at its second concert this season on Thursday last week. The great work was given almost in its entirety, only two or three solos being omitted. The performance lasted four hours, which is far too long, having regard to the conditions to which suburban amateurs have to submit; and it was surprising that a large proportion of the immense audience remained to the close. There was further evidence of a desire to give the work as nearly as possible in accordance with the composer's intentions, the proportion of wood-wind to strings being more than usual, the former numbering twenty-four and the latter forty-four players. We feel constrained to add, however, that a great deal of nonsense is preached concerning a "composer's intentions." A sensible musician writes for the resources he has at command, but he would be frequently glad to write parts for other instruments if they were at his disposal. For example, a small country town may possess a little orchestra of strings, two flutes, and a cornet, and a cantata written for performance in the place would be arranged accordingly, with, perhaps, a reed organ in addition. But the composer would be only too pleased to avail himself of a more satisfactory orchestra whenever it happened to be available. It is neither possible nor desirable to perform the works of the Handel and Bach period precisely as they were written and heard by these masters, though, of course, an endeavour might be made to do so from time to time as a curiosity. But in the ordinary course judicious use should be made of the modern improvements in orchestration, leaving every revision of a score to be criticized on its own merits. This may sound like heresy, but we venture to think it is common sense. Reverting to last week's performance of Bach's 'St. Matthew' Passion Music, it may be said that there was much worthy of commendation, though unqualified praise cannot be bestowed. The choir was certainly not heard to such advantage as at many former concerts given by the society. The attack was for the most part feeble, and the volume of tone singularly small. Perhaps the singers were embarrassed by having to sing in a foreign tongue. Herr Robert Kaufmann, who appeared as the Evangelist, on the whole justified his engagement. He is regarded in Germany as the best living exponent of the part, and he certainly possesses a voice suitable for the interpretation of the music, which lies in great measure beyond the range of an ordinary tenor. Herr Kaufmann's organ is very light in quality, though the production is not the same as that of the English male alto, and, moreover, he sings with the intelligence and expression which the *rôle* of the Narrator demands. Miss Fillunger and Miss Marie Brema were efficient, and special praise is due to Mr. David

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Bispham for his earnest delivery of the minor bass parts. That excellent artist Mr. Norman Salmond was, unfortunately, very hoarse, and unable to render justice to himself in the music allotted to the Redeemer. Mention should be made of the services of Herr Joachim in the violin *obbligati* and of Miss Hélène Dolmetsch in the part for the viola da gamba. The 'St. Matthew' Passion Music is to be repeated next season.

Musical Gossip.

The Crystal Palace Concert last Saturday consisted of a performance of Gounod's 'Redemption,' which was largely attended and was in the main artistically successful. The Sydenham choir has certainly never been heard under better conditions, the dramatic choruses of the French master being given with admirable power and precision. Messrs. Edward Lloyd and David Bispham were the most commendable of the solo vocalists, but a second bass should have been engaged for the subsidiary parts.

Mention must now be made concerning the last two Monday and Saturday Popular Concerts for the present season. On Saturday last the programme included Beethoven's Quartet in F minor, Op. 95; three movements from Spohr's Duo Concertante in D, for violins, Op. 67, No. 2, in which Herr Joachim was joined by Lady Halle; and Beethoven's Pianoforte Trio in B flat, Op. 97. Mr. Leonard Borwick deserves thanks for playing Mozart's masterly Sonata in D, ordinarily termed No. 21, for the pianoforte works of the composer of 'Don Giovanni' are now undeservedly neglected; and Miss Gwladys Wood gave satisfaction as the vocalist in place of Miss Dale, who was incapacitated from appearing by illness.

A season more than ordinarily successful, by reason of the proportion of new works and the patronage received by Mr. Arthur Chappell, came to a conclusion with much effect on Monday evening. Of the presentation to Herr Joachim and Signor Piatti at the Grafton Galleries on Thursday we must speak next week; but Monday's concert enabled about 1,500 admirers of these artists to bestow their congratulations on the fiftieth anniversary of their first appearance in London. The event is unique, and it is worthy of permanent record. Concerning Monday's programme there is little to be said. Mendelssohn's Quintet in B flat, Op. 87, and Schumann's in E flat, Op. 44, were the principal items. Miss Agnes Zimmermann and Mr. Leonard Borwick were extremely well associated in M. Saint-Saëns's masterly variations for two pianofortes on a theme from Beethoven's Sonata in E flat, Op. 31, No. 3. Herr Joachim and Signor Piatti played solos by Brahms and Veracini respectively; and Mr. Bispham was strikingly successful in vocal pieces by Brahms, Schumann, and Wagner.

The sixty-seventh performance of the Musical Artists' Society was given in St. Martin's Town Hall on Monday evening. The programme included Miss Llewela Davies's excellent Pianoforte and Violin Sonata in E, played at a recent Royal Academy concert; and a String Quartet in B flat, Op. 40, by Miss Marie Wurm, containing some effective writing, though not altogether satisfactory as regards form.

The programme of the concert at the Royal College of Music on Thursday last week included Schumann's Quartet in A minor, No. 1; Brahms's Sextet in B flat, Op. 18; and a Larghetto for violin and harp, by N. von Wilm.

The Royal Academy of Music continues in a condition of prosperity, and the orchestral concert in St. James's Hall on Tuesday afternoon was successful. Highly satisfactory promise was shown by Miss Lily West as a pianist in Grieg's A minor Concerto, and by Miss A. M. E. Carnes as a harpist in an interesting Concertstück in C minor by N. von Wilm, a composer scarcely known in this country. The orchestra played with precision Beethoven's Overture to 'Egmont,' and the female choir sang remarkably well the clever and pretty chorus "Whither away," from Prof. Stanford's cantata 'The Voyage of Maeldune.'

Notice of all performances later than Tuesday last must necessarily be reserved until next week.

Mr. Elliot Stock announces for early publication a new work entitled 'Chapters on Church Music,' by Mr. R. B. Daniel.

Among English composers Mr. F. H. Cowen appears to be the most popular in Germany, which is, perhaps, rather surprising, as his music is for the most part dainty and fanciful, and certainly less solid and Teutonic in character than that of some other prominent composers of British birth. We learn that Mr. Cowen had a gratifying success at a concert of the Liszt Verein at Leipzig on Friday last week. His Symphony in F, No. 5, and his suite 'The Language of Flowers' were received with enthusiasm, and he also won much commendation as conductor.

The great success of the Wagner cycle at Munich last year has led to arrangements being made for a repetition on a more extended scale during the ensuing autumn. Four complete representations will be given of 'Der Ring des Nibelungen,' four of 'Die Meistersinger,' and five of 'Tristan und Isolde.' The series will commence on August 8th and will terminate on October 3rd.

The Royal Philharmonic Academy of Rome have conferred the compliment of honorary membership on Sir Herbert Oakeley, who recently opened the new English organ in that city.

At La Scala, Milan, where the success of 'Die Walküre' was jeopardized by a ridiculous *mise en scène*, improvements have been effected, and the work was given a dozen times last month to full and enthusiastic audiences.

PERFORMANCES NEXT WEEK.

Mon	The Bohemian Girl, 8, Drury Lane Theatre.
Tues	'Faust,' 8 Drury Lane Theatre.
Sat	Crystal Palace Concert, 3.
—	Morley House Charity Concert, 8, Queen's Hall.
—	'Carmen,' 8, Drury Lane Theatre.

DRAMA

THE WEEK.

Comedy.—Afternoon Representation: 'Frou-Frou,' a Play in Five Acts. Translated from Meilhac and Halévy.

It is pleasant to meet with an English actress capable of playing Frou-Frou. Until the appearance of Miss Emery in the part such had not been found. Gilberte Brigard is, indeed, the most essentially Parisian character in dramatic fiction, as much a type as is in prose fiction Manon Lescaut. Little corresponding to Parisian frivolity is supposed to prevail in the more sedate matronhood of England, and the same species of gravity and responsibility that provoked the gibe of the foreigner, that to an Englishwoman a fan is luggage, has prevented her success in a character moulded upon, and first acted by, Desclée. Not only has Miss Emery got inside the character of Frou-Frou, she has read into it intentions which neither Desclée nor her more brilliant, but scarcely in the part more delightful or more competent, successor was able to grasp. Her invective against Louise has thus, in addition to the petulancy and intensity with which it has always been charged, a species of unreasoning hatred, amounting almost to ferocity, which is quite convincing. We feel that her suspicions are not wholly unfounded, and that the attitude of self-sacrifice which Louise has so carefully studied is a little too sublime to win full acceptance. The purpose of Louise is to serve as a foil for Gilberte, and this purpose is generally accentuated on the stage by dressing her as a matron rather than a girl, and not seldom even as a dowdy. Gilberte is justified in using her as she will, and the sisterly venom of the latest Frou-Frou furnishes proof also of sisterly perspicacity. One aspect, at least, of Frou-Frou Miss Emery realizes incomparably. A certain plaintive air of self-pity characterizes unconsciously much of Miss Emery's acting. The idea generally that the burden is almost beyond her powers is conveyed. This suits exactly the character of Frou-Frou when she realizes that life is serious, that her own whims can no longer be accepted as pleasant tricks of childhood, and that bloodshed and death wait upon her indulgence of her caprice. Her very last words are: "Frou-Frou, pauvre Frou-Frou." It is impossible to assign the English translation of these words more truth and fidelity than Miss Emery conveys. Not less happy is she in the passionate pleading to her husband when she finds that one or other of her lovers must die; and the horror at realizing that her fall is past redemption, and that the presence of his mother at the death-bed of the man who dies for her amounts to her own banishment, is finely conveyed. These things were known to be within the reach of Miss Emery, and success in them was a mere matter of degree. Few, however, expected that she would assign the comedy scenes so much brightness and witchery. The performance is not faultless. It is, none the less, so good as to hold out promise of perfection and to show the capacity of Miss Emery to play an entire range of characters which hitherto she has not essayed. Mr. Cyril Maude's Brigard is an excellent cabinet picture; Mr. Brandon Thomas as Sartorys is robust; and Mr. H. B. Irving's love-making as Valréas is impassioned, but scarcely persuasive.

The ninth volume of the plays of Mr. Pinero consists of the three-act farce of *The Schoolmistress*, ushered in as usual, though at less length than usual, by an introduction by Mr. Malcolm C. Salaman. This buoyant piece, given at the Court, March 27th, 1886, under the joint management of John Clayton and Arthur Cecil, constitutes very whimsical reading. One remembers well the Vere Queckett of Mr. Cecil, Mr. Clayton's fiery admiral, Mrs. John Wood's irresistible Miss Dyott, and Miss Norreys's Peggy Hesslerigge. Ah! would the actress last named only play such characters now! Not the best of Mr. Pinero's farces is this. It merits, however, a place in his collected plays.

Dramatic Gossip.

So many theatres have been closed during the past week that the task is easier of saying which houses have been opened than which have been shut. Practically, the principal West-End houses at which the entertainment is purely dramatic, as apart from musical, have suspended performance, the prominent exceptions being the Adelphi and the Princess's, both popular houses. 'Charley's Aunt' at the Globe and

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'The New Boy' at Terry's are too successful to admit of any interruption of the run, and Toole's has been shut only on the last three nights of the week. The Gaiety is, of course, open, but the performances there are neither fish nor flesh, neither drama nor music.

Following the example set them at Drury Lane, the actors in the pantomime at the Lyceum marked the closing night of the performance by a presentation of plate to the manager. In both cases the tribute was well earned. Is it not, however, setting a dangerous precedent, and may not the actors find that they are imposing on themselves what may become a burden?

A comedy by Mr. George Bernard Shaw will, it is said, be given at the Avenue at the close of the run of Dr. Todhunter's 'Comedy of Sighs.'

Mr. Irving's tour in America closed on Saturday last at the Tremont Theatre, Boston, and the actor started for home on Wednesday.

Gerhart Hauptmann, according to a Berlin paper, has settled for some time at Meriden, in Connecticut, where he is busy at his historical play 'Florian Geyer.'

To Correspondents.—W. W. & Co.—V. S.—H. W. B.—F. S.—M. W.—I. & Co.—W. F.—received.

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The Rev. Robert J. Wilson, D.D. (Warden of Keble).

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THURSDAY (April 5), at Three o'clock, FRANCIS SEYMOUR HADEN, Esq., President of the Royal Society of Painter-Etchers. First of Two Lectures on 'The Etching Revival.' Half-a-Guinea.
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FRIDAY (April 6), at Nine o'clock, Professor VICTOR HORSLEY, F.R.C.S. F.R.S., on 'Destructive Effects of Projectiles.'
To the Friday Evening Meetings Members and their Friends only are admitted.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—The NINTH MEETING of the SESSION will be held on WEDNESDAY NEXT, APRIL 4th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Papers read:—
'Epping Forest and District in Prehistoric Times,' By Dr. WINSTONE.
'Notes on American Tumuli.' By A. C. FRYER, Esq. Ph.D. M.A.
W. DE GRAY BIRCH, F.S.A. } Honorary
E. P. LOFTUS BROCK, F.S.A. } Secretaries.

PROPOSED MEMORIAL to PROFESSOR MINTO.

At a Meeting held in Marischal College, Aberdeen, on 9th December, 1893, on the motion of Sir William D. Geddes, Principal of the University of Aberdeen, seconded by the President of the Students' Representative Council, it was unanimously resolved:—
"That it is desirable that a Memorial be instituted to the late Professor Minto," and a large and influential Committee was thereafter elected to carry out the scheme.
The subscriptions already intimated amount to 180l. 7s., and it is intended to institute a Scholarship or Prize in memory of the late Professor Minto in connexion with either the English Class or the Logic Class at the University of Aberdeen.
All desirous of contributing will please intimate their subscriptions to the Honorary Secretary and Treasurer, Mr. D. M. A. CHALMERS, Advocate, 13, Golden-square, Aberdeen.
1st March, 1894.

SOCIETY of AUTHORS.—LITERARY PROPERTY.—The Public is urgently warned against answering advertisements inviting MSS., or offering to place MSS., without the personal recommendation of a friend who has experience of the advertiser or the advice of the Society. By order, G. HERBERT THRING, Secretary.
4, Portugal-street, Lincoln's Inn, W.C.
N.B.—The AUTHOR, the organ of the Society, is published monthly, price 6d., by HORACE COX, Bream's-buildings, E.C.

DOUGLAS JERROLD.—On MONDAY, April 9, at 8 P.M. punctually, Mr. R. W. MONTAGU will hold 'A NIGHT with DOUGLAS JERROLD' in ST. MARTIN'S TOWN HALL, Charing Cross, W.C. Biography and Criticism will be enforced by a Series of Select Readings, illustrative of style, Sydney Smith and Albany Fonblanque supplying contrasts. Seats, reserved and numbered, Half-a-Crown; admission, One Shilling.—Tickets may be had of Mr. R. W. MONTAGU, 20, Shepherd-street, Mayfair, W.

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UNIVERSITY of GLASGOW.

PROFESSORSHIP OF HISTORY.

The University Court of the University of Glasgow will, on June 14 next or some subsequent date, proceed to the appointment of a PROFESSOR to occupy the newly instituted CHAIR of HISTORY in this University. The duties will begin from October 1st next. Candidates are requested to lodge twenty printed copies of their application (and testimonials, if any) in the hands of the undersigned, on or before May 12.
ALAN E. CLAPPERTON,
Secretary to the Glasgow University Court.
91, West Regent-street, Glasgow.

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NEW CHAIR OF HISTORY.

The UNIVERSITY COURT will on MONDAY, 18th JUNE NEXT, or some subsequent day, appoint a PROFESSOR to this CHAIR.
While any portion of History will be within the scope of the Chair, special regard will be had to the attainments of the Candidates in the department of Modern History.
The Professor will be required to deliver annually at least one full Ordinary Course of 100 Lectures and one full Honours Course of 50 Lectures, and to discharge the other duties of a Professor.
The Lectures will extend over either a continuous Winter Session of any six months, or, should the Court so determine, over half of the Winter Session, together with the Summer Session, of any three months.
The salary attached by Ordinance to the Chair is 600l., subject to abatement in the event of the University Fee Fund at any time failing to provide the normal salaries of the Professors.
The appointment will be made ad vitam aut culpam, and carries with it the right to a pension on conditions prescribed by Ordinance.
Each applicant should lodge with the undersigned, not later than Monday, 28th May next, sixteen copies of his application, and sixteen copies of any testimonials he may desire to submit. One copy of the application should be signed.
M. C. TAYLOR, Secretary, Edinburgh University Court.
University of Edinburgh, 19th March, 1894.

FRANCE.—The ATHENÆUM can be obtained at the following Railway Stations in France:—
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And at the GALIGNANI LIBRARY, 224, Rue de Rivoli, Paris.

THE HIBBERT LECTURES, 1894.—A COURSE of EIGHT LECTURES on 'CHRISTIANITY in its MOST SIMPLE and INTELLIGIBLE FORM' will be delivered by the Rev. JAMES DRUMMOND, M.A. LL.D. D.Litt., Principal of Manchester College, Oxford, at the PORTMAN ROOMS, Baker-street, on the following days, viz.:—Monday, 16th, Thursday, 19th, Monday, 23rd, Thursday, 26th, and Monday, 30th April, and Thursday, 3rd, Monday, 7th, and Thursday, 10th May, at 5 P.M. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORGATE, 14, Henrietta-street, Covent-garden, W.C., not later than Saturday, 7th April, and as soon as possible after that date Tickets will be issued to as many as the Hall will accommodate.
The same Course of Lectures will also be delivered by Dr. Drummond at OXFORD, in the large Lecture Room of Manchester College, on each of the following days, viz.:—Tuesday, 24th, and Friday, 27th April, and Tuesday, 1st, Friday, 4th, Tuesday, 8th, Friday, 11th, Tuesday, 15th, and Friday, 18th May, at 5 P.M. Admission to the Oxford Course will be free without Ticket.
P. LAWFORD, Secretary to the Hibbert Trustees.

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The SUMMER SESSION BEGINS on MAY 1st.
Students entering the School for the Summer Session are enabled to devote its three months to the uninterrupted study of Chemistry, Physics and Biology, and so to present themselves for the Examinations in those subjects at the end of July. If successful therein, they are free to devote the entire Winter Session to the Lectures, Practical Work, and Study required for the more important professional subjects of Anatomy and Physiology.
To enable Students entering in May to thoroughly prepare themselves for the July Examinations in Chemistry and Physics, there are Special Lectures and Classes, with Courses of Instruction in Laboratory Practice throughout the Summer Session. It is now compulsory that the Chemistry and Physics Examination of the Conjoined Boards of the Colleges should be passed at least six months previous to the Primary Examination in Anatomy and Physiology.
On September 26th and 27th there will be an Examination for ENTRANCE SCHOLARSHIPS in NATURAL SCIENCE, in value from 50 to 100 Guineas, for which students who enter in May are eligible to compete.
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LITERATURE

The Life of Sir Harry Parkes, K.C.B., G.C.M.G., sometime Her Majesty's Minister to China and Japan. By S. Lane-Poole and F. V. Dickins. 2 vols. (Macmillan & Co.)

The East has not infrequently been the scene of the early beginnings of great careers. Clive and Warren Hastings landed in India at the youthful age of seventeen, and Parkes was four years short of seventeen when he began that work in China which he finished in the Legation at Peking. After the death of his parents, which occurred when he was quite a child, he was entrusted to the guardianship of an uncle at Birmingham, who sent him to the Grammar School of that town. The death of this relative in 1841, however, brought his school career to an end, and at the invitation of his cousin, Mrs. Gützlaff, he sailed in the same year for Macao, where Dr. Gützlaff played the double part of missionary and Government interpreter. Amid his new surroundings young Harry Parkes soon made friends, and, indeed, the social success of the lad was a source of anxiety to his self-constituted guardians. Bright and clever, he was a welcome guest wherever he went, and was a prime favourite with Sir Henry Pottinger, H.M.'s Minister, and the heads of departments. Sir Rutherford Alcock thus records his first impressions of the boy two or three years later:—

"A bright, intelligent-looking youth of sixteen, and in appearance still more youthful both in face and stature. The description 'small of stature for his age, with fair hair, a bright blue eye, and a fresh colour, with a quick and eager intelligence' exactly corresponds with the first impression I received: to which I may add, as it remained characteristic in him to the end of his life, that there was always something of a nervous eagerness, both in speech and manner, reminding one of the straining of a dog at his leash in sight of the quarry; and the peculiarly slow and deliberate circumlocutions and mode of conducting business with foreign officials in China must often have sorely tried his powers of control whilst acting as interpreter. This and his quickness of apprehension whatever work he might be called upon to undertake, and his capacity for labour in mastering it, were all eminently characteristic."

In 1842 Harry Parkes accompanied Sir H. Pottinger's expedition up the Yangtsze-kiang, was present at the taking of Chinkiang, and took part in the negotiations connected with the conclusion of the treaty of Nanking. Until this time foreigners had been allowed to trade at Canton only, and even there had been subjected to every possible indignity. Under the East India Company's management the

"merchants had been placed by the Chinese in that place of inferiority which it has ever been the persistent aim of official arrogance to force upon the people whom they contemptuously term 'foreign devils' or 'outer barbarians.' The Company's agents were allowed to address the local Chinese authorities only at Canton, and were not suffered to plant their foot on any other spot of all the spacious soil of China; and even at Canton they were compelled to approach the mandarins only in the form of a humble 'petition,' communicated through the medium of the body of native traders known as the Hong merchants. They had no *locus standi* as Englishmen: they were merely admitted to trade on sufferance by the good offices of their Chinese customers of the Hong."

The transfer of the protection of British interests from the Company to the Crown in 1833 effected little or no change in international relations, and eventually the overbearing conduct of the mandarins led, in 1839, to a declaration of war. The treaty of Nanking would, it was hoped, have put matters on a satisfactory footing, and if its provisions, which Mr. Lane-Poole summarizes as follows, had been faithfully carried out by the Chinese, such would doubtless have been the result. The treaty

"provided for the security and protection of British subjects in China, who might 'carry on their mercantile pursuits without molestation or restraint at the cities and towns of Canton, Amoy, Foochowfoo, Ningpo, and Shanghai,' not with the Hong merchants of Canton merely, but with 'whatever persons they please.' British consular officers were to be appointed 'to reside at each of the above-named cities or towns to be the medium of communication between the Chinese authorities and the said merchants.' The island of Hongkong was ceded in perpetuity to the Crown of England, as a port where British ships might careen and stores be kept; and an indemnity of twenty-one million dollars was to be paid for the cost of the Expedition caused by 'the violent and unjust proceedings of the Chinese high authorities,' and the opium destroyed by Commissioner Lin. Pending the payment of the indemnity, by instalments spread over three years, the islands of Koolangsoo and Chusan were to be held by Great Britain. Entire equality between the two Governments was assumed throughout the Treaty, and 'Her Britannic Majesty's Chief High Officer in China' was to 'correspond with the Chinese High Officers both at the capital and in the provinces,' not in the old humiliating form of a 'petition,' but by a 'communication.'"

So long as Chusan and Koolangsoo were held by our troops the Chinese, after their usual manner, maintained a peaceful attitude, but these places were no sooner given up than outrages on foreigners became the order of the day. Parkes himself was the object of a cowardly attack at Amoy. The factories at Canton were burnt to the ground, and a party of missionaries was very nearly done to death in the neighbourhood of Shanghai. Happily, on the occurrence of this last outrage, Sir Rutherford Alcock was Consul at Shanghai, with Parkes as his interpreter, and his management of this extremely difficult case is an instructive object lesson of the way in which the Chinese should be treated:—

"In this vital crisis Consul Alcock took his responsibility in his hands with a courage and firmness beyond praise. There were no specific instructions to go upon, and it would have been fatal to wait several weeks for orders from the Plenipotentiary at Hongkong. To delay would have been to play the Chinese game. The criminals would escape, and British prestige would sink to zero. Six Englishmen had recently been murdered near Canton: were the like atrocities to be permitted at Shanghai? Accordingly, when five days had passed, and nothing but ineffectual promises had been given by the Intendant, the Consul took a step memorable in the history of consular intrepidity. He informed the Taotai that he would stop all payment of duties by British ships until full satisfaction should be obtained; that meanwhile not a single grain junk should leave the river; and that if the chief criminals were not apprehended within forty-eight hours, he would take 'such other measures as the due enforcement of our Treaty rights might seem to demand.' To realize the full meaning of this spirited announcement it must be stated that there were no less than 1400 grain junks and 50 war junks in the river, backed by at least 13,000 discontented vagabonds in the neighbourhood; and that to overawe this host by sea and land, the Consul had to rely upon one single sloop-of-war. H.M.S. Childers, however, responded pluckily to the call, and her captain, Commander Pitman, instantly agreed to support the Consul's action."

The result of this spirited mode of procedure was that the mandarins, after some prevarication, complied fully with the Consul's demands.

Parkes early learned to gauge the true character of the mandarins, and to recognize that no faith was to be placed either in their promises or their professions. His whole career was one long struggle with that "hidebound body of pedantic literati, the grist of an irrational examination mill, who represent alike statesmanship and clerkship in China." After having served as interpreter at Amoy and Foochow, he proceeded to Siam to assist at the conclusion of a treaty which Sir John Bowring had orders to negotiate. With his usual ability and energy he diligently seconded his chief in this difficult undertaking, and at its conclusion was entrusted with the duty of presenting the treaty to the Queen. While on leave on this occasion he made the acquaintance of, and married, Miss Fanny Plumer, an alliance which was productive of great though short-lived happiness on both sides. On returning to China he was appointed acting consul at Canton, where Commissioner Yeh was indulging in a more than usually repulsive and obstructive attitude towards foreigners. With a haughty disregard of treaty obligations, he refused to allow foreigners to enter the gates of the city, and persistently declined to hold any personal communication with Parkes. Such an attitude could only lead to hostilities, and on Yeh's refusal of any adequate reparation for a gross insult offered to the British flag on board the lorcha Arrow, war was declared. After some delay, caused by the diversion of the China force to India, an attack was made upon Canton. The city was easily taken, and when once within the walls Parkes

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started in pursuit of Yeh. Having procured guides who were in the secret of Yeh's place of concealment, Parkes, with Capt. Key and a small party of blue-jackets, followed on the trail of the fugitive :—

"At last the guides called a halt at the door of a third-rate yamun, which appeared closed and deserted. The doors were forced open, and the blue jackets were all over the place in a moment. It was evident that they were now on the right scent. The house was full of hastily packed baggage. Mandarins were running about—yes, *running* about; and at last one came forward and delivered himself up as Yeh. It was a fine act of devotion, but it did not impose upon Parkes, who had a portrait of the great unseen. The man was not fat enough, and was at once pushed aside, and hurrying on they at last spied a very fat man contemplating the achievement of getting over the wall at the extreme rear of the yamun. Capt. Key and Commodore Elliot's coxwain rushed forward. Key took the fat gentleman round the waist [or neck], and the coxwain twisted the august tail of the Imperial Commissioner round his fist. There was no mistake now;—this was the veritable Yeh. Instinctively the blue jackets felt that it must be Yeh, and they tossed up their hats and gave three rattling cheers."

The city, having been captured, had to be occupied and held, and an allied commission was appointed by Lord Elgin and Baron Gros, consisting of Parkes with an English and a French officer, to administer affairs. The whole burden of this task fell upon Parkes, and with marked ability he succeeding in governing a city containing a million inhabitants with a comparatively insignificant force of British and French soldiers. Meanwhile Lord Elgin went northwards with the intention of concluding a treaty at Peking. But with that fatal habit of temporizing which it has been our practice to adopt towards the Chinese, he consented at their request to forego entering the capital, and to negotiate at Tientsin. Like all concessions to the Chinese, this one brought its reward, and when Sir Frederick Bruce the following year advanced, on his way to Peking, to the mouth of the Peiho, the fleet was fired upon from the Taku forts with so deadly an effect that retreat was inevitable. "This very sad news from the Peiho," wrote Sir Horace Rumbold,

"will reach you at the same time as these few lines. There never was, I believe, a more complete piece of treachery than that practised by the Chinese Government since the *very day* of the signature of the Treaty. A document which you sent home (or rather a *précis* of which went home) last January goes far to prove this. It is a letter from a spy.....The document I take home with me *in extenso* by this mail."

Such a base act of treachery could only be avenged by war, and in 1860 an allied force of English and French, after having captured the forts at Taku, marched *viâ* Tientsin towards Peking. The story of the capture of Parkes and his companions at Tungchow is too well known to need repetition here. It will be remembered that Parkes and Loch were at first confined within the loathsome prison of the Board of Punishments. Subsequently they were removed to a temple, and there occurred a memorable struggle between the mandarins and Parkes, the first striving to cajole him into compromising Lord Elgin's action, and Parkes steadily refusing to save his life by in any way hampering his chief. At last, on the approach of the allied army to the walls of the city, the Chinese deemed it wise to let their prisoners go. In the words of Mr. Loch :—

"About noon a mandarin called, who had a long whispered conversation with Hang-ki. Hang-ki then returned to his seat, and after quietly drinking a cup of tea, said to Parkes that Prince Kung had decided upon releasing us at once, and that we should be sent about two o'clock that afternoon into the allied camp. Parkes merely bowed in answer, and when he told me, said, 'Don't exhibit any pleasure or feeling.' I suggested that as the discussion about the sun and earth must be by this time nearly exhausted, he should ask their opinion as to whether the moon rotates on her own axis, which I believed was a doubtful point in Europe. Without saying one word respecting our release, Parkes quietly began on this subject and continued until Hang-ki's patience was exhausted, when he exclaimed, 'You appear to be alike indifferent as to whether you are to die or live.' Parkes replied, 'Not at all; but we have now had considerable experience of the vacillation and the deceit of the Chinese Government, and therefore until our release becomes an accomplished fact, we venture to doubt it.'"

The release, however, did become an accomplished fact, but not a few of the other captives died of the tortures inflicted upon them. The Chinese were in no position to offer any further resistance to the demands made upon them, and having occupied a gate of Peking, Lord Elgin concluded a fresh convention with Prince Kung. After some delay Parkes returned to England on a two years' leave of absence, in the course of which he received the honour of a knight commandership of the Bath as a reward for his long and trying services.

Shortly after his return to China, Sir Harry Parkes was appointed Minister in Japan, and carried with him all the energy and insight into the Oriental character which had distinguished him in China. With a true instinct he recognized that the feudal system which had hitherto prevailed in the country was destined to disappear, and he cordially supported the progressive party who desired to see the Mikado a sovereign *de facto* as well as *de jure*. More than once Parkes was attacked by assassins who were partisans of the old order of things.

After eighteen years of active diplomacy at Tokio, Sir Harry Parkes was promoted to the Legation at Peking, and with this promotion begins the saddest part of his career. Throughout his previous service in China he had been invariably successful by meeting the mandarins with the only weapon they understand. Justice and right have little meaning for them, and might seems to be the only argument that is of the least avail. At Peking this argument was taken from him, and he had to attempt by words, and words alone, to overcome the hostility of the officials of the Tsung-li Yamun. As Mr. Poole says :—

"The anti-foreign feeling displayed in riots among the common people was fully shared by the Government at Peking, but took a different form. Instead of burning houses and frightening missionaries' wives, the Ministers amused themselves with tormenting the Foreign Representatives. Masters of the art of procrastination, they drove business-like Envoys to despair with their interminable delays and ceaseless flow of talk. To get a decision from the Tsung-li Yamun, said Parkes, was 'like trying to draw water from a well with a bottomless bucket.'.....They grew utterly reckless of the consequences of continued contumacy, and in their incurable shuffling seemed, as Parkes remarked, to take a positive 'pleasure in hanging their heads over a precipice.' But it was no pleasure to Sir Harry to have dealings with them in this mood. He was the special mark for their irritating assaults."

The constant worry and annoyance caused by this exasperating attitude of the Tsung-li Yamun told upon Parkes's health, which had already been weakened by the work, dangers, and trials through which he had gone. An attack of fever overcame his power of resistance, and on the 22nd of March, 1885, the end came.

"It was the work, not the fever, that killed him. He never allowed his brain a moment's rest, and his ceaseless mental activity rendered him abnormally sensitive to an illness which, though not light, would not, at the stage which it had reached, have given cause for alarm in ordinary circumstances."

Thus passed away the ablest champion of British interests in the far East.

We cannot close this article without sounding a note in praise of the admirable way in which the biography has been compiled. The editors, Mr. Lane-Poole and Mr. Dickins, have succeeded in thoroughly identifying themselves with the course of events which they chronicle, and while presenting a true and lively image of the man of whom they write, they have done discriminating justice to the signal ability and sterling qualities which enabled him to carve out for himself so distinguished and useful a career.

The Roxburghe Ballads. Final Part of Vol. VII. Edited, with Special Introduction and Notes, by J. Woodfall Ebeworth, M.A. (Ballad Society.)

The publication by the Ballad Society of the valuable collection which illustrates the later Stuart period draws near its completion. It is a quarter of a century since the enterprise was begun under the care of that careful literary antiquary Mr. W. Chappell, and now at length Mr. Ebsworth, who has so excellently edited the four volumes which form the "second series," finds himself on the point of concluding his labours with a general index. It is disappointing to learn that he also finds himself hampered in his good work by the Society's lack of funds: but it is to be hoped that his demonstration of that body's usefulness and his exhortations will bring many more guineas to its coffers.

The contents of the concluding part of vol. vii. fall naturally into three main groups—nautical, historical, and religious. As usual, careful reproductions of woodcuts abound, the pedigrees of the MSS. and black-letter are given, and enough (not to say more than enough) is provided in the way of commentary. As is usual, too, in such collections, the mixture of company is of the oddest. Compositions devoid of all art jostle others which are very near approaches to poetry; true patriotism hob-nobs with vulgar "swagger"; grossness elbows deep religious feeling. For the subject-matter, we have the romantic tale of the girl who disguises herself in man's clothes and follows her lover, in the manner of a hundred

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stories of the age; the faithful youth and the inconstant fair, handled after the fashion of Caroline minor poetry; the merry narrative of amatorious craft treated in the fashion which is of all ages; the young woman who wanders through ballad literature uttering what is always shown to be the perfectly groundless fear that she "was born to die a maid"; the doings of Jack ashore; fighting by land and sea in the nation's cause and in private enmity; the execution of a monarch and of interesting offenders of less note, with appropriate dying speeches; the gay adventurer's exhortation; the salutation of the birth of Christ in twenty different ways; the eternal feud between youth and age; and many a loyal song on the troubles and triumphs of the Charleses, with equally loyal songs on the accession of William of Orange. There is, perhaps, no single ballad of remarkable value in this book, but its very heterogeneity is in itself valuable and instructive, and there is scarcely a single item which is not interesting and which does not afford a picturesque glimpse into the manners and temper of the times and the byways of Stuart history. In this respect some of the sea-ballads, the pieces on General Monk, 'The Jolly Welsh Woman,' and 'The Farmer's Son of Devonshire,' strike us as particularly notable where all are worth the student's perusal. If space permitted it would be pleasant to dwell on two or three in some detail, in spite of the fact that most of them, when regarded from a merely critical point of view, are chiefly characterized by that exaltation of commonplace and that complete literary ineptitude which form the one common feature (if we dare whisper it) of three-fourths of the genuine ballad literature of the world. A short account of the adventures of an Elizabethan 'prentice, as here given, may be ventured in this connexion. The 'prentice went as a factor to Turkey, where he first somewhat distinguished himself when "one score of knights most hardy one day he made to bleed" to teach them a proper respect for his queen. Thereupon the "king" of the Turks called him "boy," and set his son at him. The 'prentice dealt the prince "a box upon the ear, which broke his neck asunder," and was cast to two famishing lions. He was weaponless, so "by manly valour their hearts he tore in sunder." This feat "afflicted" the king "with great terror," immediately turned all his hate into remorse and love, and made him deem the 'prentice an angel:—

"No, no, I am no Angel," the courteous young man said,
"But born in famous *England* where God's Word is obey'd;
Assisted by the heavens, who did me thus befriend,
Or else they had most cruelly brought here my life to end."

The king was still further affected by the courteous young man's speech, and straightway fell to praising England and its queen:

So taking up this young man, he pardon'd him his life,
And gave his daughter to him to be his wedded wife,
Where then they did remain, and live in quiet peace,
In spending of their happy days in joy and love's encrease.

Finis coronat opus.

It remains to say a word or two of the editing. Mr. Ebsworth is so full of his work that we cannot find it in our hearts to grumble because his work is a little too full of him. Yet we must admit that he thrusts upon us his own personality, his private opinions on irrelevant matters, his *obiter dicta* upon the way we live now, and his poetic efforts, rather more than others may like. Possibly some of the gentlemen who edit publications for text societies have been a little demoralized by the example of their chief begetter; but, after all, perhaps we ought not to exact from them that reserve which is incumbent on a writer who is not addressing himself to a circle of private friends and fellow *sociétaires*. If Mr. Ebsworth more easily endures the dryasdust labours of collating and pigeon-holing through the solace of such gentle dalliance, it is not for critics to object; it is not, however, quite apparent why he should put into print—in this volume—his views upon "the desertion of 'Chinese Gordon,'" his agreeable little verses, his estimate of Adelaide Procter, his favourite passages from the works of Mr. Kipling, and other such trifles. However, they are easily avoided, and their presence does not in the least detract from the value of Mr. Ebsworth's erudite and conscientious redaction, or in any way prevent his volumes being a most meritorious addition to our too scanty stock of well-edited ballad literature.

Appearance and Reality: a Metaphysical Essay. By F. H. Bradley. (Sonnenschein & Co.)

The obvious sincerity, seriousness, and independence with which this work is written are worthy of praise, and every one will regret the physical infirmities, so modestly alluded to in the preface, which have delayed its completion and doubtless greatly increased the difficulties of its composition. We must also admire—what, however, somewhat robs the book of vivacity—the almost complete abjuration of that personal contentious mode of discussion which rendered Mr. Bradley's 'Principles of Logic' one long and bitter polemic. We once, indeed, find opponents, after being grossly misrepresented, taunted with "defect of nature or education, or probably both." But we have detected only one solitary reference, and that in the preface, to "stupid tradition and ancestral prejudice," that imaginary foe—for it does not seem probable that there ever was a time when Englishmen accepted their philosophical creed blindly and without honest conviction—so often tilted at in the former volume. As to substance, a distinct novelty must be admitted in the work before us and a decided instructiveness, not, however, always in the direction designed by its author. Where precisely to classify him among the idealists—if he will have patience with us for attempting anything so presumptuous—is far from easy. He has certainly made good his claim to be more than a mere repeater of Hegel—such as, despite his rhetorical ability and his power of investing whatever he says with plausibility, the new Master of Balliol must be pronounced to be. Mr. Bradley, on the other hand, working for himself, aims at leading us, indeed, to an Absolute, but an Absolute nearer perhaps to Schelling's than to Hegel's, Substance rather than Spirit. He has qualms about "the dialectic method," by which we presume he means Hegel's; he has apprehended, more correctly than we thought one brought up on, and still largely accepting, Hegelian lines ever could apprehend, the true nature of thought and its relation to reality. In his interesting chapter (the fifteenth) on the connexion of these two he distinctly, and on sound grounds, refuses to identify them. It seems to us that he should have gone further than he does. If we understand him, he would make thought a sort of intermediate stage to reality, and believes that on this ground he can offer a good defence against his allies, who press upon him the difficulty "of thought's desiring a foreign perfection." He would answer, "Thought desires for its content the character which makes reality.....But thought can desire 'these features' because its content has them already in an incomplete form," a saying which seems to us hardly less mysterious than one of Hegel's. "The entire reality will be merely the object thought out, but thought out in such a way that mere thinking is absorbed." Once more we shall "possess the immediacy and strength of simple apprehension"; we shall, in fact, have that impossible thing, intellectual intuition. It is impossible to avoid thinking that in all this Mr. Bradley is on a wrong tack. He is voluntarily delivering himself into the hands of those opponents against whom he so vigorously contended that thought was essentially different from reality and inadequate to it. This last position seems to be the true one. It is, if we are not mistaken, the true inference to be drawn from all the mystifying dialectical puzzles of Mr. Bradley's Book I., on the contents of which it is now time for us to say a few words.

They are at first sight sufficiently surprising—to the ignorant by their novelty, to the well-informed by their antiquity, to all but an Hegelian idealist by their apparent unreasonableness, and even to him by their curious conclusion and their excess of scepticism. Here are reproduced all the arguments and paradoxes of Parmenides, of Zeno the Eleatic, and of Antisthenes, and all extended over a far wider domain, but directed to the same result, by an intellect and a temper singularly akin to that of those ancient mystics or sophists. It is sought to prove that all we seem most sure of is full of unthinkable contradiction. We cannot admit things and qualities, for, to use the old Megarian instance, which will serve as well as another, we contradict ourselves when we say, "Socrates is good," since Socrates is Socrates and good is good (see p. 20, "If you predicate what is different, you ascribe to the subject, what it is not; and if you predicate what is not different, you say nothing at all"). We cannot accept the distinction between primary and secondary qualities, for the so-called primary qualities are as much in relation to our sensitive organs as the secondary; and, this being so, how can we speak of any quality as "in" the object, or, for that matter, "in" us, or indeed anywhere? But even Relation—that mystical word which to so many of our idealists has seemed the

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substance of knowledge and the root of the universe—will not stand inquiry. You cannot have relation *per se*; "that relations can somehow make the terms upon which they seem to stand.....is quite unintelligible"; "nothings cannot be related." The difficulties as to space and time are well known. How can space and time be other than infinite? yet how can anything real, whether substance or quality, be infinite? and yet again, if we make space, say, a relation, then, since space is necessarily divisible and infinitely divisible into spaces, we never come to any terms between which it is a relation; and it is similarly impossible—though in physics we often suppose it done—to break up time into indivisible moments. (To which last one is tempted to reply that the physicist or the geometrician with his calculus of infinitesimals does not postulate indivisible, but undivided, moments or spaces.) Once more Motion is attacked, as might have been expected, with the old weapons. "The thing moved must be one"—which all will admit—"and again the time must be one," *i.e.*, the time cannot be "many times, out of relation and not part of a single temporal whole"; and thus Motion involves the absurdity of a thing being "in two places in one time." We have here, we think, abstracted with fairness Mr. Bradley's argument, and indicated how he would meet the objection of common sense, that it is not in the same but in different times that the body is found in different places. All the same we hold ourselves with common sense, and find this proposed refutation of it entirely sophistical. To us the fact seems to be that continuity, whether in time or elsewhere, though real and universal, is perceivable, but essentially unthinkable. Nor is this a paradox except to those who use the word "thought" without reflecting on its meaning (among whom we fear Mr. Bradley must be included). For thinking is essentially division, isolation, concentration on a single point; we "mentally stop"—as Aristotle admirably put it—the flowing current of perception; and it is just this stoppage and concentration that makes thought a powerful instrument of investigation, but at the same time renders that character of reality which we express by the words "movement," "change," and "continuity" essentially impossible to be grasped by it. Conception can by its very nature give us only fixed, stationary points, and relations between such. But what we cannot conceive we can perceive; those who set up the former operation as the criterion and standard of the latter have no difficulty in making the latter appear ridiculous and contradictory, in making human intelligence appear impotent, and reality beyond our ken. But the error is theirs. The absolute division which Kant set up between forms of perception and categories, though involving much that we cannot accept, seems to imply a substantial truth, which those who have set themselves in England and Germany to develope his doctrine, and, as they say, "clear it of contradictions," have fatally ignored, to the confusion of themselves and the mystification of their readers. "Cause," we are told, is "an attempt to account rationally for change. A becomes B, and this alteration is felt to be not compatible with A." We answer that it is only so felt by the conceptual dogmatist. A to him must doubtless be A, and nothing but A; but this operation of conceiving A, this "fixation" of A (as the psychologists say), important and instructive and necessary as it is, in no way affects the real A. The real A is not fixed; so perception assures us, though through conception we can never grasp the fact, any more than by the most diligent use of our eyes we can apprehend acoustic facts, or by the most diligent use of our ears facts visual. It follows from this that we agree with Mr. Bradley in thinking that we cannot by "cause" rationally account for change. Such an account would bring perceptual fact under the law of conception, would explain difference by identity; and it is pleasant to see that Mr. Bradley has enough humour and enough philosophy to laugh at the ridiculous "identity of cause and effect," of which so much has been made of late years by thinkers of very opposite schools.

Nothing, we imagine, will cause more surprise among the school that has been accustomed to regard Mr. Bradley as one of its champions than his attack in chap. ix. on "the Self." To use his own vigorous, if somewhat unchastened language: "The Self, they will assure us, is not apparent, but quite real. And it is not only real in itself, but its reality, if I may say so, spreads beyond its own limits and rehabilitates the selfless. It provides a fixed nucleus round which the facts can group themselves securely." Mr. Bradley, on the other hand, shows his readers with ample and superfluous fulness that no such fixed nucleus is discoverable; and we need only compliment him on his psychological learning and on the acumen, the natural result of such learning, with which he distinguishes and precisely defines the several senses in which this "self" has been understood, and shows how unsatisfactorily the "self," however understood, fulfils the central *rôle* which has been attributed to it in much modern English metaphysics, whether relating to cognition or to action.

In this and the subsequent chapter our sceptical metaphysician reaches the outermost verge of his scepticism, for the attack in chap. xii. on "things in themselves" might almost be described as a beating of the air, so cold and unsubstantial is the defence that those mysterious entities are now likely to find from any school. We may quote the witty observation describing "Mr. Spencer's attitude towards his Unknowable" as "a proposal to take something for God simply and solely because we do not know what the devil it can be"; and then it becomes high time to say something of Mr. Bradley's own positive and reconstructive chapters, the major part of his book. These, as we have already intimated, lead the reader up to a unity like that of Parmenides, or an absolute substance like that of Schelling, the one real, the sole individual, taking up into itself as attributes—to speak loosely—all those "appearances" criticized in the first book (for "what appears, for that sole reason, most indubitably *is*, and there is no possibility of conjuring its being away from it"), but harmonizing and subordinating them, so that they lose that self-contradictoriness which seemed necessarily to attach to them when taken as absolute, and which showed them, while holding indeed of reality, to be mere "appearances" of the real. We may then—nay, we must—disbelieve in absolutely existent things, or qualities, or relations, or time and space; we must disbelieve even in absolutely existent conscious individuals, in absolute knowledge or error, in absolute good or evil; but we must believe in the One Real, which somehow has within it as its "appearances"—to itself, it would seem!—diverse, seemingly mutually exclusive individuals, sentient or otherwise, diverse qualities, good simultaneously with evil, and even all degrees of both simultaneously. It is a hard saying—harder, perhaps, than the formula of any religious *credo*. That may strain our faith to breaking tension; Mr. Bradley seems to demand not merely an enormous faith, but an equally prodigious scepticism. And yet, after all, the suspicion haunts us, as we have hinted above, that he rests on the same unsound basis as the ancient metaphysical idealism; thought can only embrace permanent objects ("the sensible is transient, but knowledge is not of the transient," to use the formula in which Aristotle states the basis of Platonism), therefore reality must be absolutely permanent, and, to avoid inconsistency, absolutely one. And to this we answer as before that thought cannot grasp the world, and that to see the world, in the favourite metaphysical phrase, *sub specie æternitatis* is to see it not as it is, but as it is not. Or again, that, if the world is individual, it is not so in a way that excludes the existence of individuals within it, just as the human body is individual, and yet each great organ—and possibly we should say every one of its millions of cells—is individual likewise.

We have thus, as we conceive, put in very narrow compass indeed not only the substance of many hundred pages of Mr. Bradley's subtle and labyrinthine argument, but also what seems to be its answer. In fact, detailed analysis or even adequately illustrative quotations would extend this review to an utterly unwieldy length.

We cannot but ask finally what such a philosophy as Mr. Bradley's does for us. The physical sciences, the field of determinate if partial knowledge, it avoids. Does it then satisfy our ideal aspirations? does it, we do not say soothe with the music of poetry, but chain and control with rigid metaphysical bars, that spirit of unrest, of despair, which stirs within us in our more imaginative moods when we ask for a key to the universe, for the purpose of life and all else, for our place in the whole? Religious philosophies and moralities of the higher kind have offered some answer to those questions; poetry has stilled and subdued them. But the barren dialectic of the work before us—bad often, so it seems to us, even as dialectic—what has it done or can it do? Good, it pretends to show, is not real, nor evil; soul, or personality, or self-consciousness is mere appearance, and body likewise; truth is delusion as well as error; space is not, and time is not, nor action, nor passion, nor relation of any kind. But, the reader is told, there is an absolute, a whole. But this absolute "appears in its phenomena and is real nowhere outside them." It is not any one

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of them, "because it is all of them in unity." It is both good and bad; nay, even stronger language has to be used—"it manifests itself throughout in various degrees of goodness and badness." What is this but Spinozism, as useless for edification as for knowledge?

History of England under Henry the Fourth. By James Hamilton Wylie, M.A.—Vol. II. 1405–6. (Longmans & Co.)

It is ten years since the appearance of Mr. Wylie's first volume, to which we gave a cordial welcome at the time; and we welcome the second none the less cordially, because the long interval has been turned to the best advantage. Mr. Wylie, indeed, failed to estimate at first the full magnitude of the task he had undertaken, and rather unfortunately promised on his title-page to complete his history in a second volume. Now he finds that it will require a third; and so abundant have his materials proved that whereas the first volume contained the history of more than five years, the second is devoted to the doings of two years only. At this rate we might reasonably doubt whether even three volumes will be found sufficient, for there are more than six years of the reign yet to come. But the third volume, it may be presumed, is far advanced, as Mr. Wylie hopes to publish it next year, and he seems to have no doubt that it will be the concluding one.

It is not surprising that the work should thus have grown under the author's hands. No one knows without long and patient investigation the extent of the materials that may be utilized for the history of any period; and Mr. Wylie is so thorough a worker that he has spared no pains to find out everything. The amount of new information that he has met with may be judged by the two different lists of authorities prefixed to this and the preceding volume. The titles of those consulted for the first volume fill only eight pages at the beginning; but the supplementary list of those referred to in vols. ii. and iii. extends to no fewer than forty-eight! A still better evidence will be found in the bulky foot-notes at the bottom of nearly every page of the present volume, which disclose an amount of reading and research hardly equalled in works of the like character. This is the part in which the antiquary will revel, and by which Mr. Wylie's historical accuracy will be tested in time to come. But leaving judgment on that point to the specialist, we can only say that never was a text better fortified with references to original sources.

We must not allow it to be inferred, however, that Mr. Wylie is a Dryasdust. Very far from it. His love of accuracy is combined with a no less ardent love of literature, which appears in almost every page. This, as was observed in our previous notice, is frequently shown by quotations used as headlines for pages; but many are the quotations in the text as well. Chaucer and Gower, and Wycliffe and Hoccleve, are laid under contribution, very naturally, as contemporary classics; and the language even of the Rolls of Parliament or other original authorities is freely adopted in the text and justified by the foot-notes. In fact, Mr. Wylie's liking for antique phraseology carries him just a little too far; for although it is a good thing for an historian, if he can do it easily, to familiarize his reader with the language of his authorities, the public really do expect a work published at the end of the nineteenth century to be written in modern English. To say that an archbishop could not safely come to the king unless "munited with men" is scarcely justifiable nowadays, merely because the expression was used by John Stow. Nor is it even true that Henry III. of Castile is "known in the old lists as Henry the Nesh." The adjective "neisch," no doubt, may be found in Gower, and might perhaps have been used as a translation of Henry's French *sobriquet* "le Maladif"; but there is no evidence that it actually was so employed. And is a reference to *Notes and Queries* a sufficient warrant for the modern historian's diction when he talks of the king "gossiping his little nephew at the font stone"? There is more excuse for antique phraseology where the things themselves are antiquated; but even here the modern reader deserves some consideration. The antiquary, of course, knows what is meant when he reads that the Genoese "wasted their quarrels on the walls of Norwich"; neither is he troubled by "arblasts" and "arblasters." He may possibly even know what "polders" were without referring to the Latin definition from Meyer given in a foot-note. But Mr. Wylie is not supposed to be writing for antiquaries. If terms like these were scattered here and there at rare intervals only, the general reader might be trusted to get over the difficulty by the help of the context; and this would be the case if they were only used when there was some manifest occasion for them. But Mr. Wylie's words are often selected simply because they are quaint, antique, or provincial, and perhaps more expressive than classical English to those who know the dialect. It is picturesque, no doubt, to read (p. 207) that "the staith on the Ouse was alive with schuts, cog-boats, crayers," and so forth; but the only change the reader gets for the word "schuts" is in a foot-note as follows: "Or shouts, Sharpe, I. 440, 480, 611; II. 133, 167." It is also interesting to know that an alderman grocer supplied stores of all sorts "from pennyworths of subtleware to gymews of avoirdupois," and to find by the foot-notes that both "sotilware" and "graunt bale on gymew" are met with in the Grocers' archives. Still, there might be a little less parade of words the meaning of which is not explained. The reader meets with "osmund" as an article of commerce on p. 72, and it is only on the recurrence of the term at p. 74 that it is explained in a parenthesis "or Swedish iron." And surely it was unnecessary to borrow a Scotch expression from the Aberdeen records to describe an ecclesiastical punishment imposed at Paris! The culprits, we are told, had to walk "sark-alane" through the streets. The cockney, no doubt, may turn for relief to the foot-note (though, by-the-by, it is not easy to discover one particular foot-note amid the solid mass at the bottom of a page), where he will find an equivalent in the words of Gower: "All naked but here shertès on." But why should a writer deliberately make his text less intelligible than his foot-notes?

Yet perhaps we have dwelt too much on this objection. When a common labourer has done some hard work for us, we let him whistle on his way home; and Mr. Wylie has done such excellent and toilsome work of a far superior character that it is a pity not to let him have his way in fancies of his own. How greatly this history of Henry IV.'s reign exceeds in fulness all its predecessors may be judged by a comparison with the corresponding portion of Sir James Ramsay's 'Lancaster and York,' published only two years ago. The whole reign, which Mr. Wylie means to complete in three volumes, occupies but 160 pages in Ramsay; while the period contained in the present volume covers in Ramsay only twenty-five. And when we consider the amount of obscurity which even yet overhangs several important subjects, it is not surprising that Mr. Wylie has discovered some material errors in his immediate forerunner.

"The year 1405," says Sir James Ramsay himself, "was, perhaps, the critical year of Henry's fortunes, and the turning-point of his life." This is apparently Mr. Wylie's view as well, as nearly three-quarters of the present volume are devoted to that year alone. It was not the year of the battle of Shrewsbury—that had been already fought and won in 1403, as was related by Mr. Wylie in his first volume—but it was the year of the conspiracy in favour of the two young Mortimers, of the revolt of Earl Mowbray and Lord Bardolph along with the old intriguer Northumberland, of the execution of the popular "martyr" Archbishop Scrope. And though Henry proved victorious in these as in former struggles, the conspirators still held together so far that, according to Mr. Wylie, it was in the spring of 1406 that the famous tripartite convention for the partition of England was drawn up, which previous historians, misled by Hall and Shakspeare, have placed before the battle of Shrewsbury. This precious compact, it seems, was arranged at Aberdaron, at the south-west extremity of Carnarvonshire—"the very *ultima Thule* of Welsh land"—between the Earl of Northumberland, Owen Glendower, and Sir Edmund Mortimer. Owen's share was to be the whole of Wales, and a pretty good slice of England besides, west of the Severn and the Mersey. Northumberland was to have all that lay north of a line between Worcester and the southern boundary of Norfolk; and Mortimer was to have all that remained of England—"if he could get it," as Mr. Wylie sarcastically remarks. He was certainly at a disadvantage compared either with his dreamy father-in-law Glendower, who had actual hold of Wales, or his scheming ally Northumberland, who had, at least till just before then, and might possibly have again, actual hold of a great part of the North.

It is curious that this audacious treaty has been regarded by some historians as a positive fable. One writer discredits it because the date is subsequent to the battle of Shrewsbury; another supposes it was "imagined by popular alarm." Yet there is no ground to doubt its genuineness, and we may observe that the date 1405 assigned to it by an early chronicler would cover the

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early part of what we should now call the year 1406—the very date, apparently, to which Mr. Wylie would refer it. On the 31st of March Owen actually wrote to Charles VI. of France, asking him to complete what he had done in behalf of Welsh national independence by forwarding certain proposals to the Pope for making the Church of Wales independent also, and putting not only the other dioceses of Wales itself, but also those of Bath, Exeter, Hereford, Worcester, and Leicester (*i. e.*, Coventry and Lichfield), in subjection to the see of St. David's as metropolitan! Glendower, indeed, was a crazy visionary, as Shakspeare has depicted him, inspired by dreams and prophecies. But in days like those of Henry IV. a scheme for the partition of England was by no means absurd on the face of it.

The difficulties of Henry's rule are apparent at every turn. Those who befriend him at first desert him afterwards. Bishop Trevor, of St. Asaph, who had been his strong supporter, finding his own diocese and cathedral town ravaged by the Welsh, at last joins Owen Glendower. The Earl Marshal, son of Henry's old rival Mowbray, is married to Henry's niece and called to Council, but a question of precedence is ruled against him and he rebels. The Percies, of course, are a still more prominent example. But the very factiousness which weakens Henry weakens his adversaries as well, and family feuds like those of the Percies and the Nevills are his salvation. The Earl of Westmoreland is as treacherous towards the allies of Northumberland as Northumberland himself was towards Richard II. and Henry IV. successively. He lures Mowbray and Archbishop Scrope to a conference, declaring their demands to be most just and reasonable, gets them to drink with him in the open, and then catches them in a snare. The archbishop pays the penalty of his over-confidence with his head; and surely it is significant of the extremity of the crisis that Henry ventured to violate the immunities of the Church by procuring an archbishop's execution.

The view that Mr. Wylie takes of the king's conduct in this matter, we confess, is rather startling. He actually considers Henry "infirm of purpose," and that he was "ruled by impulse." It is only with diffidence that we can possibly question the opinion of one who has certainly the best right to judge. But the judgment is as novel as it seems to us ill borne out by any facts given by himself. It was a dreadful blunder, in Mr. Wylie's opinion, to bring an archbishop to the block, and a worse one still to lay his remains in his own cathedral to excite rage and pity. That is a matter, no doubt, fairly arguable; but where is the infirmity of purpose? The king's purpose seems, on the contrary, to have been wonderfully persistent. From Mr. Wylie's own pages we learn that he disarmed Archbishop Arundel's remonstrances beforehand with false assurances, pressed Chief Justice Gascoigne to pass sentence, and, when Gascoigne refused on the ground that it would be illegal, found a less scrupulous judge to do so in his place. If the exhibition of the mutilated body in the archbishop's own cathedral excited rage and pity, it was also a very public manifestation of the length to which Henry was capable of going. Old-fashioned scruples must not stand in his way if the spirit of rebellion was to be subdued. And what are we to infer from the results? The results were the surrender, one by one, of all the northern castles when the king went northwards afterwards, and that the Earl of Northumberland was obliged presently to leave the country. No doubt, however, the whole campaign put a most severe strain upon Henry himself, and if the illness that overtook him shortly after was not leprosy, as people said, it may fairly be attributed to harassing anxieties and an overtaxed frame.

Henry's supposed leprosy and the nature of the disease itself form one of a number of special subjects in this volume which are treated with great ability. On the other hand, it is no fault of Mr. Wylie that the two chapters on Irish history seem to have little connexion with events elsewhere. The volume ends with an account of the educational resources of the period which will rather astonish most people. England, it seems, was getting positively overbuilt with schools at the beginning of the fourteenth century.

We are glad to see that the present volume has a running date at the head of the page, which is a great assistance. But a fuller table of contents would also have been advantageous to the reader.

The Book of Common Prayer, from the Original Manuscript attached to the Act of Uniformity of 1662, and now preserved in the House of Lords. With Three Appendices by the Rev. James Cornford. (Eyre & Spottiswoode.)

This is not a new volume, but only a reissue of a work published in 1892, with the addition of some useful matter in the shape of appendices extending to eighty pages. As we have already noticed it, we need now refer to the three appendices only. The first consists of the "erasures, interlineations, &c., in the MS. which do not appear in the Printed Copy of the Annexed Book"; which shows the final state only of the MS. These are about two hundred in number, there being apparently two or three which have escaped the notice of the compiler. That there should have been so many mistakes in the original MS. is not to be wondered at, when the haste with which it was drawn up is considered. They mainly consist of two classes: first, those that are due to the carelessness of the scribe, and these are much the more numerous; and, secondly, those which were altered by authority at the last moment. The former are of little importance. A typical instance of the latter appears in the two erasures (on p. 56 of Morning Service, and p. 67 of Evening Service) of the words "and so continuing to the end of the service" after the direction to the priest to stand at the versicles following the Lord's Prayer which comes after the Creed. The omission of these words brings back the Annexed Book into agreement with the Convocation Book, and must have been made almost at the last moment. It has been argued that their omission proves distinctly that the compilers of the Prayer Book meant to direct the priest to continue kneeling. It is much more likely that they were omitted on the ground that they were superfluous, as no subsequent change of posture is ordered to the end of the service. The present practice of the clergy varies in this respect. It is a matter of extremely small importance, but it would be impossible to decide which are right and which are wrong.

The second appendix details the differences between the Annexed Book and the Convocation copy. These also are for the most part extremely unimportant. But there are a few additions in the Convocation Book, explaining the change of certain parts, which have not been transferred to the Annexed Book. As they have never appeared in print excepting in Mr. Parker's valuable and now scarce 'Introduction to the Revisions of the Book of Common Prayer,' we think it worth while to produce one of them here. It is in Sancroft's hand, at the foot of the first page of the Calendar, containing the month of January. It runs as follows:—

"The first Lessons are ye same as before: Only ye 6th of Exodus, wch was read Oct. 1 amongst ye Apocrypha bookes, is now restor'd to its proper place in January; & so ye following Lessons remove before it till ye first of October be again otherwise supplied. The same is to be said of some Apocryphal additions to Daniel, wch were read wth ye Canonicall Chapters of y^t prophecy; but are now remov'd to ye End of ye Apocryphal Lessons. There are also 1st and 2nd Lessons appointed for 29th Febr. y^t ye same Service may not be read two daies together in ye Leap year."

We have printed this from the original, from which it will appear how difficult it is to produce an exact copy of handwriting of an earlier century, there being two or three variations in Mr. Parker's copy as well as in Mr. Cornford's.

There are, of course, in the Convocation Book, several other directions of a similar kind, which were duly attended to in the Annexed Book, but were not meant to form part of the book itself. These are all noticed in Appendix B, and have been printed with tolerable, though not absolutely exact, accuracy.

The particular direction we have reprinted is interesting, as it calls attention to a point which will probably be unknown to most of our readers, viz., that at the beginning of the reign of James I. there were sundry alterations in the lectionary. Few will have remarked these, except those who possess copies of editions of the Prayer Book issued between 1604 and 1662. Mr. Parker has noticed these variations, but in the note appended to each month has said that the editions of 1604, &c., begin with such and such chapters. Nevertheless several editions subsequent to 1604 do not answer to this description. Thus, in the note to October he says, "The editions of 1604, &c., begin with Exodus vi. and Joshua xx.," whereas in two editions of the reign (much later than 1604) of James I. we have the lessons given as "Tobi. 5" and "Josu. 20." What other variations there may be we cannot pretend to have investigated. And what is most remarkable, there is no provision for a first lesson at morning service on October 1st in the Convocation Book, the space

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being filled by a ¶, the note at the bottom of the page, that only part of the sixth of Exodus is to be read, being erased.

It is not a little curious that there should be more than three hundred variations in the readings of the Psalms between the Annexed Book and the Convocation Book. Neither of them agrees precisely and in all points with any of the editions of Cranmer's Bible from which they are professedly taken. The Annexed Book deviates from them all much more than the other. It could not have been copied from the printed Convocation Book, and it seems probable that general instructions were issued to alter certain forms, such as *are* and *be*, *who* and *which*, which were somewhat carelessly observed.

Appendix C consists of the "Differences between the MS. and the Authorized Version of the Bible, 1611, in Quotations of Scripture directed to be inserted from the New Translation." Some of these seem to be mere errors of the scribe, *e. g.*, in the gospel for the Epiphany "for thus it written" instead of *for thus it is written*. Others consist of insertions at the beginning of the gospels of such words as "Jesus said," &c. Others, again, were evidently altered designedly to accommodate the expressions to more modern ways of speech, as, for instance, the frequent change of *ye* into *you*, and of *which* into *who*. There are, moreover, slight changes of which it is difficult to say under which head they come, whether of accident or design, such, for instance, as the variation of "in heaven and earth" in the Annexed Copy from "in heaven and in earth" of the Authorized Version. In most of these cases it has been the custom of modern Prayer Books to follow the Authorized Version, although there can be no doubt that the alterations of the Annexed Book should have been preferred, because many of them were certainly designed, and of nearly all it might be said that they were probably intended.

What has been said will have shown that the execution of these appendices is not absolutely perfect. Nevertheless, we should not be doing justice to Mr. Cornford if we did not add that he has done his work, upon the whole, with great care. Perfect accuracy in such an undertaking can hardly be expected, and the faults are few and far between.

NEW NOVELS.

Christina Chard. By Mrs. Campbell Praed. 3 vols. (Chatto & Windus.)

The "first idea" of Mrs. Campbell Praed's new novel (so we learn from the dedication) came from Mr. George Boughton, and all readers of 'Christina Chard' will be grateful to him for a suggestion which has borne such brilliant fruit. For in spite of an occasional touch of artificiality Mrs. Campbell Praed has worked out this strange story of a woman's vengeance with considerable resource and vivacity, and, what is more, has handled a difficult and delicate theme with a restraint and sympathy not always observable in some of her earlier efforts. Christina herself is a fascinating study; but there are half a dozen other characters of almost equal interest, idealized portraits in every case of types to be met with amongst the best and brightest circles of fashionable Bohemia. And underneath all this sparkle and frivolity, fine dresses and smart talk, the reader is made to feel the existence of the elemental passions of love and hate, jealousy and cupidity. The story of the Mount Murra Bubble is worked into the main plot with remarkable skill. As it has more than once fallen to the lot of the present reviewer to speak harshly of Mrs. Campbell Praed's work in the past, he may be allowed to congratulate her on the signal and legitimate success with which she has availed herself of the melodramatic possibilities of Anglo-Australian society.

Earlscourt. By Alexander Allardyce. 3 vols. (Blackwood & Sons.)

In spite of its name Mr. Allardyce's new novel is not a study of metropolitan or suburban manners. The Earlscourt to which he introduces us is the country seat of an hereditary legislator such as Mr. Labouchere himself might have depicted, while the atmosphere of the story is strictly in keeping with its alternative title of "a novel of provincial life." The mechanism of the plot is carefully arranged so as to provide full scope for the conflict of personal interests and to excite anticipations of a tragic catastrophe which are not disappointed, though the handling of the *dénoûment* is singularly lacking in dramatic force or impressiveness. Mr. Allardyce has a vigorous and excellent narrative style, and his descriptions enable the reader to form a vivid picture of the material surroundings of his *dramatis personæ* and the conditions of their lives. With the characters themselves it is, unluckily, different. Good, bad, or indifferent, there is not one among them all that enlists sympathy or provokes interest. 'Earlscourt' is a signal instance of the amount of ability that may be expended on the production of a dull novel.

The Price of a Pearl. By Eleanor Holmes. 3 vols. (Hurst & Blackett.)

In spite of the ability and earnestness displayed by Miss Holmes, the artificial construction of her plot and the inordinate length to which it is spun out will probably militate against its popularity. Life has been compared by a well-known writer to a handicap. Such a book as 'The Price of a Pearl' rather suggests the analogy of an obstacle race, in which the obstacles are not those of the cross-country order, but carefully and gratuitously devised for the discomfiture of the competitors. For the rest, Miss Holmes's portraiture is careful and refined; indeed, her male characters almost without exception display a sensitiveness that is quite feminine in its intensity; and the whole book furnishes ample evidence of attentive observation. The heroine excites a fitful interest, and some of the minor characters have a touch of lifelikeness. None the less a careful perusal of the entire story is more calculated to engender respect than gratitude.

The Surrender of Margaret Bellarmine. By Adeline Sergeant. 2 vols. (Heinemann.)

Though shorter and less full of incident than the generality of novels which have of late years issued from Miss Sergeant's indefatigable pen, 'The Surrender of Margaret Bellarmine' is welcome, as indicating a return to that earlier and saner manner of which 'No Saint' is an admirable example. As we read her latest book we feel more than ever convinced that it has only been by doing violence to the true bent of her talents that Miss Sergeant has indulged in melodrama. The novel of character, and not of incident, is her real forte; for although the adverse influences of her long allegiance to sensationalism may be traced in the present venture, it is, in regard to consistency and sincerity, greatly in advance of any of her recent books. Margaret Bellarmine's character is not only well conceived, but developes along lines that are at once natural and interesting. The gradual achievement of her "surrender" is treated with skill and genuine feeling, while her various spiritual vicissitudes are narrated in a manner which is all the more impressive from the self-effacement of the writer. The work, in short, is pitched in too uniformly minor a key throughout, and would have gained by the introduction of some humorous relief. But with this deduction it is well written and well worth reading.

A Fair Colonist. By Ernest Glanville. (Chatto & Windus.)

South Africa is so much in evidence just now as a land of infinite possibilities for the expansion of our race, that any well-written volume of fact or fiction connected with it is sure to be read. Mr. Glanville's book, which deals chiefly with Cape Colony, is apparently well founded on local knowledge; his descriptive passages deal with the veld and the woods, the rocks and kloofs; and his romance is sufficiently equipped with tragic and passionate incidents to catch the reader's attention. Nor is he without some ability in the presentment of character of the simpler sort. Makanna the Gaika, a sort of Umalopogaas tamed and harnessed to the white man's money-mill, has characteristics of his own, though they are rather generic than individual; while Gardner, the hunter and farmer, who rules his negroes with a rod of iron, yet has a touch of tenderness for individuals of his own colour, is typical of the qualities which have made our race the most successful colonists, and probably the best-hated nationality, on the face of the globe. Amos Fitkin, the poacher, who finds life too circumscribed in England, has been evidently cast for the leading character. His liking for nature and one of her works, in the shape of Ada Tamplin, the lady colonist, is eloquently set forth; in other respects the portrait is unreal. Such a man would not in England be philosophical, or at any rate articulate, not to say loquacious in soliloquy; yet Amos, whom we find in the early chapters talking a sort of stage *patois* to Miss Tamplin, almost immediately afterwards expresses himself "like a book":—

"In this clay-covered island, Sally, where the sun has always got the influenza, the only crop one can depend upon is bricks, and no one can eat bricks with comfort. It's not only the clay one has to fight against, and the slugs and snails, green fly, red spider, caterpillars and weeds, but we've got the weather against us

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and foreign sunshine. Rheumatism gets fast hold of the spade farmer, the weight of clay breaks him in half, and the foreigner's sunshine just finishes him off. We've got to go south, Sally, before we can make a living out of a few spades-full of soil, and if we don't, why the camel will be soon able to crawl through the eye of a needle; for after spending ten millions in parcelling the country into lots, he will have to spend other twenty millions in rescuing the poor agriculturists from the mud, and so he will get rid of his wealth."

In Africa this economist turns metaphysician and what not, but what son of the soil ever reasoned in such fashion? On the whole, we are led to believe that our author knows less of England than of the colonies, or probably America. The strange proceedings of Dorant, who works a brace of retrievers exactly like setters, "where the partridge calls," are a sufficient indication of this. We believe, on the other hand, that there will be a general acknowledgment of the accuracy of the writer's colonial pictures.

The Heir of Inglesby. By Violetta. (Sonnenschein & Co.)

'The Heir of Inglesby' is delightfully ingenuous. When the heroine discovers in her lover a long-lost cousin, "Do you mean to say," she asks, "that you are Sir Rudolpho?" "Yes, dearest," is his reply, "and you will soon be Lady Gwendoline." Whereupon a canon opportunely intervenes to bring down the curtain with his blessing. Sir Rudolpho, it may be added, is the son of the marriage of a baronet's only daughter to an Italian gentleman, so that his succession to the title is, to say the least, unusual. But in a novel of so profoundly romantic a character it is, perhaps, hypercritical to expect a close adhesion to the usages of society. Adequate concession to reality is made by the episode of the Signore di Como's death by the overturning of an electric tram-car.

The Little Squire: a Story of Three. By Mrs. Henry de la Pasture. (Cassell & Co.)

Mrs. de la Pasture's story may be fairly described as a belated contribution to the literature which owed its rise to 'Little Lord Fauntleroy.' Adrien de Coursay, aged twelve, with his blue velvet jacket and knee breeches, lace-ruffled shirt, silk stockings, and low buckled shoes, is as well dressed as his prototype, though not so amusing; and if he does not succeed to a peerage, he at least acts as the good genius of the plot, and is as elegant in his sentiments as in his costume. We leave him, in his "rich velvet dress," teaching a little girl to pray, and with every prospect of developing into a first-class prig.

Le 13e. Par Gyp. (Paris, Calmann Lévy.)

Gyp's new collection of little scenes, which pass among her well-known characters, is not one of her best as a whole, but contains some specimens of conversation after her most approved style. Folleuil, for example, attacking clubs, asks why he should offer himself

"to a thousand or fifteen hundred gentlemen, who have, in my opinion, no status which entitles them to sit in judgment on me. It would bore me, if they accepted me, to be enlisted into their ranks. When I hear fools, of whom I know plenty, say with a grand air: 'We have settled at the club that.....' (on which there follows some stupidity or other), I am pleased to think that I am able to settle for myself the poor little matters that I do settle."

It is in this kind of natural talk of men and women of the world that Gyp is at her strongest.

BOOKS OF TRAVEL.

Discovery of Lakes Rudolf and Stefanie: a Narrative of Count Samuel Teleki's Exploring and Hunting Expedition in Eastern Equatorial Africa. By Lieut. L. von Höhnel. Translated by Nancy Bell. 2 vols. Maps and Illustrations. (Longmans & Co.)—It is now more than five years since Count Teleki and Lieut. von Höhnel returned from the memorable expedition which did so much to enlarge our knowledge of Eastern Africa, and in the course of which they visited the now famous mountains of Kenia, Kilimanjaro, and Meru, discovered two lakes, and confirmed the existence of active volcanoes far in the interior. Much has happened since that time. Lieut. Höhnel himself, in the company of Mr. Chanler, has paid a second visit to Eastern Africa, which nearly cost him his life; localities which at the time of his first visit were still in the sole occupation of natives have become the scenes of European activity. Still, much of the country first explored by Count Teleki's expedition has not been visited since, and even with respect to the remainder our knowledge is as yet far from complete, and any additional trustworthy information should be welcomed. To English readers the work possesses additional interest, as it deals with a part of Africa whose development will tax British energies for some time to come. It is by no means a book written by a sportsman for sportsmen, for although some space is allotted to exciting encounters with big game, the bulk of the volumes is occupied with information of a useful character, and more especially with an account of the native tribes. That there are districts of exceeding fertility and promise in this part of British Africa is brought home to his readers by the author, who visited Kikuyu and the region of Kenia, where the adventurous "Freelanders" propose to establish their Utopian colony. But thousands of square miles are an utter waste. For fifty-four consecutive days the expedition marched through a region devoid of vegetation and other resources, even drinkable water being found only at long intervals; and when retracing its steps no porter carried less than 110 pounds of the supplies which had been secured among the friendly Rosbiat at the northern extremity of Lake Rudolf, whilst one man actually struggled along under a weight of 148 pounds, besides carrying his mat and cooking pot. There are 179 illustrations, many of them from photographs and of considerable merit, those of native types being more especially successful. The large-scale maps of the German edition are likewise inserted, as also the scientific appendices. The translation leaves little to be desired.

The World's Highway, with some First Impressions whilst Journeying Along It. By Mrs. Archibald Dunn. (Newcastle-on-Tyne, Mawson, Swan & Morgan; London, Gay & Bird.)—A pleasant surprise awaits the reader, and especially the critic, who may take up this volume expecting, not unnaturally, only another of those vapid and commonplace diaries which assume to be legitimate works of travel. Mrs. Dunn has considerable gifts both of observation and of description; her powers of word-painting, as shown in her enthusiastic descriptions of Cingalese or American scenery, and in her warm but not uncritical admiration of Japanese art, are exceptional; and the reader is throughout pleasantly aware of a strong but unobtrusive personality, and of an equally strong and half-suppressed sense of humour. She hails from Northumberland; we might have credited her with a still more northerly origin but for a libellous comparison of the bagpipes with the hideous discords of the Eastern conch shell. It is not necessary to agree with all her conclusions. She is a zealous Roman Catholic, and finds throughout her journey the evidences of that faith more prominent than other travellers might do. She is severe upon the Buddhists (whom she persistently misspells "Bhuddist"). "Bhudda" himself, she admits, if he had lived in the time of our Lord, would have been a great saint; but surely his saintliness is not lessened by this disadvantage! His moral teaching, she says, is barren, because it lacked the sanctions of Christianity; but she is never weary of asserting that consideration and thoughtfulness for others form the basis of Japanese life, and she emphatically contrasts this charming unselfishness with the hardened self-seeking of the Christian American. A somewhat longer investigation would probably have disclosed a large fund of human nature common to the Yankee and the Jap. These rapid generalizations made after a few days' or weeks' acquaintance with a people are, however, a mistake which other travellers share with our author. But she is fairly awed against her will by the great statue of the Daibutsu. While carried away at times by the extreme beauty of Japanese art, she has a haunting doubt how far the feeling for art among the Japanese is true and real. Admitting their "illimitable invention of *design*," she points out that their motives are essentially limited. They have endless variations on such combinations as lions and peonies, storks and pines, stags and maples, tigers and bamboos, which become at last, she thinks, conventional. She finds, moreover, throughout all their art, "a childish and grotesque vein." Then, again, as in the tombs of the Shoguns, you find, she tells us, coarseness and vulgarity side by side with supreme excellence. Certainly, as she says, they go very far astray when they leave their own lines, as in their approval of third-rate European furniture and decorations, to say nothing of their adoption of our costume. It seems to us, however, that even now there are artists in Japan whose originality and true feeling for art cannot thus be gainsaid. The dwarfing and distorting of their plants and the artificiality of their gardens almost make her doubt their love for flowers and for nature. "They would dwarf their mountains if they could." But when crossing an American prairie in full flower she admits that "if the Japanese possessed one square acre of such, the whole nation would make pilgrimages to it, and bring lanterns and green tea, and sit around by day and by night, offering up a sacrifice of admiration to the floral beauties to which they have such a devotion." We have not space to follow our author in her tour through America. It will be seen that her admiration for things Japanese is, in some directions, qualified. But the sudden change from these to the raw and tasteless buildings in the American townships, the rough manners or absence of manners, and other social and æsthetic drawbacks, all wittily described, so ruffled her feelings that she withdrew all these reservations, and as fresh grievances assail her she ruefully and half seriously exclaims, "What would Japan say to this?" Where so much is good we cannot but notice careless spelling, chiefly of the names of plants. Among these vegetable curiosities we find "wysteria," "pyrrhus japonica," "polygnum," "spirea," and "arbutis." *Per contra*, a well-known architect is quoted as "Violet le Duc." And it would be better to say "the American type" than *le type Americaine!*

A description of various expeditions into a country whose boundaries are as indefinite as its valleys are unhealthy will be found in *Chin-Lushai Land*, by Surgeon-Lieut.-Col. A. S. Reid (Thacker & Co.). The locality is described by Col. Woodthorpe (*Proceedings* of the Royal Geographical Society, 1889, p. 200) as lying south

of Manipur and west of Burma—"a mass of lofty hills, running in parallel ridges north and south.....inhabited by the tribes known as Chins, Lushais, Shendus, and Kukis, all, I imagine, closely allied. As the Lushais used to raid on our eastern frontier, and do still on the Chittagong border, so do the Chins raid on Burma." These raids and the desire to extend our surveys and knowledge of the country have led to several expeditions, which seem to have much resembled those of former days on another frontier which excited the just anger of Sir Charles Napier, who thus described them: "March to top of hill No. 1; lose some men; get there. Enemy waiting on top of hill No. 2; go there; more men killed and wounded; more provisions gone; large hospitals; long way for the 'tommy' [food] to follow. Enemy on No. 3; march there; more killed; more difficulty," &c.; the result at the end being at best indecisive, and at worst disastrous. The author has not made so much use as he might have of the geographical information, scanty as it is, which has already been collected; but his book is welcome as a contribution to our imperfect knowledge of the country and of its inhabitants. They practise curious ceremonies for cementing friendship, which recall those in Africa known as the rites of blood brotherhood; and like other gentle savages they seem to have developed an excellent talent for circumventing the unsuspecting Britisher, and for evading the terms which his victories enabled him to impose. In one instance a village was fined Rs. 10,000, and an annual subsidy of two elephant tusks and ten silk sheets or their equivalent. The chiefs flatly declined to consider the yearly tribute, and were very doubtful about paying the fine even in part, because, they urged, first, they had no money; second, they could not make it; and third, if they did pay everything away as fine or tribute nothing would remain to live on. Excellent reasons for non-compliance, which, we are told, greatly astonished the English general. The book is fairly printed, and there are some tolerable illustrations, but the maps, photo-zincographed at Calcutta, leave much to be desired. Being detached from known countries, they are puzzling to persons not familiar with the locality, and they are made needlessly obscure by the dark shading of the hills.

A Japanese Interior. By Alice M. Bacon. (Gay & Bird.)—In her 'Japanese Girls and Women' Miss Bacon had already shown that she knows how to write, and not a page of the present volume will be found dull, especially by those readers to whom Japan is, happily, still a novelty, although few pages are other than trivial, in subject, it must be added, rather than in treatment. The title itself is a misnomer. Of Japanese interiors the book scarcely gives a glimpse; what it does record are the not uncommon experiences of a "school-marm" (of themselves scarcely worth recording) in the quondam capital of the Tycoon, during the year 1888 and part of 1889. Her pupils were "noble girls" and "peeresses," in "ugly foreign dress," all "silent and orderly," given to "standing like statues," and undistinguished apparently by a trace of individuality; and this is all, practically, we are told about them. Children and women, boys and men, the impression the Japanese make upon most foreigners is that in the Dawn-Land life is not taken in earnest, but is rather a semblance than a reality, played out upon a narrow stage by queer-looking, oblique-eyed, yellow-faced marionettes. Of course behind all this there is a strong and gathering current of national life, and it is just of this current we would fain know something, but can get no knowledge. Mr. Lefcadio Hearn perhaps knows it, he must at all events see it; but it does not interest him, and he will not describe it. What strikes one most after reading Miss Bacon's volume is that at bottom the Japanese are very much what they used to be: the officials wear heavily gilded coats instead of silk jackets and trousers, the *kago* has given way to the railroad car, and armour and bows and arrows to ugly German uniforms and far-sighted rifles, but—save only among a very few, to be counted in hundreds, perhaps in scores—new Japan is still largely old Japan writ badly and shorn of its pageantry and picturesqueness. In a word, as the author herself says, "the book is more the picture of the life of one foreigner among the Japanese than an authority on Japan in general or on any particular phase of life there." As such it has its value, and in addition the account given of the assassination of Viscount Mori, sometime Japanese Minister in London, of his funeral, and of the impression the tragedy made upon the Tokio public is not without historical interest.

OUR LIBRARY TABLE.

Mr. Murray publishes, under the title *A Policy of Free Exchange*, a collection of essays by various writers, edited by Mr. Thomas Mackay. Mr. Henry Dunning MacLeod writes on the science of economics and its relation to free exchange. The most interesting essays in the volume are the last two, the writers of which are not in complete sympathy with the first seven, who all hold views more or less tending in the direction of those advocated by the Liberty and Property Defence League. Mr. Bernard Mallet writes on the principle of progression in taxation, a subject which has great interest at the present moment, when we are all of us expecting to have our money taken under the most approved form for naval and other deficits; and Mr. Alfred Lyttelton contributes a valuable essay on the law of trade combinations. Mr. Bernard Mallet is the most suggestive of all the writers in the volume. He shows how the old view of taxation being solely defensible for the sake of revenue is giving way in some quarters to a desire to use taxation for the purpose of bringing about an equalization of incomes, and how this change is assisted by the wish for economy being now in the United Kingdom far less powerful than it was. He then proceeds to discuss both the abstract principle of progression, and its practical value as a method of taxation. He discusses the views of Mill, and shows that the principle of taxation in proportion to benefit enjoyed, and that of taxation according to ability to pay, are both of them somewhat vague and inconclusive as regards the particular question now at issue. Mr. Mallet then discusses the view of Jevons, and, having shown that it constitutes a certain justification of the principle of progression, he goes on to consider the possibility of fixing a limit to the principle of progression and an equitable rate of graduation, and reaches the conclusion that moderate graduation is unproductive, while graduation, if excessive, tends to defeat its object. He thinks that both fears and hopes with regard to the principle are exaggerated, and that if used in moderation it may be useful in a limited degree. Mr. J. W. Fortescue has an article on 'State Socialism and the Collapse in Australia,' which contains a most exaggerated picture of the financial state of things which prevails in connexion with the great colonies, for no other epithet can be applied to the assertion that Victoria and New South Wales are bankrupt. That there have been heavy losses in connexion with those colonies is, of course, true, but their public credit, as measured by that of similar states throughout the world, stands very high, and justly so when their resources and their assets are considered; and although those financial authorities who assert that their public securities may stand too high at present prices may be able to produce some evidence upon their side, yet this state of things is very different from that which is implied in the word *bankruptcy*, and the ability of these colonies to make both ends meet, which is the foundation of good finance, is vastly greater than that possessed by Italy, and even by some others among the great powers.

Mrs. Townshend Mayer has republished in two volumes a series of papers, originally contributed to *Temple Bar*, entitled *Women of Letters* (Bentley & Son). Their appearance may be cordially commended, since they form most readable summaries of various more or less famous autobiographies and memoirs. Mrs. Mayer has professedly eschewed criticism, but what little there is seems sensible enough, though a trifle obvious. Her chief merits consist in a keen eye for an interesting extract, and an urbane tolerance of human frailties. On the other hand, she has a tendency to quote somewhat inept remarks from second-rate authorities. Mrs. Mayer has been less successful with the characters of the Stuart and early Georgian times—the Duchess of Newcastle, for instance, and Lady Mary Wortley Montagu—than with Mrs. Inchbald and Lady Morgan. However, the sketches, on the whole, exhibit considerable insight into character and a creditable amount of research. It seems by no means impossible that some of Mrs. Mayer's readers may turn to the original authorities, and thus embark upon a most stimulating course of study. In any case they will acquire sufficient information about some celebrated ladies whose works appear distinguished indeed beside the average novel of to-day.

Messrs. G. P. Putnam's Sons send us *Authors and their Public in Ancient Times*, by Mr. G. Haven Putnam. The preface informs the reader that this book was originally intended "to form a preliminary chapter, or general introduction, to a history of the origin and development of property in literature," *i.e.* of author's copyright. As it turned out, however, that copyright was unknown to Greek or Roman law, the notes here collected amount to no more than an account of the book trade in antiquity, compiled from Birt's 'Antikes Buchwesen' and other well-known authorities. Certainly this is, in most respects, the fullest description of the Greek and Roman book trade which has yet appeared in English, but it is in want of revision by a competent classical scholar. Mr. Putnam's Latin is obviously better than his Greek, but he does not profess to know much of either tongue. In fact, his pages teem with all sorts of misprints and mistakes, which argue lack of acquaintance with ancient history and literature. A few specimens will suffice. Speaking of *boustrophedon* writing, Mr. Putnam says: "Among the earlier specimens of this method are the laws of Solon (about 610 B.C.) and the Sigean inscription (about 600 B.C.)." In a note on rhapsodes he says: "The word is by some authorities derived from *ῥάβδος*, a staff—just as we have a staff in music." He refers to the "poem" of Prodicus on 'The Choice of Hercules,' to Konchylus, Lycias, Nichomachus, and other strange writers. He quotes from the "tenth satire" of Martial (meaning the 74th Epigram of Book X.) these curious lines:—

> Non Hybla, non me speciter capit Nilus,
> Nec quæ paludes deliota Pomptinas
> Ex arce clivi spectat non Setini.

Such mistakes as these do not matter much in Chautauqua circles, but there are errors in the book which are more important. For instance, the reader would certainly gather that in ancient Greece poetry was not paid for. This is a most pernicious doctrine, especially when preached by a publisher.

The second series of *Cambridge Prize Poems, 1859–93* (Gibbings & Co.), is singularly inferior to the first. Mr. Myers's two contributions have been omitted at his own request. Mr. Sidney Colvin's is the most pleasing of the remainder.

Messrs. Sampson Low & Co. have added to their reprint of Mr. Clark Russell's novels that popular tale *John Holdsworth, Chief Mate.*—Miss Duffus Hardy's clever story *A New*

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Othello has been included in Messrs. Jarrold & Sons' series of three-and-sixpenny novels.—Prof. Nichol's monograph on *Carlyle* in the "English Men of Letters" has been reissued in a cheap form by Messrs. Macmillan. The same firm send us a reprint of Mr. Maurice's sermons on *The Acts of the Apostles*. They were first published after the lamented author's decease.

Mr. T. B. Browne's volume *The Advertiser's A B C* is bulky, but incomplete. He professes to give a list of the scales of the London weeklies, and he leaves out the *Athenæum* and *Notes and Queries*.—A much more handy volume is *Willing's British and Irish Press Guide*, which has reached its twenty-first year.—We have nothing but praise for the *Handbook of Jamaica*, the joint work of Mr. Musson and Mr. Roxburgh (Stanford).

We have on our table *Life of J. G. Whittier*, by W. J. Linton (Scott),—*Selections from the Essays of Francis Jeffrey*, edited by L. E. Gates (Boston, U.S., Ginn & Co.),—*Velleius Paterculus*, Book II. Chaps. XLI.-CXXXI., edited by F. E. Rockwood (Boston, U.S., Leach & Co.),—*Key to Principles of Composition*, by P. Goyen (Macmillan),—*Transactions of the Royal Historical Society*, New Series, Vol. VII. (Longmans),—*The Pursuit of Happiness*, by D. G. Brinton, M.D. (Kegan Paul),—*Our Intellectual Strength and Weakness*, by J. G. Bourinot (Quaritch),—*International Maritime Congress, London, 1893: Harbours and Breakwaters* (Unwin Brothers),—*The Cottager's Manual of Poultry-keeping*, by W. B. Tegetmeier (Cox),—*The Romance of Guard Mulligan, and other Stories*, by S. Levett-Yeats (Scott),—*Under the Sea to the North Pole*, by P. Maël (Low),—*The Children of Dean's Court*, by E. Marshall (Shaw),—*Blue Jackets*, by G. M. Fenn (Griffith & Farran),—*Rogues' Island*, by W. C. Metcalfe (Shaw),—*The Story of Herbert Archer, and other Tales*, by Lady Charles Thynne and others (Hogg),—*The Knobstick*, by C. A. Clarke (Heywood),—*Facing Fearful Odds*, by Gordon Stables, M.D. (Shaw),—*Zambra, the Detective*, by H. Hill (Chatto & Windus),—*Come Back from the Dead*, by C. Howard (Digby & Long),—*Doctor Jack*, by St. George Rathborne (Aldine Publishing Co.),—*Ideala*, by C. Grissen (Portland, U.S., the Lewis & Dryden Printing Co.),—*A Summer's Poem*, by F. J. Lys (Seeley),—*Flavia*, by A. Wolcker (Berkeley, California, the Author),—*Poems and Lyrics*, by W. J. Dawson (Macmillan),—*The Master's Guide for His Disciples* (Stock),—*A Year's Sermons*, by R. W. Hiley, D.D., Vol. I. (Griffith & Farran),—*Caratteristiche del Greco e del Latino*, by F. Scerbo (Florence, Loescher & Seeber),—*Het Herstel van Israël in het Perzische Tijdvak*, by Dr. W. H. Kosters (Leyden, Brill),—*Marginalien und Materialien*, by E. Nestle (Tubingen, Heckenhauer),—and *La Légende de la Mort en Basse-Bretagne*, by A. le Braz (Paris, Champion). Among New Editions we have *The Quatrains of Omar Khayyám*, translated into English verse by E. H. Whinfield (Kegan Paul),—*Things Chinese*, by J. Dyer Ball (Low),—*The Attack Drill Made Easy*, by W. Gordon (Gale & Polden),—*Physical Drill*, arranged by W. Gordon (Gale & Polden),—*Science and Religion*, by G. Combe (Cassell),—*The Men of the Backwoods*, by A. R. Hope (Griffith & Farran),—*Mrs. Falchion*, by G. Parker (Methuen),—*Essays: Voltaire, Rousseau, Taine, and Sainte-Beuve*, by W. Weigand (Munich, Franz),—and *Dramatische Gedichte*, by W. Weigand (Munich, Franz).

ENGLISH.

Theology.

Denney's (J.) The Second Epistle to the Corinthians, 7/6 cl.
Iverach's (J.) Christianity and Evolution, 12mo. 2/6 cl.
Lowry's (S. C.) The Work of the Holy Spirit, Thirteen Sermons, cr. 8vo. 3/ cl.
Smith's (H. A.) Things New and Old, and other Sermons, cr. 8vo. 2/6 cl.
Verba Verbi Dei, the Words of Jesus Harmonized, by Author of 'Charles Lowder,' cr. 8vo. 4/6 cl.
Walpole's (G. H. S.) The Eucharistic Offering, cr. 8vo. 4/ cl.

Law.

Chalmers's (Judge) Sale of Goods Act, 1893, including the Factors Acts, 1889 and 1890, demy 8vo. 10/6 cl.
Cleaver (H. P.) and Rohrweger's (F.) Parochial Assessment Rules, cr. 8vo. 5/ cl.
Hadden's Handbook to the Local Government Act, 1894 (the Parish Councils Act), with Text, &c., 7/6 cl.
Wilson's (Sir R. N.) An Introduction to the Study of Anglo-Mohammadan Law, 8vo. 7/6 cl.

Poetry and the Drama.

Cliffe's (F. H.) The Persian Vizier, and other Poems, 2/6 cl.
Meredith's (G.) Poems and Lyrics of the Joy of Earth, cr. 8vo. 6/ cl.; Modern Love, cr. 8vo. 5/ cl.; Ballads and Poems of Tragic Life, cr. 8vo. 6/ cl.
Reid's (A.) Sangs o' the Heatherland, cr. 8vo. 3/6 cl.
Vernon's (Hon. W. W.) Readings on the Inferno of Dante, 2 vols. cr. 8vo. 20/ cl.

Bibliography.

Bibliographica, Part 1, royal 8vo. 10/ net, sewed.
Horne's (H. P.) The Binding of Books, the History of Gold-Tooled Bindings, cr. 8vo. 6/ net, buckram.

Philosophy.

Hutton's (R. H.) Criticisms on Contemporary Thought and Thinkers, 2 vols. cr. 8vo. 10/ cl.
Ladd's (G. T.) Psychology, Descriptive and Explanatory, 8vo. 21/ cl.

Political Economy.

Guyot's (Y.) The Tyranny of Socialism, with Introduction by J. H. Levy, cr. 8vo. 2/6 cl.

History and Biography.

Memorials of Old Haileybury College, by F. C. Danvers, Sir M. Williams, &c., imperial 16mo. 21/ net, buckram.
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Tomkinson's (late Lieut.-Col.) The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns, 15/

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Philology.

Delbos's (L.) Introduction to Commercial Spanish, 3/6 cl.
Mérimée's Colomba, literally trans. by J. A. Prout, 12mo. 2/6 swd.; edited by G. Fasnacht, 18mo. 2/ cl.
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Science.

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Rectorial Addresses delivered at the University of St. Andrews, 1863-1893, ed. by W. Knight, demy 8vo. 10/6
St. Aubyn's (A.) Orchard Damerel, 3 vols. cr. 8vo. 31/6 cl.
Scott's (Sir W.) Betrothed; Talisman (Border Edition), cr. 8vo. 6/ each; Redgauntlet (Dryburgh Edition), 5/
Walker (J. D.) and Watson's Investor's and Shareholder's Guide, roy. 8vo. 5/ net, cl.
Ward's (Mrs. H.) Marcella, 3 vols. cr. 8vo. 31/6 cl.

FOREIGN.

Theology.

Bachmann (P. J.): Textus Psalmorum Masoreticus, Part 1, 3m.
Vetter (P.): Der apokryphe 3 Korintherbrief, 4m.

Archæology.

Hartung (O.): Die deutschen Altertümer des Nibelungenliedes, 9m.
Nerrlich (P.): Das Dogma vom klassischen Altertum in seiner geschichtlichen Entwicklung, 7m. 50.

History and Biography.

Joinville (Prince de): Vieux Souvenirs, 1818-1848, 3fr. 50.
Masson (F.): Napoléon chez lui, Dessins de J. de Myrbach, 7fr. 50.
Wallaszewski (K.): Autour d'un Trône: Catherine II. de Russie, ses Collaborateurs, ses Amis, ses Favoris, 3fr.

Science.

Arbeiten aus dem kaiserl. Gesundheitsamte, Vol. 9, Part 2, 16m.
Bardeleben (K. v.) u. Haeckel (H.): Atlas der topographischen Anatomie des Menschen, 15m.
Heilin (D.): Struma u. Schilddrüse, 3m.
Koganei: Beiträge zur physischen Anthropologie der Aino, Part 1, 12m.

General Literature.

Delpit (R.): Marcienne, 3fr. 50.
Gallet (L.): Doris, 3fr. 50.
Mael (P.): Femme d'Artiste, 3fr. 50.
Marguerite (P.): Avril, 3fr. 50.

BENYOWSKY'S TRAVELS.

Moray House, Anglesey, Gosport, March 19, 1894.

Your reviewer, in his kindly notice of my edition of Benyowsky's 'Memoirs,' rightly remarks that "any narrative of the adventurer's life is incomplete without his later experiences in Madagascar—a theme which might well have had attraction for the biographer (in the Hakluyt series) of Francis Leguat." Those who may refer to my "Historical Sketch of Madagascar" at the beginning of my work on that island, published by Macmillan in 1886, will see that the celebrated Hungarian hero, *pace* Maurus Jokai, was therein styled "a charlatan" (p. 19), and it was with an idea of justifying this expression that I suggested to the publisher of the "Adventure Series" the republication of the Count's memoirs as long ago as 1890. In my postscript to 'Robert Drury's Journal' in that series, which appeared four years ago, I remarked: "Rochon has subsequently given the curious story of La Bigorne, and the true aspect of the most wonderful romance woven by the Hungarian desperado, self-styled the Baron Maurice Augustus Aladar de Benyowsky." In fact, Mr. Fisher Unwin will bear me out when I state that I have in vain urged him to publish the second portion of Benyowsky's memoirs, which could not be included in a book strictly limited to 400 pages. My notes on this part of the adventurer's career, contrasting his philanthropic words with his rascally deeds, his own version of his exploits compared with the actual facts recorded by men above suspicion, need only a publisher to fully vindicate my contempt for Benyowsky's "accuracy and honesty"; but I may say that when I first looked at Benyowsky's memoirs I was prejudiced, if anything, in his favour, having been trustful of Ellis, Copland, and others who have implicitly believed in his good faith. With regard to the introduction to the Count's memoirs being written in the third person, that is only a matter of form; the early biography has been written by the Count himself, and the latter portion only given in the shape of a journal.

With reference to the "omissions" complained of, again I must refer to my publisher's instructions. As a Hakluyt editor I should prefer a most rigorous reprint in full, but the inexorable demands of space compelled ruthless slashing out, so that if all the *lacunæ* had even been indicated every page would have been strewed with stars and dashes. In a popular work this was inadmissible. Sometimes, on the other hand, we "hack editors" have to supply matter to make up the deficiency to the required tale of bricks without straw. For instance, to 'Robert Drury,' when it was finished, I had to supply "by return of post" to the printer fifty pages of letterpress. This I promptly sent back in the short delay given, with, I trust, good results. So critics must be merciful to us poor sinners!

S. Parfield Oliver,
Captain, late Royal Artillery.

SALES.

Messrs. Sotheby, Wilkinson & Hodge sold the following books between March 9 and 13 from different collections: Burton's Arabian Nights, with the Supplement, 16 vols., 26*l.* Dibdin's Tour in France and Germany, 3 vols., 1821, 18*l.* 5*s.* Selby's British Ornithology, 18*l.* 10*s.* Ince and Mayhew's Universal System of Household Furniture, 25*l.* Britannia, 1840 to 1854 (omitting 1849), 11*l.* 5*s.* Ireland, Life of Napoleon Bonaparte, 1828, 19*l.* 10*s.* Comic Almanack, 1835 to 1853, 16*l.* 10*s.* A nearly complete set of Dickens's Works, mostly first editions, 122*l.* 1*s.* A small ornamental case of books from Napoleon's Library at St. Helena, 50*l.* Challenger Reports, 48 vols., 52*l.* P. Egan's Life in London, uncut, 1821, 11*l.* 10*s.* Lylie, Euphues, the Anatomie of Wit, 1623, and Euphues and his England, 1623, in 1 vol., 10*l.* Blomefield, History of Norfolk, 5 vols., 1739, 22*l.* Taciti Opera, Venice (1470), 16*l.* 10*s.* Shakespeare, Works, second folio (13¼ in. by 9 in.), 1632, 66*l.*

The autograph manuscript of Scott's Life of

Napoleon Buonaparte, sold by Messrs. Sotheby, Wilkinson & Hodge on the 12th inst., realized 198 guineas, and was happily bought by a Scotchman.

A notable decline in value seems to have occurred in Sir Walter Scott's Border Antiquities, which was published in two volumes, quarto, about eighty years ago, at 9l., large-paper copies at 16l. 16s. It does not often appear in the sale-room; but a large-paper copy, in morocco binding, has just been sold by auction for the small sum of 1l. 2s.

RARE EDITIONS.

Edinburgh, March 26, 1894.

I hasten to assure Mr. W. E. Pollard that I made no slip of the pen in stating that 'Guy Fawkes' was published in *Ainsworth's Magazine*. The novel appeared in that periodical in 1849, with reprints of the original Cruikshank etchings. Of course every one knows that the work was originally published in *Bentley's Miscellany* (1840); but I purposely neglected to refer to that issue, wishing to accentuate the fact of the novel having appeared later on in another magazine.

Apart from the question of prices, upon which we had better agree to differ, Mr. Slater in his letter makes no attempt to explain away other glaring inaccuracies and misstatements, and declines to be put right about any of them. With permission, and for the possible benefit of other collectors, I will give one or two more instances of defects in his work. At p. 2 the author refers to a memoir of Ainsworth by Laman Blanchard printed in the 1857 edition of 'Rookwood.' I have not seen this edition, and there is no copy of it in the Advocates' Library here; but as Blanchard died in February, 1845, the memoir must have been a reprint of that which he wrote for the *Mirror* in 1842. Why not at once refer the reader to the *Mirror*, which is probably easy of access at any public library, rather than to an obscure edition of one of Ainsworth's novels? Again, at p. 9, the reader is led to believe that C. J. Apperley (Nimrod) and Mr. Surtees are one and the same person; and on p. 10 'The Miser's Daughter,' first octavo edition, is said to have a portrait of the author by Finden. There is no portrait in this edition, nor any reference to one, as mentioned by Mr. Slater, in the list of plates. At p. 58 we are told that the Kilmarnock edition of Burns is a small 12mo. book. It is an ordinary 8vo. of 242 pages. At p. 83 Mr. Slater says that 'Is She his Wife?' by Charles Dickens, a small 32mo. book, was issued by a New York publisher in 1877. The book was really published in Boston, and is uniform with 'Mr. Nightingale's Diary' (which Mr. Slater says is a 16mo.), both belonging to what is known as the "Vest Pocket Library." At p. 91 the threepenny numbers and sixpenny parts of 'Master Humphrey's Clock' are said both to have had green covers—the numbers had white wrappers only; and at p. 95 'Evenings of a Working Man' is said to be a 16mo. book. It is an 8vo., uniform with the 'Christmas Books.'

The inconsistencies throughout the work are most puzzling, and I can see no reason for specially noticing Bridges and neglecting Bradley (Cuthbert Bede), or, while specially including Leigh Hunt and Edmund Gosse, for leaving out Henry Cockton, Frank Smedley, Douglas Jerrold, or William Scrope. In view of the above facts I ask, Of what value is this work to collectors? Mr. Slater says that had he considered Cruikshank and Leech popular authors (they were not authors) he would have included them in his list. Mr. Slater not being a collector, nor, as far as I know, a dealer, and probably seldom seeing a bookseller's catalogue, how can he possibly be an authority upon works which are specially interesting to collectors only?

I would add, in conclusion, that I am not actuated in my criticisms, as Mr. Slater insinuates, by any fears as to the value of my own collection. I bought all my best items years before the present great prices ruled, and could, therefore, afford to "average" by occasionally completing sets, even if I went to the Mackenzie and Burnett sales to do so.

C. E. S. Chambers.

Bewick House, Gloucester, March 30, 1894.

Mr. Chambers is inaccurate in stating that 'Modern Chivalry' has not been published in book form since its appearance in *Ainsworth's Magazine*. It was published by Macrone in two volumes in 1843, but does not include in this form the last of the five etchings by George Cruikshank illustrating the story as it appeared in the magazine: "Lord Buckhurst overcome by the Appearance of Apollonia Hurst."

The book is very scarce, and was apparently unknown to the late Mr. G. W. Reid, who does not mention it in his catalogue of the works of George Cruikshank.

H. W. Bruton.

Liverpool, March 27, 1894.

Perhaps it may be well to say that both Mr. C. E. S. Chambers and Mr. Wm. Edward Pollard are correct in their statements. 'Guy Fawkes' was published serially in *Bentley's Miscellany*, commencing January 1st, 1840; and also in *Ainsworth's Magazine*, beginning July, 1849 (vol. xvi.).

J. F. Mansergh.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the list of names which it is intended to insert under the letter Q and the first section of R in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Quain, Sir John Richard, judge, 1876
Quain, Jones, medical writer, 1796–1865
Quain, Richard, F.R.S., anatomist, 1800–1887
Quare, Daniel, clockmaker, 1724
Quarles, Francis, poet, 1592–1644
Quarles, John, poet, 1624–1665
Quekett, John Thomas, histologist, 1815–1861
Quellin, Thomas, statuary, fl. 1685
Quemerford, Nicholas, divine, 1579*
Quesnel, Joseph, Canadian poet, 1750–1809
Quesnel, Peter, Franciscan of Norwich, fl. 1380
Quick, Henry, poet, 1792–1857
Quick, John, Dissenting divine, 1636–1706
Quick, John, actor, 174*–1831
Quick, Robert Hebert, writer on education, 1831
Quillinan, Edward, poet, 1791–1851
Quin, Edward, political writer, 1822
Quin, Edwin Richard Windham, Earl of Dunraven, 1812–1871
Quin, James, actor, 1693–1766
Quin, Michael J., author, 1796–1843
Quin, Walter, author, fl. 1620
Quincy, Edmund, colonist, 1602–1636
Quincy, John, medical writer, 1733
Quincy, Sair de, Earl of Winchester, 1220
Quinn, Matthew, Roman Catholic Bishop of Bathurst, 1831–1884
Quinton, George, engraver, b. 1779
Quinton, James W., resident in Manipur, 1891
Quivil or Quiril, Peter, Bishop of Exeter, 1291
Raban, Edward, printer, fl. 1625
Rack, Edmund, Quaker, 1736–1787
Rackett, Thomas, antiquary, 1757–1841
Radcliffe, Alexander, captain, fl. 1700
Radcliffe, Ann, novelist, 1764–1823
Radcliffe, Charles Bland, medical writer, 1832–1899
Radcliffe, Charles Edward, lieutenant-colonel, 1837
Radcliffe, Sir George, politician, fl. 1640
Radcliffe, John, physician, 1650–1714
Radcliffe, Nicholas, opponent of Wycliffe, fl. 1410
Radcliffe, Ralph, divine and dramatist, 1559*
Radcliffe, Thomas, Bishop of Dromore, fl. 1460
Radcliffe, William, inventor and cotton manufacturer, fl. 1836
Radclyffe, Sir John, of Ordsball, soldier, fl. 1340
Radclyffe, William, engraver, 1782–1855
Radford, John, writer, fl. 1605
Rae, Alexander, actor, 1789–1830
Rae, Sir David, Bart., Lord Justice Clerk, 1729–1804
Rae, James, surgeon, 1716–1791
Rae, John, Arctic explorer, 1813–1893
Rae, William, Bishop of Glasgow, 1237*
Rae, Sir William, Lord Advocate of Scotland, 1771–1842
Rae, Sir William, army physician, 1786–1873
Raeburn, Sir Henry, painter, 1756–1823
Raffles, Thomas, Independent divine, 1788–1863
Raffles, Sir Thomas Stamford, diplomatist, 1781–1826
Ragg, Thomas, divine, 1808
Ragged, Patrick, Bishop of Ossory, 1421
Raliere, founder of St. Bartholomew's Hospital, fl. 1120
Raikes, Henry, divine, 1782–1854
Raikes, Henry Cecil, Postmaster-General, 1838–1891
Raikes, Robert, founder of Sunday schools, 1735–1811
Raikes, Thomas, author of 'Journal,' 1778–1848
Railton, William, architect, 1877
Raimbach, Abraham, engraver, 1776–1843
Rainbow, Edward, Bishop of Carlisle, 1608–1684
Raine, Francis, antiquary, 1805–1876
Raine, James, historian and antiquary, 1791–1858
Raine, Matthew, Master of Charterhouse, 1760–1810
Rainforth, Elizabeth, vocalist, 1814–1877
Rainier, Peter, admiral, 1808
Rainolde, Robert, 'The Foundation of Rhetorie,' 1563
Rainolds or Reynolds, John, President of Corpus Christi, Oxford, 1549–1607
Rainolds or Reynolds, William, Catholic divine, 1554–1594
Rainsborough, Thomas, colonel, 1648
Rainsford, Capt. Marcus, historian of the West Indies, fl. 1800
Rainsford, Sir Richard, judge, 1605–1679
Rainton, Sir Nicholas, Lord Mayor of London, 1646
Rainy, Harry, physician, 1876
Ralt, James, soldier, b. 1806
Raithby, John, miscellaneous writer, 1766–1836
Ralegh, Carew, Governor of Jersey, 1604–1666
Ralegh or Raleigh, Sir Walter, naval commander, statesman, and author, 1552–1618
Raleigh, Walter, divine, 1586–1648
Raleigh, Alexander, Nonconformist divine, 1817–1880
Raleigh or Radley, William de, Bishop of Winchester, 1250
Ralfe, James, 'Naval Biography,' fl. 1828
Ralfe, John, naturalist, 1807–1890
Ralph the Timid, Earl of Hereford, 1057
Ralph, Baron of Toesny, fl. 1066–1090
Ralph d'Escures, Archbishop of Canterbury, 1122
Ralph Luffa, Bishop of Chichester, 1125
Ralph, Bishop of Orkney, fl. 1135
Ralph, monk of St. Albans, 1151
Ralph the Almoner, monk of Westminster, fl. 1154
Ralph, Bishop of Dunblane, fl. 1212
Ralph of Bristol, Bishop of Kildare, 1223
Ralph of Maidstone, Bishop of Hereford, 1245*
Ralph, Francis, violinist, 1847–1887
Ralph, George Keith, portrait painter, fl. 1785
Ralph, James, political writer, 1762
Ralston, William Ralston Shedden, author, 1829–1889
Ram, Thomas, Bishop of Ferns, 1634
Ramadge, Francis Hopkins, physician, 1793–1867
Ramage, Crauford Tait, translator, 1803–1878
Ramberg, John Henry, painter and engraver, 1763–1840*
Rammohun Roy, religious writer, 1774–1833
Ramsay, Sir Alexander, soldier, 1342
Ramsay, Sir Alexander, soldier, 1403
Ramsay, Sir Alexander, soldier, fl. 1540
Ramsay, Allan, Scottish poet, 1685–1758
Ramsay, Allan, portrait painter, 1709–1784
Ramsay, Andrew, Latin poet, 1574–1650
Ramsay, Sir Andrew, Provost of Edinburgh, 1620*–1688
Ramsay, Sir Andrew Crombie, geologist, 1814–1891
Ramsay, Andrew Michael, Chevalier de Ramsay, Scottish writer, 1686–1743
Ramsay, Charles Aloysius, writer on shorthand, fl. 1690
Ramsay, Edward Bannerman, Scottish divine, 1793–1872
Ramsay, Sir George, philosopher, 1800–1871
Ramsay, George, twelfth Earl of Dalhousie, 1806–1860
Ramsay, Sir James, major-general, b. 1589
Ramsay, James, Bishop of Ross, 1684
Ramsay, James, philanthropist, 1733–1789
Ramsay, James, portrait painter, 1784–1854
Ramsay, James Andrew Broun, Marquis of Dalhousie, Governor-General of India, 1812–1860
Ramsay, Sir John, Lord Bothwell, 1513
Ramsay, Sir John, Earl of Holderness and Viscount Haddington, 1580*–1626
Ramsay, John, poet, 1802–1879
Ramsay, John Douglas, naval commander, 1805–1862
Ramsay, John William, 13th Earl of Dalhousie, 1867
Ramsay, Laurence, poet, 1588*
Ramsay, Robert, Australian politician, 1842–1883
Ramsay, Thomas Kennedy, Canadian jurist, 1830–1886
Ramsay, Sir William, Earl of Fife, fl. 1256
Ramsay, William, classical scholar, 1806–1865
Ramsay, William Norman, soldier, 1815
Ramsbotham, Francis Henry, physician, 1801*–1868
Ramsden, Henry, divine, 1638
Ramsden, Jesse, optician, 1735–1800
Ramsden, John, mathematical instrument maker, fl. 1790
Ramsey, John, satirist, fl. 1548
Ramsey or Horsley, Thomas, author, fl. 1684
Ramsey, William, physician, fl. 1668
Ranby, John, surgeon, fl. 1730
Ranby, John, political writer, fl. 1800
Rand, Isaac, botanist, 1743
Randall, James, draughtsman and painter, 1782–1830*
Randall, John, divine, 1581–1632
Randall, John, agricultural writer, 1764
Randall, John, musician, 1715–1799
Randall, John, shipbuilder, 1755–1802
Randall, Joseph, Quaker, fl. 1770
Randall, Thomas, physician, 1595*
Randall, Thomas, poet, fl. 1640
Randles, Elizabeth, musician, b. 1800
Randolph, Abbot of Evesham, 1229
Randolph, Bernard, writer on Greece, fl. 1690
Randolph, Charles, marine engineer, 1806–1878
Randolph, Edward, soldier, 1666
Randolph, Edward, colonial agent, 1630*–1694*
Randolph, Francis, divine, 1775–1851
Randolph, John, judge, fl. 1385–1329
Randolph, John, 3rd Earl of Moray, 1346
Randolph, John, Bishop of London, 1749–1813
Randolph, Thomas, Earl of Moray, 1280*–1332
Randolph, Sir Thomas, diplomatist, 1523–1590
Randolph, Thomas, poet, 1605–1635

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Randolph, Thomas, President of Corpus Christi, Oxford, 1701-1763
Randolph, William, colonist, 1650-1711
Rands, William Brighty ("Matthew Browne"), 1827-1882
Ranew, Nathaniel, divine, 1673
Ranken, Major George, R.E., military writer, 1827-1855
Rankin, Alexander, historian, 1756-1827
Rankin, Thomas, divine, 1738-1810
Rankine, William John Macquorn, civil engineer, 1820-1872
Ranking, Boyd Montgomerie, miscellaneous writer, 1841-18[illegible]
Ranking, John, writer on the Mongols, fl. 1826
Rankins, William, author, fl. 1587
Rankley, Alfred, painter, 1819-1873
Ransford, Edwin, vocalist, 1806-1876
Ransom, Thomas Fraser, engraver, 1784-1822*
Ransome, James Allen, agricultural implement maker, 1806-1875
Ransome, Robert, agricultural implement maker, 1796-1864
Ranulf, Chancellor to Henry I., 1123
Ranulf "de Briquessart," Earl of Chester, 1129
Ranulf "des Gernons," Earl of Chester, 1153
Raper, Henry, admiral, 1787-1845
Rapin "de Thoyras," Paul, historian, 1661-1725
Rashleigh, Philip, antiquary, 1729-1811
Raspe, Rudolph Eric, naturalist and alleged author of 'Baron Munchausen's Travels,' 1736-1794
Rastall, John, printer, 1536
Rastell or Rastell, John, Jesuit, 1600
Rastall, Sir William, judge, 1513-1565
Rastrick, John, Nonconformist divine, 1649-1727

(*To be continued.*)

"JUNIUS" REVEALED.

H. E. B., an unconvinced Franciscan, writes to us questioning our remark that the love-making between Philip Francis and Miss Giles at Bath in 1771 "is more than problematical," seeing that Francis was a married man with five children and another coming, and his visit to Bath was chiefly to nurse his father, who was seriously ill, and about whom he was writing doleful letters to his wife; and our suggestion that it was "the lively young bachelor Richard Tilghman who flirted with Miss Giles and flattered her with verses which his cousin had written for him." He says:—

"It is unfortunate for this confident solution that when Francis was grieving about his father's sad state and was writing the mournful letters to his wife, Tilghman was in America, having left England in August, 1771. In short, it is evident that the reviewer has confounded one Christmas visit to Bath with another—viz., that of 1771-2 with that of 1770-1. Francis was there in the December of 1771 and in the January as well, as he left it for London on Sunday, January 6th, 1771. It was in the 1770-1 visit (which he paid in company with Tilghman) that his playful attention to the young Bath belle occurred, and the following was the strain in which he was then writing to his wife: 'My father, I think, is wonderfully mended in health and spirits. We all lodge together in a very comfortable, I might say an elegant, house. Upon the whole it promises to be a very agreeable expedition.'"

Our correspondent has overlooked the important fact that the date which we dealt with is that chosen by Mr. Francis, Mr. Giles, and Mr. Twisleton. The winter of 1770 may be a more plausible hypothesis, yet, even then, Francis wrote in the most uxorious terms to his wife, as will be seen by those who read the remainder of the letter quoted above. Still, if our correspondent's comments are accepted, the result is not a demonstration that Philip Francis was Junius.

Mr. W. E. Pollard writes from Hertford:—

"In noticing '"Junius" Revealed' in the *Athenæum* of the 17th inst. your reviewer quotes the version of the verses sent to Miss Giles as given in Parkes and Merivale's 'Memoirs' of Sir Philip Francis. In the quotation are the words 'a party was assembled at Youngsbury in Essex.' Youngsbury is in Hertfordshire, rather more than two miles north of Ware, and, as the crow flies, not quite three-quarters of a mile east of the old coach road to Cambridge and to the North through Royston. Daniel Giles, owner of Youngsbury, was the brother of the Mrs. King who 'had been a Miss Giles,' and through her daughter Louisa Giles King, who became the wife of Sir Christopher Puller, the estate came to the Pullers, now Giles-Pullers, the present owners of Youngsbury."

This illustrates the untrustworthiness of the facts put forward in support of the contention that Sir Philip Francis was Junius.

While we are dealing with this matter we may correct an obvious slip at the beginning of our first notice. For "he showed Mr. Francis" read "Mr. Francis showed him."

Literary Gossip.

Mr. Norman Gale, who is an ardent follower of the game, has just seen through the press the proofs of a volume entitled 'Cricket Songs.' Messrs. Methuen & Co. are the publishers.

General Meredith Read, F.S.A., who was formerly in the diplomatic service of the United States, and his relative the Rev. Compton Reade, Rector of Kinchester, Hereford, the nephew (?) and biographer of Charles Reade, the novelist, have prepared for publication memorials of the Reade (or Read) family in England and America. Two branches of this family were transplanted to America, from one of which, as recently pointed out in our columns by General Meredith Read, George Washington was descended.

Mr. W. E. Henley has retired from the conduct of the *National Observer*, which he has edited for the last five years and a half. The journal will in future be in the hands of Mr. J. E. Vincent, the author of the life of the late Duke of Clarence. It is said that under his control the journal will be devoted to the advocacy of Tory Democracy, as understood by Lord Dunraven. Mr. Vincent was formerly connected with the *Times*.

The Committee has come to the conclusion that the Home Reading Union cannot be made self-supporting, as the fees have to be kept at a very low figure, especially in the section for working men and women and in that for young people. The debts of the Union have been extinguished by a donation of 200*l.* from Mr. Yerburgh, but an appeal for additional subscriptions is to be circulated. The Welsh Students' Union has temporarily collapsed for lack of funds. On the other hand, the circles—such as that at Oxford House—for which a grant was made by the Trustees of the City Charities are doing well, and the Gilchrist Trustees have given 50*l.* to pay the fees of indigent members. The Shakspeare Course has proved so popular that it is to be made one of the regular courses of the Union. The summer meeting at Ilkley attracted over five hundred students.

Early in April Messrs. Richard Bentley & Son will publish a new work by Mrs. Alfred Marks, on which she has been engaged during the greater part of the last five years. It is called 'Thorough,' and deals with the Irish rebellion of 1641 and the events which led to the transplantation of Connaught.

We are asked to state that, the minimum of 210 members having now been reached, the Council of the Bibliographical Society has resolved to use the power conferred on it in January last at the first annual meeting, and on May 19th will declare the roll of the Society closed, and thenceforth new members will be elected only to fill vacancies. Any one who wishes to join the Society before the roll is closed is invited to communicate with the honorary secretary, Mr. A. W. Pollard, 13, Cheniston Gardens.

Messrs. Methuen are going to publish a new historical novel by Mr. Stanley Weyman, author of 'A Gentleman of France.' The story is entitled 'Under the Red Robe,' and Richelieu is one of the chief personages.

The death is announced at an advanced age of the Rev. A. J. D'Orsey, formerly Professor of Public Reading at King's College, London. Mr. D'Orsey was for twenty years or so a teacher in the High School of Glasgow, but becoming a ten years' man at Corpus Christi College, Cambridge, he was appointed Lecturer on English Literature at that college on obtaining his B.D. degree. He was for some three or four years English chaplain at Madeira, and wrote a Portuguese grammar as well as an English grammar and other works. His latest publication was a volume on the 'Portuguese Discoveries in Africa.'

Mr. W. A. Clouston's 'History of Hieroglyphic Bibles,' which we mentioned some time back, is now in the hands of the binder. The first English version of those curious juvenile picture-books (for which Thomas Bewick is believed to have furnished some of the cuts) has been traced by Mr. Clouston, through a Dutch version made from the German, to an Augsburg source, 'Geistliche Herzens Einbildungen,' or 'Spiritual Heart-Fancies,' 1687. By including an account of the principal block-books of the fifteenth century, and furnishing a full description of Lord Denbigh's unique illuminated MS. Latin Bible in Rebus, written probably about 1460, and of European books of emblems, the bulk of the volume has been nearly doubled. It contains upwards of thirty facsimile plates and fifty-six quaint cuts, printed from the original blocks used in a "Hieroglyphic Bible" published in London about the year 1810.

Messrs. Cassell will issue early in April an authorized English translation by Mr. A. J. Butler of the recently published correspondence of Count Cavour. The proofs of the translation have been read by Count Nigra.

Mr. Philip Francis, son of the writer of the book on the authorship of the letters of Junius that we reviewed and, we think, refuted the other day, has just presented to the Library of St. Paul's School a copy of Pope's translation of the Iliad (six volumes, 1750) which originally belonged to Dr. Philip Francis, the translator of Horace, some of whose notes and criticisms still remain on the blank leaves. In each volume is written "P. Francis, 1754, of St. Paul's School."

Mr. J. F. Rowbotham is writing a history of Rossall School, of which he was once captain. Mr. Heywood is to publish it.

Students of the gipsies, and especially those who have interested themselves in the history of that race, will have read with regret the announcement of the death, at Paris, on March 1st, of the veteran *tsiganologue* M. Paul Bataillard. For the last half century he had devoted his leisure time to the study of the early notices of the presence of gipsies in Europe and their advent in Western Europe in or about the beginning of the fifteenth century. It was his opinion that there have been gipsies in Eastern Europe since prehistoric times, and that it is to them Europe owes its knowledge of metallurgy. Heterodox although this opinion may be, it has recently been observed by Mr. F. H. Groome that "Bataillard's theory is gaining favour with foreign archæologists, among whom MM. Mortillet,

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Chantre, and Burnouf had arrived independently at similar conclusions." M. Bataillard, who was in his seventy-eighth year, had long held the position of Archiviste of the Faculté de Médecine of Paris. The results of his studies have been published at various times since 1849, in separate pamphlets as well as in the publications of learned societies.

The *Law Quarterly Review* for April will include articles on 'The Case of the Zeta,' by Mr. R. G. Marsden; 'Betterment in its Legal Aspect,' by Mr. P. V. Smith; 'Breach of Promise of Marriage,' by Mr. J. Dundas White; 'A Chapter in the History of the Law of Libel,' by Mr. Joseph R. Fisher; 'Some Recent Decisions concerning "Attempt" and "Intent,"' by Mr. Showell Rogers; and '*Actio Personalis Moritur cum Persona* in the Law of Scotland,' by Mr. R. M. Williamson.

An international exhibition of books, which it is presumed will possess much interest for authors, publishers, and booksellers, is to be held at Paris in July, remaining open till late in the autumn.

The Vienna papers record the death, on March 13th, of the Austrian poet Ludwig August Frankl, Ritter von Hochwart. He was born at Chrast, in Bohemia, in 1813. After he had studied medicine in Vienna and taken his degree, he resigned his profession and accepted the situation of Archivdirektor to the Hebrew Community. In 1842 he started the *Sonntagsblätter*, one of the first art periodicals in Vienna, which was suppressed in the revolutionary conflicts of 1848 on account of Frankl's poems. His first "censurfreie" poem, 'Die Universität,' is said to have had a circulation of half a million copies, and it was set to music by seventeen different composers. The long list of Frankl's later works occupies half a column in the new edition of Brockhaus. He was most benevolent, and erected the Institute for Blind Children on the Hochwart, near Vienna.—From Agram comes the news of the decease of Canon Racki, the biographer of Cyril and Methodius, and the editor of the 'Vetera Monumenta Slavorum Meridionalium Historiam spectantia,' and also author of a work on 'Fiume and Croatia.'

Messrs. Warne & Co. will shortly publish a fresh volume in the "Tavistock Library," entitled 'Sir Joseph's Heir,' by Capt. Claude Bray.

A new edition of Poe's writings is to appear in the United States in ten volumes, edited by Mr. E. C. Stedman and Prof. Woodberry.

SCIENCE

Letters of Asa Gray. Edited by Jane Loring Gray. 2 vols. (Macmillan & Co.)

Asa Gray visited this country on so many occasions and sojourned among us so long that we had come to look on him as one of ourselves. He made friends in all ranks of life, and associated with people of all conditions whom he deemed worth knowing. His personal characteristics were such that he gained as much sympathy by his amiability and singleness of heart as he commanded respect for his ability. Of this the letters now before us afford ample illustration. They extend almost continuously over his whole life, from childhood to his seventy-eighth year, when his gentle spirit was removed from among us. By their aid, and with only occasional and slight interpolations, the editor has contrived to present an admirable and singularly complete biography of her husband; and she has performed her part with such tact and ability that not only the friends of the late Professor, but the general public also, will find these volumes attractive and interesting.

The life of a professor almost exclusively devoted to botany and its cognate sciences, without any particularly stirring incident in it, might not be considered likely to contain much that is of general interest. In this case, however, such a notion would be erroneous, and we venture to think that the general reader will find these volumes as interesting as they certainly will be to botanists, who will find in them the elements of the history of their science for three-fourths of a century. We may in this place pass over the record of Gray's earlier years, as told partly by himself in the form of an autobiographical fragment, and begin our notice with his first visit to Europe in 1838–9. In fact, this may be called the veritable starting-point of his career, to which all that preceded had been introductory. Gray landed at Liverpool on December 1st, 1838, after a passage of twenty-one days, he being then in his twenty-ninth year. He went to Chester, with the strangeness of which the young American was naturally much impressed, but he made no long stay, and pushed on to Glasgow, where he became the guest of Sir William and Lady Hooker. Hooker received his young friend with the cordiality and helpfulness which he always manifested towards beginners and aspirants, and here also began a lifelong friendship with Dr., now Sir Joseph, Hooker, at that time pursuing his medical studies in the university. With the Hookers Gray worked, as he says, very hard for three weeks, and then left, enriched with specimens and amply provided with introductions to the botanists of London and of the Continent. His first stopping-place was Edinburgh, where he made the acquaintance of Greville and other botanists of the time. In the middle of January, 1839, Gray reached London, and immediately became immersed in the botanical society of the day. The Hookers had preceded him from Glasgow, and, either in their company or by himself, he visited Robert Brown, Lambert, Bentham, Lindley, Darwin, Owen, and many others. He did not confine himself exclusively to botanical circles, but was a diligent and observant sightseer, and keenly interested in the theological controversies of the day. Amongst other things he records going to the Royal Society to hear a paper read

"of the Hon. Fox Talbot's on the power of objects not only to sit for, but to draw their own portraits, which has just been making a great noise in France. It is done by the influence of the light of the sun upon paper prepared by nitrate or chloride of silver. Talbot seems to have found out all about it long ago, but the French have published first. I will write the doctor [Torrey] more particularly about it, and send the *Athenæum* containing the account when it appears."

At the House of Lords he notices that the word "lengthy," which

"was then called an Americanism, was pretty well naturalised, as Brougham used it several times and Scarlett more than once. Lord Palmerston the other evening used the word disculpate instead of exculpate, which, I fancy, is rather modern English."

In March Gray proceeded to Paris, where he repeated his London experiences in a different form. Decaisne, Adrien de Jussieu, Gay, Webb, Delessert, Brongniart, and others played the part of hosts to their young American associate. Writing to Mrs. Torrey at this time, he remarks:—

"There is little danger of my being spoiled in Paris by being over-polished. In London one must take care to be always *comme il faut*. There I took pains to keep myself rather spruce, which I have continued here from the mere force of habit!!! But gentlemen in Paris dress any how; they don't pay half the attention to the matter it receives in England; with the ladies it is perhaps different."

Leaving Paris in the middle of April, the traveller made his way to Lyons, Avignon, and Montpellier, where he found much to interest him, and where Lady Bentham received him with much kindness. But we need not follow him in his further passage through Italy to Vienna and Munich, and thence to Switzerland, Germany, and Berlin, where he spent a month. Everywhere he was cordially welcomed; everywhere he managed to mix work and pleasure in a most agreeable fashion; everywhere he came into contact with and made friends of the leading botanists. It follows from this that the portions of the volume dealing with this tour, as with others subsequently, really form an excellent sketch of the history of European botany of the period. From 1840 to 1850 Gray was steadily at work, having been appointed professor at Harvard and Director of the University Botanic Garden in 1842, near about the same time that his friend Sir William Hooker undertook the direction of the Royal Botanic Garden at Kew. In 1850 Gray visited Europe for the second time, on this occasion accompanied by his wife. To a large extent the course of procedure was the same as on the former visits; but he was always extending his friendships. During this visit, not to speak of botanical acquaintances, he met R. W. Church, afterwards Dean of St. Paul's, then Fellow of Oriel; Burgon of Oriel, Jacobson, Bishop of Chester, and others. He also renewed his intimacy with Joseph Hooker, who had just then returned from his adventurous journey in Sikkim. He visited the great Exhibition of 1851, where he was disgusted to find the American section badly equipped, though he admits that "where anything is quite poor and commonplace the exhibitor is sure to make it up in brag, in which, it must be confessed, we do 'beat all creation.'" In September of that year Dr. and Mrs. Gray were again at home.

We have already mentioned the friendship with the Rev. R. W. Church, commenced on the occasion of the second journey in Europe, and allude to the circumstance again because a large portion of the second volume is filled with letters to that gentleman. These letters, like those to Lord Justice Fry, are specially interesting as from one cultured man to another equally culti-

vated in a totally different department of knowledge. He tells the future dean that he read with interest, not unmingled with concern, Baden Powell's and Wilson's articles in 'Essays and Reviews,' and is evidently uneasy about the latitudinarianism of many members of the University of Oxford. The orthodoxy of Gray proved a valuable aid to the cause of what is now called Darwinism. Darwin was an intimate friend and frequent correspondent of his, but the Harvard professor always maintained his own Evangelical tendency, and his advocacy of design as a factor in the organization of plants and animals, while he staunchly defended his friend and his friend's book, and gained for it an unprejudiced reception in quarters where otherwise it would have been condemned unread. "The moment I understood your premises," he writes to Darwin,

"I felt sure you had a real foundation to hold on. Well, if one admits your premises, I do not see how he is to stop short of your conclusions as a probable hypothesis at least";

and in a letter to Church he

"protests against the folly of those who would, it would seem, go on to fire away the very ramparts of the citadel in the defense [*sic*] of needless outposts."

In 1861 began the great struggle between North and South. Gray was intensely patriotic, but, as his letters to Church show, he was always clear-sighted and determined, never vindictive. This is what the peaceful follower of the "amabilis scientia" writes to Engelmann:—

"I pray Congress to put on taxes five per cent. direct upon property and income, and heavy indirect besides. What is property? I would fight till every cent is gone, and would offer my own life freely; so I do not value the lives or property of rebels above my own. God bless you."

And again in a letter to Darwin:—

"If it is the old question of struggle for life, good feeling has not much to do with it: the weak must go to the wall, because it can't help it. Blessed are the strong, for they shall inherit the earth."

In another letter he says, speaking of his countrymen:—

"The feelings of many are very hostile, and they would like to be strong that they might show it. Those of others, who have been exceedingly fond of England, always defending her when possible, and these are mine, are that we must be strong to be secure and respected—natural selection quickly crushes out weak nations.....Naturalists, &c., being enlightened people, can be as intimate as they like; but nationally let each say, 'God bless you,' and let us see as little of each other as possible, each going our [*sic*] own way."

These Carlylean or Bismarckian utterances were prompted by the unfortunate attitude of this country to the North and by the probability of the outbreak of war between the two Anglo-Saxon nations.

In spite of the distractions caused by the war, Gray kept up his European correspondence, especially with Darwin, and it is interesting to see how eager Gray was in following and repeating Darwin's experiments and observations on insect-digesting plants, and on the adaptations for cross-fertilization and for climbing. It is interesting to read such passages as this from Dr. Farlow:—

"Dr. Gray hardly ever passed in or out of the herbarium without stroking (patting them on the back by way of encouraging them, it almost seemed) the tendrils of the climbers on the walls and porch; and on the announcement that a student had discovered another case of cross-fertilization in the garden, he would rush out bareheaded and breathless, like a schoolboy, to see the thing with his own critical eyes."

All this is particularly interesting to read because the main facts had been known to botanists long before Darwin, and to few better than to Gray himself. It needed the genius of our great naturalist to show their collective and reciprocal significance, and to dovetail them in their proper places as illustrations of the great principles of evolution and of the survival of the fittest.

In 1868 Gray was once more in Europe, paying with Mrs. Gray a round of visits to Mr. Church, Tyndall, and Darwin (at whose house he stayed with Hooker). In November he proceeded to Paris and thence to Egypt, passing the winter on the Nile, and returning through Italy, Germany, and Switzerland to England, following the same routine of work and pleasure as circumstances permitted, and not returning to the United States till November, 1869. In the following year the Franco-German War broke out, and the course of events was watched with great eagerness by Gray, who had so recently renewed his intercourse with his old associates in both countries. Gray's judgment was favourable to the German cause, but his sympathies were with France, and he lamented sorely the straits and humiliation through which that country had to pass.

In 1872 came a journey in the mountains of California and Colorado, including an ascent of Gray's Peak. In the following year Gray resigned his professorship after thirty-one years of service, and passed the winter of 1875 in Florida. In 1876 he spent a holiday in North Carolina, which he visited also in 1879. In the autumn of 1877 he was again in Colorado and California, accompanied during part of the time by Sir Joseph Hooker, in whose company he travelled some nine thousand miles. Three years later he once more sailed for Europe with Mrs. Gray, passing the autumn in France and Spain, devoting the winter to hard work at Kew, and visiting Italy in the spring with Sir Joseph and Lady Hooker. In 1885 he travelled in Mexico and California, and in 1887 paid his last visit to Europe, going over much of the old ground and being interested in the celebrations connected with the Queen's jubilee. On this occasion he was formally "doctored" by the universities of Cambridge, Edinburgh, and Oxford, and took part in the meeting of the British Association at Manchester. Returning to Harvard, he resumed his ordinary habits; but the end was near, and on January 30th, 1888, the pure-souled veteran was laid to his rest. Our notice has assumed the form of a catalogue. The letters are so numerous that we are precluded from citing more of them than we have done, but the reader can readily fill in the framework for himself, and a very agreeable task he will find it.

CAPT. V. LOVETT CAMERON, R.N.

On Easter Monday this renowned African explorer died at Leighton Buzzard from concussion of the brain, brought on by a fall from his horse when returning from hunting with Lord Rothschild's staghounds.

Verney Lovett Cameron was born at Radipole, near Weymouth, on July 1st, 1844. He entered the navy in 1857, and saw service in the Mediterranean, the West Indies, the Red Sea, and on the East Coast of Africa, where he was engaged in chasing Arab slave dhows, and incidentally acquired a fair knowledge of Kiswahili, which subsequently proved of much use to him. After the collapse of the Livingstone Search and Relief Expedition, dispatched by the Royal Geographical Society in 1872, under Lieut. Dawson, partly owing to the "discovery" of the missing explorer by Mr. H. M. Stanley, a second expedition was fitted out under the command of Capt. Cameron. It was the object of this expedition to effect a junction with Dr. Livingstone, to assist him in every way, and to solve some of the problems connected with the hydrography of Central Africa. Capt. Cameron left Zanzibar on February 2nd, 1873, accompanied by Dr. Dillon and Lieut. Cecil Murphy. Soon after he reached Unyanyembe Livingstone's servants arrived there with their master's body, and Lieut. Murphy decided to return with them to the coast. Cameron and Dr. Dillon, however, resolved to go on; but as Dr. Dillon fell ill soon afterwards, and shot himself when delirious from fever, Cameron was alone when he reached Ujiji, on Lake Tanganyika, on February 21st, 1874. Having surveyed the southern half of the lake and discovered its outlet, the Lukuga, he proceeded to Nyangwe, on the Upper Congo.

Bitterly disappointed at not being able to procure boats for following that river to the sea, Cameron turned to the south. In Urua he met with a Portuguese half-caste, and in his not very desirable company he travelled to the west coast, arriving at Catumbela, near Benguela, on November 7th, 1875, thirty-three months after he had left Zanzibar. The results of this journey at once placed Cameron in the foremost rank of African explorers, and deservedly so, for he had solved the question of the drainage of Lake Tanganyika, thrown much light upon the upper tributaries of the Congo, traversed extensive regions never before visited or described by European travellers, and laid down his route from numerous astronomical observations. In 1876 Capt. Cameron attended the conference of African travellers which met at Brussels under the presidency of the King of the Belgians, and since that time he has taken an active share in the formation of companies founded for the purpose of developing the resources of the continent with whose exploration his name is so intimately connected, the principal among them being the Belgian Katanga Company and the Portuguese Companhia da Zambezia.

In 1878–9 Capt. Cameron visited Cyprus, Syria, and the Valley of the Euphrates, collecting information likely to induce capitalists to embark in the construction of a railway, and in 1882 he accompanied Sir R. F. Burton to Western Africa in "search of gold."

In addition to numerous articles in reviews, Capt. Cameron has published 'Across Africa' (1876), 'Our Future Highway' (1880), and, jointly with Burton, 'To the Gold Coast for Gold' (1883), and also numerous volumes for boys.

ASTRONOMICAL NOTES.

An annular eclipse of the sun will take place on the morning of April 6th, but no part of it will be visible in Western Europe. The line of centrality is, indeed, almost confined to the eastern part of the Asiatic continent, passing from the western side of the Bay of Bengal, through China and Chinese Tartary, into the extreme east of Siberia. The planet Mercury will be at greatest western elongation from the sun on the 10th, and he will be visible just before sunrise about that time in the constel

lation Pisces. On the morning of the 4th he will be very near the moon, then within two days of being new. Venus will be at greatest western elongation from the sun on the morning of the 27th; she will be conspicuous as a morning star throughout the month, successively in the constellations Aquarius and Pisces. Mars is also a morning star, situated in Capricornus; but on account of his great southern declination, he never attains any considerable elevation in the sky. Jupiter is still an evening star in the first part of the month in the constellation Taurus, but sets earlier each night, and will gradually cease to be visible; he will be near the moon on the 8th and 9th. Saturn is in Virgo, and in opposition to the sun on the 11th; he will be about 5° due north of the bright star Spica at the end of the month, and in conjunction with the moon (then nearly full) on the 19th.

Mr. F. W. Dyson, M.A., of Trinity College, Cambridge, has been appointed to succeed Mr. Turner, now Savilian Professor of Astronomy at Oxford, as Chief Assistant at the Royal Observatory, Greenwich.

Dr. Gill announces in *Astronomische Nachrichten*, No. 3219, that Mr. Ray Woods, of the Cape Observatory, has discovered, by comparison of a photograph taken on January 20th with one of last year, that a small star in the constellation Vela is a variable. Subsequent observation showed that while the normal brightness is 7¾, this diminishes periodically in a few hours to about 9¼, afterwards increasing rapidly again to its usual amount, the total length of period being about $5^{d}\ 22^{h}\ 19^{m}$.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for the last three months of 1893, completing vol. xxii. In that for October Prof. Tacchini gives an account of the solar protuberances observed at Rome during the second and third quarters of that year, in which an increase is shown on the whole, though, like the spots, the protuberances were somewhat less numerous in September than in August. There can be little doubt that the maximum epoch of solar activity is past. The principal paper in the November number is one by Dr. Palazzo on the magnetic perturbations in the month of August, 1893, considered in relation to the phenomena of the solar spots. That in the December number is by Prof. Tacchini, on the heliographical latitudes of the solar protuberances as observed at Rome during the first quarter of 1893; and an obituary notice is given, with portrait, of Prof. Wolf, of Zurich. We have since received also the number for January of the present year, containing Prof. Tacchini's observations of the heliographical distribution of the solar spots and other phenomena seen at Rome during the second quarter of 1893. The number for February, which we have still more recently received, contains principally the continuation of Prof. Tacchini's observations of the solar spots and other phenomena to the end of 1893.

SOCIETIES.

ASIATIC.—*March* 13.—Lord Reay, President, in the chair.—The Secretary read a paper by Surgeon-Major Waddell 'On the Secret of Buddha as illustrated by an Ancient Cave Fresco and Tibetan Paintings.' It is well known that the special characteristic of Gotama which made him a Buddha, and distinguished him from the other *arahats*, was the discovery of the well-known four noble truths and of the twelve-linked chain of cause (otherwise called the wheel of life, the Paticca Samuppâda). The meaning of the noble truths is well ascertained, but that of the wheel of life is still so obscure that the best interpreters have openly confessed their inability to show the connexion between its various links. These are ignorance, conformations, name and form, the senses, contact, sensation, thirst, craving, becoming, birth, old age, and death. It is easy to understand the proposition that, given the sense organs and contact through them with the outside world, there follows sensation, which gives rise to a felt want, a thirst, a craving. But how can ignorance cause conformations, or how can craving produce becoming? and when we find birth nearly at the end of the series, so that it cannot be the birth of the individual to whom the series belong, is it the birth of some one else that is referred to? All these are at present unsolved questions, as we have only the technical terms of the chain as expressed in Pali to guide us, and the authorized traditional interpretation of them preserved in the commentaries has not yet been published and translated. Now there is in the celebrated caves of Ajanta a ruined fresco representing a wheel with figures in twelve compartments on the rim, and hitherto supposed to be a painting of the zodiac. Reproductions of this fresco were in the hands of the audience, and Mr. Waddell also exhibited a large picture he had brought from Tibet of the wheel of life. The comparison of the two showed that the Ajanta fresco was really a painting of the same subject, and the Tibetan interpretation of the figures on the wheel showed what was the traditional meaning attached in Tibet since the ninth century to the difficult technical terms found in the older books. The author also commented on the view of life set out in the wheel and those of Schopenhauer and Hartmann.—An interesting discussion followed, in which Sir W. Hunter, Dr. Gaster, Mr. Arbuthnot, Miss Foley, and others took part.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*March* 21.—Mr. A. Wyon in the chair.—Mr. Sheraton described a curious brass monument, of late date, in Carnarvon Church.—Mr. Earle Way exhibited various coins, mostly Roman, recently found in Southwark; among them was a seventeenth century token for twopence, issued by a tradesman at Dowgate.—Mrs. Collier produced an Elizabethan love-token ring formed of joined hands.—An exhaustive paper on the history of English parishes was read by Mr. R. Lloyd. After referring to the growth of Christianity throughout the Roman Empire, he showed its increase under Severus, when Christians were allowed to buy land and to build, and that the effect of the edict of 303 for the demolition of churches would have affected Britain and Western Europe. Following the few records of Christianity in Roman Britain, the existence of the faith after the arrival of the Saxons is shown by the antagonism of Augustine and his followers, and by that of the see of York to Canterbury. The work of Archbishop Theodore, a Greek, was dwelt upon at length, and it is to him that the division of England into parishes may be assigned.—An animated discussion followed.—A second paper was read on the discovery of many curious structural features of Saxon and later times, at Repton Church, by Mr. J. T. Irvine. It was illustrated by elaborate plans and drawings.

LINNEAN.—*March* 15.—Prof. Stewart, President, in the chair.—Mr. A. G. Tumley was admitted and Messrs. J. H. Barkill and J. C. Lisbon were elected Fellows.—Mr. T. Hick was elected an Associate of the Society.—Mr. C. Reid exhibited some cones of Scotch fir, and also some carbonized pine wood from a peat moss at Parkstone, Dorset. He said the pine had become extinct in the south of England after neolithic times, and had been reintroduced only recently. Its extinction was commonly supposed to be due to forest fires. He found that every piece of pine wood embedded in the peat moss was similarly charred, while portions embedded in sand were little altered, and he suggested that the appearance of burning might possibly be due to the action of the growing peat, and have nothing to do with fire.—A discussion followed, in which Messrs. Carruthers, Hanbury, Christy, and others gave reasons for adhering to the older theory.—Mr. Carruthers exhibited a diagrammatic table showing an accurate counting of the annual rings of growth in three gigantic specimens of Wellingtonia (*Sequoia gigantea*), from which he calculated the age of the trees. A section of one in the British Museum (Natural History), 15 ft. in diameter, which was a living tree when cut down, he estimated to be 1,330 years old. As illustrative of the size to which these trees grow he mentioned that he had measured two in America, one of which was 92 ft. and the other 77 ft. in circumference.—A discussion followed on the conditions which accelerated or retarded growth, and Mr. G. Murray, in reply to a suggestion of Mr. Reid, pointed out that a number of experiments had been made on various trees to test their rate of growth under different conditions of weather and temperature, but that the results varied to such an extent as to afford no basis for sound conclusions.—Mr. A. B. Rendle exhibited the fruit of *Melocanna bambusoides* from the Mauritius, where it had been introduced, and gave some account of its structure and mode of growth, referring to the figure of it given by Roxburgh in his 'Plants of the Coast of Coromandel' (plate 243) under the name *Bambusa baccifera*.—Mr. C. B. Clarke gave the substance of a paper 'On Certain Authentic Cyperaceæ of Linnæus,' describing the results of his examination of the type specimens in the Linnean Herbarium, with suggestions for some rectifications in the nomenclature. Referring incidentally to the history of this herbarium, he regretted the additions which had been made to it since the death of Linnæus, and the introduction of plants which Linnæus had never seen.—In the discussion which followed, Mr. Carruthers and Mr. Daydon Jackson explained under what circumstances these additions had been made, and showed that it was antecedent to the collection coming into the possession of the Society, since which time no alteration in its condition had taken place.—Mr. G. Brebner read a paper 'On the Development of the Mucilage-Canals of the Marattiaceæ,' in which, with the aid of some excellent lantern slides, he showed that these canals are schizogenous intercellular spaces arising from the separation of cells, and are lined by a persistent epithelium. The secretion is thus the product of the activity of living cells, and not the result of cell-degradation.—An interesting discussion followed, in which Dr. D. H. Scott, Prof. Reynolds Green, and others took part.

ZOOLOGICAL.—*March* 20.—Prof. G. B. Howes in the chair.—The Secretary exhibited and made remarks on a photograph of a young male Indian bison (*Bos gaurus*) Major G. S. Roden proposed to send home to the menagerie.—Mr. F. G. Parsons read a paper on the myology of the hystricomorphine and sciuromorphine rodents, and stated that it was based on the dissection of the muscles of examples of twenty-one species of rodents, belonging to many families of the Hystricomorpha and Sciuromorpha, made at the Society's gardens. The results of these dissections had been compared with the writings of other observers, and arranged, firstly under the heads of the different muscles, and secondly under those of the different families. The arrangement of the muscles coincided in a marked manner with the usual classification of the order, and seemed to depend much more upon the affinities of the animals than upon their habits and mode of life. The muscles which seemed most characteristic of the two principal sections were the masseter, the long flexors of the foot, the sterno-scapular, and the digastric. Three genera of the Dipodidæ had been examined, and were found to resemble the Hystricomorpha in many respects, while in others they approached the sciuromorphine type.—Communications were read: from Babu Ram Bramha Sânyâl, on a rare carnivorous mammal of Borneo (*Cynogale bennetti*),—from Dr. R. W. Shufeldt, on the osteology of certain cranes, rails, and their allies and their affinities,—and from Mr. O. V. Aplin, on the mammals of Uruguay, field-notes made during his recent expedition to that country.

METEOROLOGICAL.—*March* 21.—Mr. R. Inwards, President, in the chair.—Mr. H. C. Kiddle and Mr. S. R. Lowcock were elected Fellows.—Mr. W. H. Dines read a paper 'On the Relation between the Mean Quarterly Temperature and the Death Rate.' The conclusion of the writer was that a cold winter is unhealthy and a mild winter healthy; and a hot summer is always unhealthy and a cold summer healthy. Mr. Dines also read a paper 'On the Duration and Lateral Extent of Gusts of Wind, and the Measurement of their Intensity.—Mr. R. H. Scott exhibited a diagram showing some remarkably sudden changes of the barometer in the Hebrides on February 23rd, 1894.—The other paper read was 'On the Calculation of Photographic Cloud Measurements,' by Dr. K. G. Olsson.

BIBLIOGRAPHICAL.—*March* 19.—Mr. H. S. Ashbee in the chair.—Mr. H. B. Wheatley read a paper 'On the Bibliography of Chaucer.' He pointed out the necessity of including foreign works dealing with the subject, and also MSS. of the poet's works.—The latter point was emphasized by Dr. Furnivall, who continued the discussion.—Mr. A. H. Huth then read a short paper on 'A Bibliography of English Literature,' with special reference to a work of this nature which the Society has in view.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'Babylonian Exploration.'
— Royal Institution, 5.—General Monthly.
— Engineers, 7½.—'Gasholder Construction,' Mr. E. L. Pease.
— Surveyors' Institution, 8.—Adjourned Discussion on 'The Rating of Ground Values.'
— Aristotelian, 8.—'Attention,' Mr. A. F. Shand.
— Society of Arts, 8.—'Photometry,' Lecture I., Capt. W. de W. Abney. (Cantor Lecture.)
Tues. Royal Institution, 3.—'Electric Illumination,' Prof. J. A. Fleming.
— Civil Engineers, 8.—Ballot for Members. 'The Construction of Gas Works,' Mr. C. Hunt.
— Zoological, 8½.—'Further Field-notes on the Game Animals of Somali-land,' Capt. H. G. C. Swayne; 'Dwarf Antelopes of the Genus Madoqua,' Mr. O. Thomas; 'Occurrence of the White Rhinoceros in Mashonaland,' Mr. R. T. Coryndon.
Wed. Microscopical, 8.—Conversazione.
— British Archæological Association, 8.—'Epping Forest and District in Prehistoric Times,' Dr. Winstone; 'Notes on American Tau-all,' Dr. A. C. Fryer.
— Society of Arts, 8.—'The Elements of Beauty in Ceramics,' Mr. C. F. Binns.

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Thurs. Royal Institution, 3.—'The Etching Revival,' Mr. F. Seymour Haden.
— Linnean, 8.—'The Aortic-arch System of Saccobranchus,' Mr. H. H. Burne; 'The Orchids and Apostlebirds of the Malay Peninsula,' Mr. H. N. Ridley.
— Antiquaries, 8½.
— Society for the Encouragement of the Fine Arts.—'Shakespeare,' Mr. A. C. Calmour.
Fri. Civil Engineers, 8.—'The River Humber,' Mr. W. H. Hunter. (Students' Meeting.)
— Geologists' Association, 8.—'Fossil Sponges, their Characters, Mode of Occurrence, and Conditions of Preservation,' Dr. G. J. Hinde.
— Royal Institution, 9.—'Destructive Effects of Projectiles,' Prof. V. Horsley.
Sat. Royal Institution, 3.—'Life among the Afghans,' Mr. J. A. Gray.

FINE ARTS

THE NEW GALLERY.

(Third and Concluding Notice.)

Mr. Wickham Flower's *Holy Family and St. John the Baptist* (No. 108) is a renowned Botticelli, in the artist's later, but not latest, manner. There is singular pathos in the Virgin's expression of tenderness, while the enraptured look of St. John is intensely poetical. The coloration could not be finer in its way, nor more characteristic of the painter. The *Portrait of Esmeralda Bandinelli* (110), lent by Mr. C. Ionides, a half-length of a fair Florentine of high degree and a fine, pure type, is also a masterly Botticelli. A picture like this, full of animation such as is seldom seen in works of the time, marks the development of portraiture. No wonder painters of Pre-Raphaelite tendencies delight in the brilliancy and fidelity with which Botticelli depicted open daylight, and they are fascinated by the execution of the muslin "slip" which covers the deep-red dress of the fair Esmeralda. Yet another lovely Botticelli is Lord Battersea's *Virgin and Child* (111). There is, unless memory cheats us, a good engraving of this celebrated work, which combines harmoniously the finest qualities of Botticelli and his contemporaries Lippi and Ghirlandaio. Lady Lindsay's *Virgin and Child* (121), like Lord Battersea's, belongs to Botticelli's best period. It is distinguished by the sweetness of the face and its happy and innocent expression, unaware, so to say, of the sad significance of the bitten pomegranate which the Child presses to His mother's lips, while a handful of its ruddy seeds fall like drops of blood before her. The delightful picture owes its charm not only to its brilliant condition and thorough execution, but to absence of that lachrymose expression and those quaint, unbeautiful features of the Virgin which, in later days, marred the art of a great master. The *Virgin and Child and St. John* (134) is another fine Botticelli, lent by Messrs. Colnaghi. Mrs. Jameson, in her book on 'Sacred Art,' published an engraving of Masaccio's beautiful *Flying Angel* (109), which was lately at the Academy. It is the property of the Countess Brownlow.

The Departure of the Argonauts (112) is a perfect treasury of fine colour by Filippino Lippi, and it is evidently the companion to *The Argonauts in Colchis* (117), which bears the name of Gozzoli. We think Lippi is responsible for both of these fine works. The former is full of fine colour, character, and romantic spirit—the faces especially so; and it greatly resembles the work of Sir E. Burne-Jones. The armour, ornaments, weapons, and trappings of the horses are especially worthy of study, while the mounted figure of the standard-bearer is most original and picturesque. The pair belong to the Earl of Ashburnham. Another superb Filippino Lippi, *Virgin and Child with St. Clare and St. Agatha* (113), hangs between them. The Virgin is extremely lovely and lifelike.

Many artists have agreed that if they were to choose the most precious and beautiful thing in this gallery No. 116, *Portrait of a Lady*, also belonging to Lord Ashburnham, would be selected. It is a half-length, nearly life-size profile to our left. The lady wears a rich dress of cloth of gold brocaded in red flowers, and her pale auburn hair is bound closely about her head and shaped above to a sort of coronet. Its exquisite drawing, its feeling for the beautiful in nature, the freshness and purity of the carnations, and the tender and refined expression all unite to make it a masterpiece of the highest class. It is by P. della Francesca. Ghirlandaio's *Virgin and Child with St. John* (122) belonged to the late Mr. Austen, and has not been repaired, at least for many years. A characteristic example of the painter's grey manner, the sincere pathos of Christ's face as well as the tenderness with which He embraces His mother are most attractive.

We have already mentioned some of the painted chests in this exhibition, but none of them is more interesting than the three panels of the odd *Cassone* (124), full of figures and costumes such as neither monuments nor sculptures furnish the like of. Among the most curious are the groups of tumblers, dancers, troubadours, and musicians performing before the guests in the first panel; the fighting champions of Darius and Alexander the Great in the second panel; and in the third panel Phaeton kneeling before Apollo. A much more ambitious and accomplished picture is the fine Solario, *Virgin and Child* (133), which Lord Northbrook has lent. It is inscribed on the frame "Verocchio," but the Catalogue is evidently right in awarding it to the ablest of Da Vinci's followers rather than to his teacher. It is marked by consummate execution, thorough drawing and modelling, the beauty of the Virgin's somewhat Leonardesque face, and the appropriate character of the composition. No connoisseur will overlook the Antonello da Messina, *Portrait of a Man* (137), which belongs to the Misses Cohen, although it is a little blacker than ordinary, while the flesh seems to have suffered from the darker ground of the panel coming through the over-painting. It is rather cold. The penetrating energy of the eyes is characteristic of Antonello; the modelling is simply perfect. The visitor should also notice the *Virgin and Child with Saints and Donors* (138), by Andrea d'Assisi, which Mr. Wickham Flower has lent. Most laughable is the conception of Sir E. Burne-Jones's oddest of versions of the meeting of *Diana and Acteon* (154), where the half-dozen naked girls stand to their hips in a tub-like fountain. *The Story of Nastagio degli Onesti* (156), lent by Mr. G. Donaldson, has long been attributed to Botticelli, which we think is most doubtful. This, its fellow, No. 147, the property of Lord Ashburnham, and two other pictures of the series, belonged to Mr. A. Barker, and were lent for a great while to South Kensington before Mr. F. Leyland bought them. They abound in incident and character. No. 156 was No. 212 at Burlington House in 1880. To be noted before the visitor quits the West Gallery are the following: No. 159, *Portrait of a Lady*, by Ghirlandaio; *The Death of Lucretia*, by Botticelli (160); and No. 164, *Portrait of a Lady*, by the last, lent by the Misses Cohen.

The first thing worth noticing when the visitor enters the North Gallery is a good piece of workmanship, but without a soul, the *Portrait of a Man* (169), by Romanino, of whom it is a most characteristic specimen. It shows us at a glance what was the state of painting in Brescia during the second third of the sixteenth century. In Brescia art was never anything but eclectic; and yet it is strange that Romanino, who painted in this highly educated manner, and possessed all the lore of the Roman School, should have been born only six years after Lotto, and should have outlived Raphael, whose latest style was his model, no fewer than forty years. Well known to students, and particularly important because its style and feeling exactly represent the style and feeling of Raphael when he parted from his master and model, is Perugino's *Resurrection* (174), the pretty predella picture which Lord Dudley exhibited at the Academy in 1871, and as No. 154 in 1892, and which has since been sold to Mr. F. A. White. It was formerly in the Barker Collection, and at Manchester in 1857. No. 178, the Duke of Wellington's *Virgin and Child*, is a perfect Luini in excellent condition, distinguished by its happy composition, and exhibiting Luini's accomplishments in every technical point, and his master's suavity and grace. A nearly naked *St. John the Baptist*, seated before a rock spring and drinking from a shell (180), from the Northbrook Gallery, seems to be an exact repetition of a picture signed by Bugiardini, now in the Academy at Bologna. It was bought by Woodburn from the Guadagni Collection in Florence; it was once sold as a Raphael, and Waagen ascribed it to Palmezzano da Forli. Although the flesh shadows are too brown, it is remarkable for a strong feeling for the glow of sunlight, an effect the Italians of the sixteenth century rarely dealt with; the modelling is laborious, the texture of the flesh is metallic and deficient in greyness, while the surface is hard, if not opaque; the drawing is laboured, and lacks science and knowledge of the structure. The *Portrait of Don Garcia de' Medici* (182) charms the visitor by its *naiveté* and fidelity to the life. It was well known in the Magniac Collection, and appears to be rightly attributed to Bronzino. The sweetness of the feeling which inspires Mr. Ruston's *St. Stephen* (184) is in the vein of Luini, but his all-accomplished hand is not quite so distinct in its technique. It should be studied with its companions, *St. Catherine of Alexandria* (183), *St. George* (196), and *St. Catherine of Siena* (197), none of which seems to us to illustrate the technical handling of Luini himself, although it cannot be denied that their colouring is bright and pure, and the execution skilful, sound, and sincere.

The *Portrait of a Young Man* (185), by A. de Predis, was formerly ascribed to Da Vinci, and to his school it undoubtedly belongs, whether it be by De Predis or Preda or not. The highly skilled and thoroughly scientific drawing, the elaborate modelling of every feature, the somewhat bronze-like contours of the flesh, and the blackish shadows go to prove this. No one can resist the charm of the vivacious eyes, which look out of the shadow of the thick golden hair, cut like a penthouse on the brow, and flowing on to the shoulders. The coat is trimmed with leopard's fur, and the wearer holds a scroll inscribed in a monogram "A. M. B. P. R.," and dated 1494. The painter is one of those whom Signor Morelli claimed to have discovered, and of whom, as was his habit, he made a great deal, remarking that the artist was much employed by Ludovico Sforza, and (without giving his authority for the assertion) that this is a portrait of F. di Bartolommeo Archinto, Governor of Chiavenna (1474–1551). Dr. Bode disputed the attribution of some of the pictures the Italian Senator fathered on De Predis. Certainly none of them is, in our opinion, equal to this; at any rate, the only signed one, that on which the opinion of the Senator was founded, cannot for a moment be compared with it. The documentary evidence of De Predis's existence is minute indeed. *St. John the Baptist* (187), belonging to Mr. Hewetson, and attributed, like several similar works, to Da Vinci, we lately saw at the Academy. It is an old picture of the Milanese School, and utterly spoilt by coarse repaints. The design is affected, and it is probably part of a large composition, the figures of which were arranged in a conventional manner to include this and another counterbalancing figure on the opposite side. Compare it with the even more unfortunate No. 193, which is another version of the same thing.

The *History of Three Martyrs on Three Pictures* (188) has been restored at the sacrifice of its special qualities. It may have been by Bernardino Luini, to whom of late years so

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many Milanese pictures have been ascribed without the least authority. *St. Peter* (190) and *St. Paul* (191), by, or attributed to, Parmigiano, are in brown monochrome, as if made for an engraver; they illustrate the grandiose style of the master, and seem to be in excellent condition. They may be reduced versions of the outer sides of the wings of a triptych. Lord Battersea's *Virgin and Child* (194) bears the name of Da Vinci, and it has, if we mistake not, been engraved as a Da Vinci. Of greater merit and value is the *St. Mary Magdalen* (195), by A. Solario, lent by Mr. Wickham Flower. It is an excellent example of the painter, nearly, if not quite, intact, admirable in respect to draughtsmanship, delicately modelled to an ivory-like surface, and surpassingly finished. A small panel of the *Virgin and Child* (198) may be by Correggio, whose name it bears, or by a later and possibly Flemish copyist, to whom may be due the Correggiesque harmonies of tone and colour, which make true chiaroscuro, and are decidedly charming indeed. Mr. L. Mond's remarkable example of that unequal master Bazzi, *St. Jerome* (201) in the desert, a life-size figure, deserves study. Its masculine design hardly accords with its laboured execution, and the head of the saint, vigorous and original as it is, is a departure from Bazzi's ordinary taste. The castles on rocky heights in the background, the sea in the mid-distance, and a Roman ruin in front are most interesting. No doubt the whole picture has darkened considerably and, in parts, unequally, so that neither its light and shade nor its chiaroscuro is in anything like its original condition; and consequently the picture is no longer in harmony with itself. Mr. Benson's Luini, the *Portrait of a Lady* (202), is a noble instance of Milanese art of the finest quality, and, except for the darkening which is so unfortunately frequent in pictures of the school to which it belongs, in excellent condition. The marten lying along the lady's right arm is one of the curiosities of portraiture. The *Portrait of a Man with the Attributes of David, King and Prophet* (204), is not in the least like the work of Da Vinci, to whom it is attributed. The execution, though not without power and skill, is heavy, not to say coarse, and its general crudity suggests a much later hand; in fact the motives of the attitude and expression belong to the latter part of the sixteenth century. The technique of some portions is excellent, but it resembles the Brescian rather than the Milanese school. It is difficult to see what suggested the attribution to Leonardo. Lord Rosebery's supposed Bronzino, *Portrait of a Man* (205), is a picture of great merit, in its original condition, but much too heavily touched, hard, and coarse in handling for Bronzino. It excels in character reading. We presume the Society of Antiquaries' *Portrait of B. Liviano di Alviano* (209) is ascribed to Jacopo de' Barbari only in default of a better name. Highly interesting, it will reward careful study. Although Lord Northbrook's *Virgin and Child* (211) bears the name of Giulio Romano on its frame, it is doubtless, as Dr. Waagen suggested and the Catalogue says, by Perino del Vaga, few of whose oil pictures are known. It was formerly in the Cambiaso and Le Brun collections, when it was engraved as a Giulio Romano, and under his name it was exhibited by the late Sir T. Baring, as No. 18 in 1816, and as No. 29 in 1840, at the British Institution. Waagen noticed the fresco-like treatment of the draperies in shot colours, a circumstance which goes to confirm his notion that, though in oil, it is the work of a fresco painter. We doubt much if the *Nativity* (212) is, as the Catalogue asserts, a Luini, though it may be by a weaker follower of Leonardo, or a Ferrarese, which is more likely; see, however, Gaudenzio Ferrari's *Holy Family* (216), which is certainly by a leading master of the school of Lombardy. The *Virgin and Child and St. John the Baptist* (214) is a capital example of Andrea del Sarto's ordinary work, and, like No. 266, 'St. Mary Magdalen,' it is one of his many pot-boilers, on the manufacture of which Browning commented with mingled wit and pathos.

No picture here is more interesting than Lord Northbrook's large unfinished so-called Fra Bartolommeo, *The Holy Family and St. John* (217). Its inchoate state informs us of the painter's manner of proceeding, whoever he was, which has been much disputed. The generous owner, relying on documents in his possession, is inclined to attribute it to Raphael, for which there is much, but not quite enough to be said on technical grounds. The Virgin's head is like that of the same personage in Raphael's 'Holy Family,' in the Louvre, No. 1498, painted for Francis I. Messrs. Crowe and Cavalcaselle are disposed to assign it to Raphael del Colle in his old age, and reject Fra Bartolommeo or his pupils. Mr. Weale preferred to award it to Perino del Vaga, a notion with which we cannot agree. It seems to us, as it does to Messrs. Crowe and Cavalcaselle, to be more modern than Fra Bartolommeo's work or that of any one of his pupils, although its composition, style, and motives are like his. The picture came from the Gregori collection at Foligno, and in 1840 was in that of Sir Augustus Foster. It was No. 88 at the Academy in 1871. It is difficult to see why the Franciabigio, No. 219, should be called a *Portrait of Raphael*, whom it does not resemble. It is an inferior specimen of the master, supposed to be Franciabigio, who painted the much admired 'Portrait of a Young Man,' one of the ornaments of the Salon Carré, and a similar picture is in the Pitti. The *Pieta* (226), though rather dry and soulless, attracts us, because it is, plausibly enough, ascribed to that rather puzzling artist Timoteo della Vite. But it illustrates his weakness rather than his strength. Nos. 227 and 230, *St. John the Baptist* and *The Infant Saviour*, cannot be by Andrea del Sarto, to whom they are ascribed. They owe the qualities which recall him to their being copies by a much later and inferior artist. It is difficult to suppose that the Duke of Westminster's *Holy Family and St. John* (229) is by Fra Bartolommeo, and not by a later hand of the Romanino class, and it may even be doubted if it be by so good a painter as this suggestion would imply. *The Marriage of St. Catherine* (231), called a Parmigiano, recalls a Flemish copyist of an original somewhat less ancient than a Parmigiano. To the last-named master several moderately good pictures have been awarded by critics who know no better name for them. Sir J. D. Linton's *Virgin and Child* (232) illustrates a very pretty and acceptable variety of Andrea del Sarto's work, and may be his. The *Virgin and Child* (233), ascribed to Fra Bartolommeo, seems to be a copy of a picture of Del Porta's school; while the *Head of a Saint* (234), attributed to Perugino, is obviously an extremely bad copy of part of a picture in the National Gallery; and No. 259, which is likewise awarded to Perugino, has no business here at all. It is hard to discover how any one had the audacity to ascribe to Raphael such a picture as the *Virgin and Child and St. John* (237), while there cannot be the slightest doubt that No. 239, *The Holy Family*, which is fathered on Fra Bartolommeo, is but a bad copy of an indifferent picture of his school. Lord Windsor's *Christ bearing the Cross* (242), the second panel of the predella of a large altarpiece well known as the "Ripalda Raphael," which was painted by Raphael for the nuns of St. Antonio at Perugia, was not long since at the Academy. At the time it was painted Raphael was beginning to throw off completely Perugino's influence; it illustrates the fine sense of colour he possessed at the time, his strong feeling for movement in his designs, and his rare judgment in composition. We saw it lately at Leigh Court. In the middle of the seventeenth century it belonged to Christina, Queen of Sweden, and was afterwards in the Orleans Collection, whence it was sold in London in 1798, and is engraved in Crozat.

The *Portraits of Ferry [Frederic] Carondelet and his Secretary* (243) was No. 160 at the Academy in 1882. It is by many ascribed, rather rashly, to Raphael. The present condition of the work deprives the question of anything more than a purely historical interest. It has been stippled over in the clumsiest manner. It is not generally known that this picture, or an original of which it is a version, is represented in the background of 'The Interior of a Picture Gallery,' ascribed to Old Franks, the property of Lord Bute, and lent by him to the Bethnal Green Museum in 1883. Passavant thought Raphael drew the head of Carondelet. It was, according to him, presented as a Raphael by the States of Holland to Bennet, Lord Arlington. It is engraved by Larmessin in the 'Cabinet Crozat' and by N. Dorigny. It is to be regretted that the *Virgin and Child* (245) from the Grosvenor Gallery should be ascribed by the Catalogue without qualification to Raphael, when it is well known to be a copy of one of the versions of the type of the now lost 'Madonna di Loretto,' the youthful John being substituted for the elderly Joseph. We fail to see the advantage of exhibiting *The Annunciation* (246) as a Raphael, or, in fact, at all. Another supposed Raphael, *Virgin and Child* (248), from the Northbrook Gallery, formerly in that of Lord Methuen, whence it was sold in 1844, seems to us, as it did to Waagen and Messrs. Crowe and Cavalcaselle, much more likely to be by Lo Spagna. The weakness of the Virgin's face and the stiffness of her attitude and the Child's lack of energy militate against the ascription to Raphael. It has been assigned to Timoteo della Vite and to Eusebio da San Giorgio. Another version of it is now at Munich, but neither reminds us of Timoteo, whose manner is more jejune and his execution thinner. The *Portrait of the Contessina Mattei* (249) does not fall in with our notions of Andrea del Sarto's painting, although it is usually attributed to him. It is a fine half-length, life-size figure in a brown dress; the expression is animated and rendered with sympathy. It came from the Agar Collection, and was at the British Institution as No. 36 in 1816, and as No. 121 in 1834, and at the Academy in 1876. Messrs. Crowe and Cavalcaselle thought it might be by Carlo Dolci, which is simply incredible, but their suggestion that Cristoforo Allori may be the author is not impossible. *The Vision of St. Jerome* (247), which the Catalogue describes as "a finished study for the large picture in the National Gallery," is a rather dull and mechanical copy of Parmigiano's 'Vision of St. Jerome,' No. 33 in Trafalgar Square, itself a laboured and academical piece, which has the distinction of having been mentioned by Vasari, and of being the work upon which the artist was engaged at Rome when Bourbon stormed the city. The copy before us belongs not to the sixteenth century, but to the early part of the eighteenth. Capt. Holford's *Virgin and Child* (251) is, like most Peruginos, in excellent condition. The same owner lends Bramantino's (Suardi's) portrait of *Maximilian Sforza, Duke of Milan* (253), which Dr. Waagen, though with some hesitation, accepted as a Titian! While he admired the portrait's "truth and *naïveté* of conception," he justly remarked that "the clear and somewhat red local tones of the flesh" differed from those of most Titians. It has been cleaned, as the doctor suggested it should be. It deserves careful study on account of its highly sympathetic reading

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of character, its accomplished execution, and careful modelling. The *Portrait of a Young Man* (256) is not the least like a Raphael. It is, nevertheless, an extremely well-studied picture by a good Florentine painter, who lived at least a generation later. The cap with an *enseigne* sewn to it, the hair, and the subtly rendered expression of the face are worthy of attention. Mr. Morrison's *Portrait of a Lady* (260), ascribed, on no good grounds, to Beltraffio, is not, technically speaking, a Milanese picture at all, but nevertheless it is a good specimen of a well-trained painter. The *Portrait of a Young Man playing the Lute* (264), ascribed to Il Bacchiacca, is thoroughly spoilt, but it may originally have been a good specimen of a master not often seen.

Among the drawings in the North Gallery let us call the visitor's attention to the fine Signorelli, *Hercules and Antæus* (267), lent by the Queen. One of Raphael's most masculine masterpieces, more beautiful and more highly inspired, is Her Majesty's exquisite *Study for the Figure of "Poetry"* (268) in one of the rondels of the ceiling of the Camera della Segnatura. Likewise from Windsor is *Sketch for the Figure of Christ* (270), which we could never get ourselves to believe to be Michael Angelo's. Close to this are *Study of a Head* (271), a lovely work by Fra Angelico; *Study for the Armour of St. Michael* (273), by Perugino; *Study for the Cartoon of the 'Charge to Peter'* (275), by Raphael; *Portrait of a Young Man* (276), by L. di Credi; *Study for the Head of an Apostle* (277), by Da Vinci; the *Shooters at a Mark* (279), a famous design in red chalk, and the *Bacchanale dei Putti* (280), by Michael Angelo.

In the Balcony are a number of drawings which deserve attention, although we have not space to write about them. For the same reason we can do no more than mention the collections of ivories, cabinet bronzes, jewellery, medals, armour, printed books, &c. The artist will find most profit and pleasure in studying the ivories, bronzes, and illuminations; and next to them the majolica and medals. While thanking the managers of the New Gallery, we are bound to regret that they have overloaded the exhibition by including medals, printed books, and musical instruments when there was no room for anything like fairly representative collections.

MR. HOOK'S NEW PICTURES.

Mr. Hook's four pictures at the next Academy will more than sustain his high reputation. To our taste 'Sun Down,' one of the smallest of them, is the most charming, thanks to the abundance and purity of its silvery hues, the harmonies of its colour, and the massiveness of its treatment as a whole. It is a far-reaching view over the sea, athwart a shining pool studded with rushes that has formed in a rocky hollow on the summit of a cliff. From the nearer bank of the pool the eye ranges to the far-off horizon. Here and there the waves break into lines of foam, and, quite in the centre, surge and re-surge about a half-submerged rock, the well-known Shark's Fin of the Cornish coast. The atmosphere is charmingly painted, and the clouds subserve the artist's purpose in respect to the composition, coloration, and chiaroscuro of the picture. Their tonality and local colour are exquisitely true. The sun's descending disc is veiled by them, but its shining track extends across the sea, and forms a splendid feature of the scene, being so introduced as to aid the delightful grading of the distance. The land on the top of the cliff is covered with herbage, the deep tones of which stand out against the sky. In front, a woman, armed with a stick and carrying a milking-stool, follows a cow who loiters to drink from the pool. There are other cows in the middle distance. The effect is that of an early autumnal afternoon in Cornwall, while the air is saturated with light. Another and much larger picture, called 'Seed Time,' has for its motto:—

> Let not Ambition mock their useful toil,
> Their homely joys, and destiny obscure;
> Nor Grandeur hear with a disdainful smile
> The short and simple annals of the poor.

Gray's lines are applied to a man in the foreground of a landscape in Surrey, who is taking seed from a bag in order to fill the seedlip on his arm, from which he is about to sow a small plot of sandy soil. A little removed from the front, a boy and a girl stand near a team of donkeys by whose aid they have driven a bush-harrow over the newly-ploughed soil. There is a smile on each of their faces, and the girl turns away to laugh. A pool of clear green water forms a valuable element in the coloration of the picture; so do some dark foliage on the side of an eminence on our right, a field of purplish earth freshly turned, a sandy road leading to a cottage embedded in yews, and groups of trees in the very brilliant green of early spring. In the distance ridges of broken moorland flecked with flying sunlight, lines of dusky hedgerows, and the opposed sides of a shallow valley lead the eye to the silvery gleams and soft shadows of the pale horizon. Nearer, the sky is loaded with undefined greyish clouds slightly tinged with delicate gold and rose. The loveliness of the distance and mid-distance, its spaciousness and delightful harmonies, are the strong points in this fine work, the largest, if we mistake not, of Mr. Hook's productions. 'Practising without a Diploma; or, Rustic Surgery,' is the name of a third picture. It is another Surrey landscape, but it differs in all its elements from the last. In the middle a little river runs along rapidly amid the brilliant light and clear shadows of the fairest autumnal weather. On the one bank lies an open meadow glowing in the sunny air, and on the other are the stems of beeches and underwood. In the foreground a little, rosy-cheeked boy, dressed in rich blue, nestles at the side of his comely elder sister, who, with a needle, extracts a thorn from his finger. The group, which is opposed to the lustrous, many-tinted stream, is invaluable on account of its lines, tonality, colour, and composition, and in these respects is exceptional in Mr. Hook's art. At the girl's feet lies a well-filled basket of blackberries, precious in all respects of painting, colour, and mastery, while her dress of blue, rose, and warm grey is fine, rich, and solid, and is hardly surpassed as a piece of painting by the silver, white, russet, olive, and bronze which impart force and beauty to the surface of the full and quickly flowing stream, where the chief light of the design is concentrated. The shrinking, yet trustful, air with which the boy submits to the operation, the nervous clenching of his disengaged hand, and the tender way in which he presses against the girl's shoulder, are fine touches of design. 'Herring Packers,' or 'A Northern Harbour,' the fourth picture, depicts a little Northumberland port, the pier of which juts out to unite the rocks of a small cove. Some fishing-boats lie alongside in order to deliver their catches of fish, a basketful of which a man is carrying towards the foreground, where three buxom girls are filling casks with herrings taken from a pile at their feet. Such are the incidents of the picture, but its real subject is the calm sky and the sea, and the soft and broken line of the horizon and its ponderous clouds. To these delightful elements are to be added the exquisite azure of the ocean, extending as far as the eye can reach; the rocks covered with weeds; and the splendidly painted fish which are massed upon the grass.

SALE.

Messrs. Christie, Manson & Woods sold on the 20th inst. the following engravings. After Sir E. Landseer: The Challenge, and The Sanctuary, by T. Landseer, 25*l.*; Bolton Abbey, by S. Cousins, 42*l.*; The Deer Pass, by T. Landseer, 53*l.*; Hafed, by C. G. Lewis, 47*l.*; Hunters at Grass, by C. G. Lewis, 71*l.*; There's Life in the Old Dog Yet, by H. T. Ryall, 27*l.*; Monarch of the Glen, by T. Landseer, 108*l.*; The Maid and the Magpie, by S. Cousins, 24*l.*; Night, and Morning (a pair), by T. Landseer, 78*l.*; Odin, by T. Landseer, 55*l.*; Stag at Bay, by T. Landseer, 94*l.*; Shoeing, by C. G. Lewis, 35*l.*; Suspense, by B. P. Gibbon, 25*l.*; Shepherd's Grave, and Shepherd's Chief Mourner, by B. P. Gibbon, 42*l.* After J. Constable: Salisbury Cathedral, the large plate, by D. Lucas, 29*l.*; ditto, engraver's proof, 29*l.* After Raphael: Madonna di San Sisto, by F. Muller, 38*l.*

The same auctioneers sold on the 21st inst. the picture by G. Morland, Peasants before a Cottage, cleaning a boat, for 132*l.*

Fine-Art Gossip.

The Exhibition of the Society of British Artists will be open to the public on and after Monday next.

Mr. G. D. Leslie will not be among the leading contributors to the forthcoming Academy Exhibition; he has only one picture, of moderate size, probably to be called 'Olivia,' and representing a comely girl pouring out tea, and wearing an "old-fashioned" English gown.

Among recent additions to the Department of Greek and Roman Antiquities, British Museum, may be ranked the reconstruction of the fragments of a large terra-cotta cornice, part of an archaic temple found by Lord Savile in the ruins of Lanuvium. This relic is surmounted by two *antefixæ*, between which a lion's head is placed to serve as a spout to carry off water from the gutter behind the parapet. Below the cornice runs a sort of frieze of honeysuckle and lotus flowers, picked out with dark red and yellow on a blue ground, and modelled in relief. This frieze, so called, is painted on the back, a circumstance which indicates how considerable was the projection of the eaves of the temple to which it belonged. The nature of the entablatures of temples like the Parthenon, the backs of which faced the friezes of the cella, is like that of the terra-cotta cornice to which we refer. It is noteworthy that, in order to illustrate the form and character of the relic in question, Dr. Murray took out of the magazine of his department—where, brought from Italy, it had long remained unused—a large cist of soft stone, upon the roof-ridge of which two cats are quaintly perched, with far-projecting eaves, which serve to illustrate the structural arrangements of the terra-cotta cornice. This fragment is more archaic and much finer than the better-known cornice in the Villa Papa Giulio at Rome. The same department has lately been enriched by acquiring a very fine lecythus with a white ground, on which is represented a death-bed scene, the figures including a boy stretched upon a couch and a woman who is bending over the corpse and placing one hand under its chin, an action of well-understood significance; her passionate grief is very finely expressed. Two fillets, with long fringes at their ends, are placed upon the body. At the head of the couch stands a young man who presses his hand to his forehead; at the foot of the couch a second female laments aloud, and is tearing her hair with an expression of intense sorrow. This relic came from Eretria, and dates from c. 460 B.C. The latest considerable acquisition of the department is a most lovely whole-length Tanagra figure of a damsel standing with one leg crossed before the other, and leaning upon a square pillar, her right hand being doubled back upon her hip. Her ample drapery is wrapped close about her, and comprises a gar-

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ment coloured in pure white over another which is of an intense blue; her hair is dyed deep red.

The Library Committee of the Corporation of London has appointed to-day (Saturday) for a private view of a loan collection of pictures at the Art Gallery, Guildhall. The Lord Mayor and the sheriffs will attend in state at 2 P.M.

The private view of Mrs. Allingham's water-colour drawings is appointed for to-day (Saturday), in the gallery of the Fine-Art Society. The public will be admitted on Monday next.

At the Goupil Gallery, 5, Regent Street, Pall Mall, may be seen, until the 11th prox., M. François Flameng's remarkable pictures of incidents in the life of Napoleon Bonaparte, entitled 'The General at Isola Bella' and 'Malmaison.'

The private view of the Exhibition of the New English Art Club takes place next Saturday, April 7th.

We mentioned last week that Mr. Henry Wallis's work on Mr. Godman's Persian tiles would be "published"; we understand, however, that it will be issued to subscribers only.

The Corporation of Glasgow has bought Mr. David Murray's picture called 'Fir Faggots,' which we commended highly when it was No. 15 in the Academy Exhibition of last year.

The death of Sir Philip Cunliffe Owen from heart disease of long standing—an event which occurred at Lowestoft on the 23rd inst.—was anticipated by all who knew that no one, however robust, would resist the attacks of a terrible and insidious enemy. More than any other cause, his shattered constitution last year compelled this extremely energetic public servant to retire from duties in performing which he had been unusually fortunate. Born in 1828, the third son of Capt. Cunliffe Owen, R.N., he adopted his father's profession when quite a boy, and entered the navy. After five years at sea, and, it was said, because his health failed, he retired from the service and accepted a subordinate post in the then newly formed Department of Science and Art, which, with the late Prince Consort as its official patron, Henry Cole as the chief organizer, and the present Sir J. C. Robinson as the leading art authority, was busy at Marlborough House, where the young Owen rapidly became one of the busiest members of the staff of what was then a decidedly inchoate and far from artistically educated department. Here he soon made his mark, and in 1855 he was one of those dispatched to superintend the British section of the Exposition Universelle at Paris, where his excellent knowledge of the French language, which was not shared by all his colleagues, proved to him a great advantage. In this position he was so successful that in 1860 the South Kensington Museum, or exhibiting branch of the Art Department, was put under his charge as Cole's Assistant Director, but, of course, without the least concern in collecting the examples of which it is formed; that duty was still performed by Mr. Robinson. Cunliffe Owen's business was then, and always remained, that of organizing, as it is called, exhibitions, and superintending the financial and internal affairs of art schools. For this he was well fitted, and although he was nothing like so resourceful and high-handed as Cole, nor so daring and flexible, he proved a clear-headed and able official. With some minor changes of position and responsibility, Cunliffe Owen remained in this position until 1873, when Cole was induced to retire, and Owen, although he was deprived by death of the support of Prince Albert, was appointed to succeed his old chief, with whom he had long been somewhat at issue. In this post he remained, with much credit to himself, just twenty years and won all sorts of honorary distinctions which it is not necessary to enumerate. It is right to say that he had nothing whatever to do with the teaching of what, at South Kensington, is called art.

The Austrian historical and *genre* painter Herr Charles von Blaas, professor in the Academy at Vienna, is dead, aged seventy-nine years. In 1855 he obtained a gold medal at the Exposition Universelle, Paris, for his 'Charlemagne reproving the Negligent Scholars' (Austria, No. 6). The Gallery of Victories, in the Arsenal at Vienna, contains frescoes of his representing the most important events in the history of Austria.

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.

Some disappointment was caused at the Crystal Palace last Saturday by the statement, mentioned in good time, that the score of Dvořák's new symphony was not available, and that its first performance in England had to be postponed indefinitely. In the place of a work concerning which much has been written in advance, chiefly in consequence of the Bohemian composer's alleged clever employment of negro melodies, two sections of the so-called 'Triple Overture,' his latest orchestral publication, or rather publications, Op. 91, 92, and 93, were presented for the first time. It is asserted that these three overtures have some connected significance, but their titles afford no indication of this. The first is headed 'In der Natur,' the second 'Carneval,' and the third 'Otello.' If there is any idea of union with respect to these pieces, it must be that the first indicates natural life, the second artificial excitement, and the third the tragedy of existence. With regard to the first overture (for they are distinct and well-rounded works) opinions must be reserved. The next is a singularly bright and picturesquely scored piece, though its lively course is interrupted for a brief space by an *andante con moto*, which is supposed to indicate a quiet interview of lovers. In the 'Otello' overture the true key-note of tragedy is reached. Though formal outlines are in the main preserved, the work is evidently intended to illustrate the incidents in the last dread scene of Shakspeare's play. We have motives suggestive of the sleeping Desdemona; the Moor's last kiss, which, by the way, closely resembles the "Willow" figure in Verdi's 'Otello'; phrases alternately fierce and tender, indicating the colloquy between Othello and his wife; and a furious passage suggestive of the murder. What is meant to be conveyed by the sequence of harmonies identical with that which has been designated the magic slumber motive in 'Die Walküre' is less clear. But the whole of the material is welded together with much skill and power, though it must be added that the merits of the overture cannot be properly gauged at a first hearing. M. Elkan Kosman made his first appearance at the Crystal Palace, and played Mendelssohn's Violin Concerto with delicate refined tone and artistic finish as regards manipulation. Miss Marie Brema also made her *début* at Sydenham, and sang with much force and feeling Gounod's air "Plus grand dans son obscurité," which, however, she had to transpose to a key lower than that in which it is written, and Wagner's 'Schmerzen,' the accompaniments orchestrated by Herr Felix Mottl.

HANDEL'S ORIGINAL WIND PARTS TO THE 'MESSIAH.'

March 21, 1894.

A discovery has just been made of such importance, as bearing upon the much disputed question of additional accompaniments to Handel's works, that I feel sure no apology is necessary for bringing the matter before the readers of the *Athenæum*. It is a familiar fact that in his will Handel bequeathed "a fair copy of the score and all the parts of my Oratorio called the Messiah to the Foundling Hospital." The Foundling score is well known, and has been frequently examined and described; but the parts, which are of at least equal, if not greater, importance, seem hitherto to have been unaccountably overlooked.

Dr. A. H. Mann, the organist of King's College, Cambridge, is at present making preparations for a performance of the 'Messiah,' to be given in the college chapel in June, with Handel's own orchestration as far as practicable. Knowing that a set of parts had been left to the Foundling by Handel, he asked permission to examine them. The authorities of the Hospital most courteously gave him every facility, but seemed to know nothing of the parts. On searching they were found in a cupboard at the back of the organ loft, where they had lain for so long that their very existence was unknown to any one there. In company with Dr. Mann I spent several hours last week in examining and collating these parts. The results are of extreme interest and importance. Space will not allow me here to go into full details; these I am giving in an article in the *Monthly Musical Record*; a few of the chief points only can be noticed here. The "complete parts," referred to in the will, prove to be not merely one complete set of vocal and instrumental parts, but sufficient parts for a complete performance. There are fifteen books of instrumental parts and thirteen chorus parts. Assuming that two performers played or sang from each copy, excepting the kettle-drums, we find parts for thirty-three instruments (for Book 15 contains three separate parts) and for twenty-six singers. This proves—what is also established by contemporary documentary evidence—that the band was more numerous than the chorus. But the point of special importance is that there are parts for oboes and bassoons. In none of the original scores of the 'Messiah' is there any indication whatever of bassoons, while oboes are only found in the chorus "Their sound is gone out," which was a subsequent addition to the work. A careful examination of these parts shows that the oboes doubled the violins in the overture, and played in unison with the voices (nearly always with the soprano) in all the choruses excepting the unaccompanied "Since by man came death" and "For as in Adam all die," and the first thirty bars of the "Amen." The bassoons double the basses throughout the overture, in all the choruses, and in the symphonies of nearly all the songs. There can be no question as to the genuineness of these parts, and conclusive proof is thus afforded that the addition of wind parts to Handel's scores is not only no outrage, but is distinctly carrying out the intentions of the composer. Fuller details will be found in the forthcoming article referred to above.

Ebenezer Prout.

Musical Gossip.

The prospectus of the Handel Festival at the Crystal Palace has been issued. It is a somewhat more elaborate document than those of former years, as it includes miniature portraits of the leading artists engaged, the great composer, and Mr. Manns, together with

brief biographical notices. The dates of the festival are as follows: general rehearsal, June 22nd; 'Messiah,' 24th; selection, 26th; and 'Israel in Egypt,' 28th. The details of the selection programme are not yet fully settled, but one of the items will be, for the first time, the Concerto in D, No. 6, for strings, oboes, bassoons, organ, and harpsichord. The performance of 'Israel in Egypt' will be preceded by the fine Funeral Anthem composed for the obsequies of Queen Caroline. The principal vocalists engaged are Mesdames Melba, Albani, Emma Juch, Clara Samuell, Marian McKenzie, Anna Williams, and Clara Butt; and Messrs. Lloyd, Ben Davies, Andrew Black, Norman Salmond, and Santley.

Our record of concerts must commence with those of Wednesday last week. In the afternoon a vocal recital was given by the pupils of Mr. Hermann Klein at the Guildhall School of Music. The performance was interesting, as showing what could be accomplished even with indifferent voices if trained on the pure Italian method, which it was evident Mr. Klein has grasped from his own former preceptor, Signor Manuel Garcia.

In the evening the new amateur orchestra gathered together by Mr. Randegger gave its second performance at the Imperial Institute. The playing was at times rather rough, as a matter of course, but on the whole it was highly commendable.

The reception and presentation to Herr Joachim and Signor Piatti at the Grafton Galleries on Thursday evening deserve lasting record, as the event was unexampled in musical history. It was a marvellous coincidence that two of the greatest players of stringed instruments that the world ever knew should have both appeared in London for the first time within a few months of each other fifty years ago, and its commemoration was a happy thought. There was a large gathering of persons interested in music, literature, and the fine arts generally, and the proceedings were in all respects satisfactory. The addresses to the two artists were presented by Dr. A. C. Mackenzie and Sir George Grove, and Mr. Hermann Klein acted as honorary secretary.

The concerts of sacred music on Good Friday were more numerous than ever; perhaps the most noteworthy addition to the usual list being the performance of 'The Redemption' at the Queen's Hall under the direction of Mr. F. H. Cowen. If the newly formed choir in connexion with the hall did not sing with quite so much power and precision as could be wished, the general rendering of Gounod's sacred trilogy was very effective, with Miss Ella Russell, Miss Hilda Wilson, Mr. Ivor McKay, Mr. David Bispham, and Mr. Watkin Mills in the leading parts. Of the miscellaneous concerts in the evening at the St. James's and the Queen's Halls it is needless to speak in this place, nor is it necessary to criticize the performance of the curtailed version of 'The Messiah' at the Albert Hall further than to note with approval the sympathetic singing of Madame Fanny Moody in the soprano airs.

Drury Lane was opened on Saturday last for a few performances of opera in English. 'Maritana' was given on this occasion, and 'The Bohemian Girl' on Easter Monday, these hackneyed works being regarded as suitable to the tastes of holiday-makers. Miss Lucille Hill, Mlle. Dagmar, Mr. O'Mara, Mr. Ffrangcon Davies, Mr. Henry Piercy, Mlle. Olitzka, Mr. Henry Pope, and other more or less competent performers played the principal parts in Wallace's and Balfe's operas, and the orchestra and chorus, under the direction of Mr. J. M. Glover, were fairly efficient.

We regret to announce the death of Sir Robert Stewart, Professor of Music at the Dublin University, which occurred at Dublin on Sunday. His musical talent was apparent very early in life, and at the age of eighteen he became organist of Trinity College and Christ Church Cathedral in the Irish city. He wrote some effective vocal music, and was an adept in the almost obsolete art of extemporaneous playing.

The new building for the Royal College of Music will be opened on May 7th by the Prince of Wales. A setting of Mr. Swinburne's Inaugural Ode by Mr. Charles Wood will be performed on the occasion.

We have received the vocal score of M. Bruneau's new opera 'L'Attaque du Moulin,' and certainly regard the work as far in advance of 'Le Rêve.' Though seemingly rather incoherent in places, the music is wonderfully unconventional, and we anticipate the performance at Covent Garden with much interest.

PERFORMANCES NEXT WEEK.

Mon	Trinity College Orchestral Concert, 8, Princes' Hall
Tues	Miss Kleeberg's Pianoforte Recital, 3 St. James's Hall
—	Mr T H Frewin's Violin Recital, 8 Queen's Hall
Wed	Police Orphanage Concert, 8 St James's Hall
Thurs	London Symphony Concert, 8 St James's Hall
Fri	Mr George Riseley's Orchestral Concert, 8, Queen's Hall
Sat	Crystal Palace Concert, 3
—	Bristol Orpheus Glee Society's Concert, 8, St. James's Hall

DRAMA

THE WEEK.

Haymarket.—'Once upon a Time,' a Play in Four Acts. From the German of Ludwig Fulda by Louis N. Parker.

In the 'Perceval' of Chrétien de Troyes, so far as Occidental sources are concerned, is supposed to be found the earliest origin of the satire against woman exemplified in the bourde of the 'Boy and the Mantle,' more generally known, perhaps, as 'Le Manteau mal taillé.' From this source, two German versions of which are in existence, as well as avowedly from Andersen, Herr Fulda has drawn the notion of 'Der Talisman,' an adaptation of which has been given at the Haymarket under the title of 'Once upon a Time.' In the original and in the story of 'Perceval' and that of 'Tristan' it is feminine frailty which forms the theme of the romance. The contents of the magical horn are spilt upon the erring fair ones, and the enchanted mantle, shrinking to their shoulders, shames and exposes them in the face of the courtiers. The mantle it is that constitutes the talisman of Herr Fulda. Into the court of an island by the sea comes

> A kind curteous child
> That cold much of wisdom.

He professes himself the bearer of a robe of the utmost splendour and magnificence which none can see who is a traitor or a fool. Since the day when the king banished, to die in exile, the one gallant soldier to whom he owes the maintenance of his kingdom, his court is wholly corrupt. As all know themselves to be fools or traitors, if not both, the non-existent coat is seen, handled, and admired of all. Yielding to the general cry, and a little dubious as to the sense in which he can be a traitor to himself—a fool he knows he is not—the king dons the coat, and, attired in this and very little else, presents himself to his people. Not a ribald cry is heard. The two great political parties vie with each other in expressing their admiration for the garment, and the king struts up and down like a peacock. When a little maiden bursts into an irreverent guffaw over the monarch's nudity, she is led off to prison; and when the magician himself reveals the trick he has played, he is sent to join her in captivity, to which, as her lover, he has no special objection. Further experience is necessary to his majesty. It comes in the shape of a rebellion, headed by his most trusted ministers. Only at the close, when he owes his safety and life to one loyal nobleman whom he has sought to dishonour, does he perceive who are his friends and his foes. In the magician he finally recognizes the son of his banished general.

Pretty, quaint, insignificant, and fantastic is all this. Were the poetry of a higher class, and were the satire more brilliant, it might constitute an intellectual entertainment. As it is, it is a mere pageant, sufficiently beautiful and splendid, but only fitfully dramatic. It is a pleasure to see Mr. Tree as an Oriental despot, stately, menacing, self-satisfied, and the part is charged with more psychology than it could be supposed to allow. Pleasant, too, is it to hear Mrs. Tree declaim verses in the prettiest fashion or see her accept the wooing of her magician lover. Miss Neilson as an Amazon is stately and imperial in beauty, Mr. Terry gallant as the hero, Mr. Farquhar amusingly subservient as the chamberlain, and Mr. Brough hugely funny as a species of Christopher Sly. The scenery is of surpassing splendour, and the dresses of a magnificence wholly Eastern. These are the things that must commend to the public a work the dramatic fibre of which is the flimsiest conceivable, while its motive is thin and unavailing.

Dramatic Gossip.

Easter, restricting the use of the term to the holiday period, has, so far as the West-End is concerned, brought with it no theatrical novelty. Wednesday, Thursday, and Saturday make, however, amends, and the spring season may be held to have begun. A very few days will, indeed, see every firmly established theatre in full swing.

A performance, for copyright purposes, of an adaptation of Hans Andersen's 'Kongen Drömmer' has been given at the Queen's Gate Hall. Among those taking part in it were Mrs. Theodore Wright (always now selected for experiments in Scandinavian drama) and Mr. Frank Lindo.

'An Aristocratic Alliance' at the Criterion to-night is preceded by Mr. Theyre Smith's duologue 'Mrs. Hilary Regrets.'

A new comedy in three acts, by Mr. Charles Smith Cheltnam, author of 'A Lesson in Love,' is to be produced at the Criterion on Wednesday afternoon, April 18th, by Mrs. Ivy Dacre, a lady who has earned a reputation in the country as an actress in elegant comedy. The cast will include Mrs. Dacre, Miss Di Travers (her sister), Mr. C. W. Somerset, and Mr. Yorke Stephens.

A few farewell representations of 'As You Like It' will, at Daly's Theatre, follow upon the one hundredth performance of 'Twelfth Night.'

Mr. Arthur Bourchier will not return to America with Mr. Daly, but will remain in London and play the hero of the autumn melodrama at Drury Lane or the Princess's.

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LITERATURE

Random Roaming, and other Papers. By Augustus Jessopp, D.D. (Fisher Unwin.)

Dr. Jessopp has written on many subjects, and is always entertaining. When he writes on historical matters, he never fails to be instructive as well; but he is not always so when he forsakes the past and gives his views on subjects which are hotly debated at the present. His paper entitled 'A Scheme for Clergy Pensions' is a case in point. It is, of course, a well-written and thoughtful essay, but for any practical purpose it is of very slight value. Such a scheme as Dr. Jessopp advocates could not be enforced except by Act of Parliament, and it is inconceivable that a Bill embodying Dr. Jessopp's proposals could ever pass either house of Parliament. It may do indirect good, however, by drawing attention to the unhappy condition in which many of the clergy find themselves when old age approaches. The Wesleyans, and we believe several other religious bodies, have funds out of which pensions are given to aged or decayed ministers. This cannot be brought about, so far as the Anglican Church is concerned, while the parochial endowments are in law the freehold of the incumbent.

In 'Hill-Digging and Magic' the author is at his best, for he has chosen a curious and little explored subject, and the reader will rise from the perusal of this paper knowing much of which he was before ignorant. It must have been difficult in the Middle Ages for a man of limited means to take care of his savings. There were, it is true, the Lombard and Genoese bankers, who dealt with princes, nobles, bishops, and the abbots of the greater monasteries, and as time went on there arose the Sienese-Roman firm of Chigi, with its hundred branches, which in later times supplied a Pontiff to the Holy See, who bore the name of Alexander VII.; but of what service were these great luxury-loving people to the pedlar, the yeoman, or the small shopkeeper, whose gains came not in by pounds, angels, or marks, but in penny driblets, with perhaps an odd groat of profit on a very successful venture? How was their money stored? In some cases we suspect that the churchwardens took care of it in the parish chest, though if put to the proof of what we say we should not be very ready with an answer; but it is quite certain that as years rolled on, and guilds sprang up in every village, they acted as bankers for the guild-men. But there must have been many persons who belonged to no guild, some because they were of loose life and such as no guild would enrol, others because they were not on good terms with the aldermen, or because they were landless folk who had no settled place of abode. It was dangerous to carry specie on the person in those days. There were many Robin Hoods abroad, who had no scruples as to robbing the poor as well as the rich. To the weak the only course that was open, if they could not deposit their coin in the hands of some trustworthy neighbour, was to bury it in the earth. This is the explanation of the numerous hoards of coins which have turned up from time to time from the thirteenth century to the present day. We, of course, refer, not to the Roman treasures, which were probably concealed under other circumstances, but to the coins which have been buried in Christian times. Dr. Jessopp mentions many of these treasure finds; we could add materially to their number. The great hoards of stycas which were found at Hexham and Ullerskelf must be in the memory of every student of Saxon numismatics; then, too, there was the great Tealby find of pennies of Henry II., which were turned up some eighty years ago by a ploughman who went a little deeper than those who had gone before him. It is not possible to speak with certainty, but it seems probable that these last had been hidden away under the mud floor of a house. Their owner had died without revealing his treasure, and so there they had remained for over six hundred years, to become the property of a lord of the manor when George III. was king.

The strange thing is that the search for these buried treasures became a regular business. Dr. Jessopp tells us that in 1521 Sir Robert Curson had a licence from Henry VIII. to search for hidden treasures throughout the counties of Norfolk and Suffolk. What manner of man he was we know not, but he engaged to help him three scoundrels, who used the powers with which their master had invested them to squeeze money out of unfortunate persons who had found treasure or who were reputed to have done so. We cannot follow these evil people through their strange career. Magic was mixed up with it so freely that had not the discipline of the Church been in a very relaxed condition, they would certainly have found themselves cited before the ecclesiastical court of the diocese.

Hill-digging seems to have been a regular part of the business of treasure seeking, and those who were engaged in this profitable employment were in the habit of associating with themselves the neighbouring ecclesiastics as well as certain still more dubious personalities, that is to say notable fiends. In one case quoted by the author these spirits bore the names of "Oberion," "Inchubus," and "Andrew Malchus." We do not know what view these unearthly sprites took of the matter, but there is no doubt that the priests knew quite well that if their magical practices came to the ears of the bishop they would incur all the terrors of excommunication. Everybody in those days believed in magic, but certain of the clergy seem to have been especially addicted to its practice. We hear of them in various quarters saying mass over waxen images, in the hope of causing the death of enemies the figures were meant to represent, and performing other parodies of religious rites which it is not pleasant to think of. Holy water was often used in these magical incantations. Dr. Jessopp asks how it was procured. It does not follow that in every case it was supplied by the parish priests. There is good reason for believing that in pre-Reformation times the churches stood open during the day-time, so that it might have easily been taken unobserved from the stoup near the door.

The hills which these people dug into in search for treasure were, of course, sepulchral barrows. Dr. Jessopp furnishes strong confirmation of this. "I do not remember," he says, "a single instance of a sepulchral mound in Norfolk having been opened in the memory of man which did not afford unmistakable proof of having been entered and disturbed at some previous time." Our own experience confirms this so far as wide districts in two other counties are concerned.

Was it the custom in the Middle Ages to erect crosses on barrows for the sake of sanctifying them? The Lincoln episcopal visitation books of 1527 seem to afford evidence that it was. Some people had a notion that there was 3,000*l.* in gold and silver buried in a hill beside a cross near Kettering. It was kept in two pots, and "a man sprite and a woman sprite dyd kepe the said ij pottes." We need not say that this great treasure was never found. If it was there, the sprites were successful in the discharge of their trust. John Bale, the scurrilous Bishop of Ossory, in his 'Latter Examination of Mistress Anne Askewe,' classes "cross-diggers" with witches, sorcerers, charmers, enchanters, soothsayers, devil-raisers, dog-leeches, and such like.

The sketch of "a fourteenth century parson" is decidedly vivid, but it must not be taken as a type of what the ordinary rural clergyman was like. John de Gurnay, Rector of Harpley in Norfolk, was, it seems probable from the name, a member of a great feudal house; he certainly was far better provided with this world's goods than some of his neighbours. From what Dr. Jessopp tells his readers, it would seem that John de Gurnay spent his income with discretion.

The Poems of Thomas Gordon Hake. Selected, with a Prefatory Note, by Alice Meynell. (Mathews & Lane.)

A poet's originality of conceiving and treating his subjects may do but little towards winning for him a popular acceptance. Indeed, a too plentiful endowment of originality may prove a serious obstacle to that acceptance, while, on the other hand, such endowments of commonplace qualities as he shares with his contemporaries may be the most important of all the

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factors of his success—providing, of course, that he possesses the power of garnishing these with a fringe of literary ornamentation such as his commonplace readers do not themselves command. The case of Mrs. Hemans in England and the case of Longfellow in America seem to be especially in point. Perhaps, also, the case of Lamartine in France might be added. And in our own day is it not true that one or two English poets who really enjoy a wide popularity are indebted for it to the fact that their commonplace writing is in harmony with the commonplace atmosphere around them? And yet, in the long run, originality must needs survive the commonplace. For the original mind, howsoever much it may be out of harmony with the special variety of commonplace thought which for the moment dominates the world, does still represent the mind of man in one of its facets; and if this facet is really an important one, it may be the mirror in which is reflected some hitherto unopened vista that will one day widen out before the mysterious path of the whole human race. All literature, like all science, is in the deepest sense provisional. Even the literature of the Greeks, which seems to us of to-day so fresh and so abounding with life, may yet have the seeds of dissolution within it. Wheresoever the passions and emotions that now vitalize the poetry of Greece have sprung not from the absolute and eternal sanctions of nature, but from sanctions that, howsoever high, are really born of convention (as, for instance, in Antigone's concern about burial rites), time has already eaten into the core of the work, and will continue to do so. If, as seems likely, man's story as the ruler of this planet has but just begun—if the civilization of modern Europe is based upon the same ideas of hereditary honour and dishonour, of rights apart from duties, &c., as the civilizations of Egypt and of Greece were based upon—much of that which, even in the momentary flight of twenty-five hundred or of three thousand years, has become a little the worse for wear may in three million years become really antiquated. Love and hate, generosity and revenge, enjoyment of light, and dread of the dark mystery of death, will no doubt be treated by the poets and prosemen of the far future who will look back upon Homer, Shakspeare, Walter Scott, and Tennyson as poets of the same epoch. But then will not their attitude towards the great human passions be so different that 'Locksley Hall' and the Iliad will be classed together as literature more antiquated in its temper and more obsolete than the Chinese novel 'The Two Fair Cousins,' which aroused the admiration of Carlyle?

Let this, then, be the great, the one consolation for the unrecognized original writer stifled by the dusty atmosphere of commonplace which is the very breath of the nostrils of certain most prosperous bards, who shall be nameless here. The original outlook upon nature and man, which keeps some unsuccessful poet in the shade, may be nearer to that of the poet of three million years hence than was the outlook of even Shakspeare. It is all a lottery, of course; but the original poet has at least a chance, while the commonplace poet will, in even a century, be as forgotten as the industrious worms whose egotistical views of the final cause of the poet's body are so uncomplimentary.

We have been led into these remarks by turning over the pages of the beautiful little volume before us, consisting of selections (made by one who is herself a finer poet than is generally supposed) from the poems of a remarkable writer who, as regards popular acceptance, seems to have suffered heavily from an excess of originality. Whether his outlook upon the world of nature and of man approaches nearer to that of the bard of three million years hence than the outlook of his own contemporaries we will not presume to guess; but certainly his outlook has been too entirely his own to allow of his securing that sympathy which is easily secured by less original writers.

This originality of conception and of treatment is, perhaps, more clearly seen in 'Madeline,' published in 1871 (and reviewed by Rossetti in the *Academy*), than in any of the poems of a more manageable nature given by Mrs. Meynell. It is here that the fascinating phenomena connected with sleep and with dreams are more specially dealt with by a poet who is also a biologist of learning and special knowledge. 'Madeline' is almost built up of startling lines such as this, descriptive of a sleeper weeping in his trance:—

Whose tears corrode the armour of his sleep.

And this, descriptive of the victim of a somnambulism of a peculiar kind:—

Trailing her soul alongside as her shade.

The poem, however, was too closely packed with startling lines, and too difficult in many other ways, for the general reader's digestion. Among later narrative poems 'The Actress,' again, is full of such lines as

Champing with bridled hate the bit of doom.

Take, again, the poem called 'Ecce Homo!' No poet of our time, or perhaps of any other, save Dr. Hake would have thought of treating the subject of Christ healing the blind man as it is treated here:—

Christ loved him and his anguish soothed.
He took his hand, He gently smoothed
The seams upon his wrinkled brow:
"Tell Me what thou beholdest now."
"Men, dim as shaking trees, I see:
O Lord, I crave to look on Thee!"

Then said the Saviour, "Look afar."
The blind man raised his dazed eyes.
"I see, Lord, above Thee a new-risen star,—
And beneath it a babe in a manger lies.
Heavy men, kneeling, their gifts prefer:
Frankincense, gold, and sacred myrrh.
Now a mother, a father, a babe softly sleeping
By waters that dream where the lotus bloom reigns;
Shadows of evening over them creeping;
The broad moon breaking o'er palm-bearing plains,
Where the ibis croaks and the jackal cries,
And pyramids point to the purpling skies."

He pauses, still he looks afar.
He still beholds the guiding star,
And dreamlight of a sacred river
O'er his lone eyes seems still to quiver.
Sudden, as if the distant air
Stripped the blue curtain from the skies,
He sees prophetic nature bare,—
When, as with far-off voice, he cries—
"Lo! a face to heaven in agony gleaming,
Stained of sorrow, but soil-less of sin,
Sweat that is blood breaking and streaming
From brows that are throbbing of anguish within,—
Praying for those that do strip Him and scourge Him
As a cross on His quivering shoulders they place.
'Neath its burden He sinks while they mock Him, they urge Him,
They crown Him with thorns, they spit in His face.
They are lifting Him, bruising Him, piercing Him, nailing Him
To the cross, that is dyed in a crimson flood.
See, the sun hides his head, see the vapour enveiling him.
Hark, the earth and the skies in the darkness bewailing Him
Who dieth for those that are shedding His blood."

He starts, a hand is on his brow.
He looks at Christ in meek surprise,
Tears gather in his new-lit eyes;
"'Tis He, the crucified!" he cries:
"Yes, I behold the Saviour now!"
The adoring people kneel around;
The healed one sinks on the hallowed ground,
Then goes his way in silence and in awe;
For his unsullied eyes had seen
The sight that from the first had been,
The sight that nature like a prophet saw.

It may be safely said, however, that the startling originality of treatment here would not be likely to find acceptance with the general reader. The same remark applies to 'The Snake Charmer,' a poem in which man's relation — at once mysterious and fantastic—towards the lower animals, is handled with a still more striking originality of touch. An old Indian snake-charmer, feeling upon him the hand of death, wanders into the jungle to die beside the familiar pool where many a deadly serpent has yielded to the spell of his flute:—

Weeds wave with white-flowered lily crops
Drink of the pool, and serpents hie
To the thin brink as noonday drops,
And in the froth-daubed rushes lie.
There rests he now with fastened breath
'Neath a kind sun to bask in death.

The pool is bright with glossy dyes
And cast-up bubbles of decay:
A green death-leaven overlies
Its mottled scum, where shadows play
As the snake's hollow coil, fresh shed,
Rolls in the wind across its bed.

Here he begins to play upon his flute, but the charmer's breath has lost its magic:—

His eyes are swimming in the mist
That films the earth like serpent's breath;
And now—as if a serpent hissed—
The husky whisperings of Death
Fill ear and brain—he looks around—
Serpents seem matted o'er the ground.

* * * *

While Music swims away in death
Man's spell is passing to his slaves:
The snake feeds on the charmer's breath,
The vulture screams, the parrot raves,
The lone hyena laughs and howls,
The tiger from the jungle growls.

Then mounts the eagle—flame-flecked folds
Belt its proud plumes; a feather falls:
He hears the death-cry, he beholds
The king bird in the serpent's thralls,
He looks with terror on the feud,—
And the sun shines through dripping blood.

The deadly spell a moment gone—
Birds, from a distant Paradise,
Strike the winged signal and have flown,
Trailing rich hues through azure skies:
The serpent falls; like demon wings
The far-out branching cedar swings.

The wood swims round; the pool and skies
Have met; the death-drops down that cheek
Fall faster; for the serpent's eyes
Grow human, and the charmer's seek.
A gaze like man's directs the dart
Which now is buried at his heart.

The monarch of the world is cold:
The charm he bore has passed away:
The serpent gathers up its fold
To wind about its human prey.
The red mouth darts a dizzy sting,
And clenches the eternal ring.

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'Pythagoras,' too—a poem in which the master, aroused from one of his long sleeps, wakes with the dawn of Christianity, and sees, as he wrongly thinks, the golden day at last—is like the work of no other poet.

Mrs. Meynell has done well, however, to give some of the poems of simpler motive among the allegories we have been alluding to; chief among these is, perhaps, 'The Blind Boy,' the best known among all Dr. Hake's poems. Apart from its mere poetical beauties, this poem derives a special interest from the fact that it was suggested by the pathetic story of the blind poet Philip Bourke Marston and his sister—that story which has been so beautifully told in prose by his friends Mrs. Moulton, Mr. W. Sharp, and Mr. Coulson Kernahan. No poem of Dr. Hake's shows more clearly than this his power of rich word-painting. In descriptions of nature, indeed, Dr. Hake is decidedly strong. The scenery of 'The Cripple' is full of life, and the poem, in a much simpler key than common with Dr. Hake, is full of pathos. Another poem of the simpler kind which we are glad to find here is 'Reminiscence,' where will be found a faithful description of the old manor house at Kelmscott immortalized by Mr. William Morris in 'News from Nowhere.' It was in this delightful place that Rossetti wrote 'Rose Mary,' and painted some of his best pictures; and it was here that some of Dr. Hake's best poems were written. The scenery of 'The Lily of the Valley' is also enriched by personal association. It faithfully paints Lord Ripon's former seat, Nocton, even to the famous clump of nine trees:—

> There like nine brethren, Nature's own,
> Nine trees within a circle stand,
> And to a temple's shape have grown,
> Each trunk a column tall and grand.
> And, there, a raven-oak uprears
> Its dome that whitens with the years.

The story is very touching and new, telling of the granddaughter of an aged woodman who, from sheer accident, was left during illness to die from want in his remote cottage. The child, having been told that Elisha was fed by the ravens, sallies out in quest of such succour, and, wandering towards the mansion, is taken charge of by the lady.

The quaint allegory 'Old Souls' is, of course, given. So is 'The Painter.' But 'Michael Angelo' is not here. Nor has Mrs. Meynell inserted any of the sonnets upon nature worship in 'The New Day,' written in the poet's eighty-third year. In tone these sonnets are decidedly advanced — advanced, perhaps, beyond any of our contemporary poetry—nature worship, from the evolutionist's point of view, being offered as a substitute for all the creeds from the earliest times to our own. It is remarkable, indeed, that the "advanced" attitude towards nature and towards man in his relation to nature is taken up not by the youngest group of living poets, but by the eldest. Compared with such writing as we get in 'The Snake Charmer' and 'The New Day,' our younger poets seem more affined to the Georgian poets than to the strange new movement at the end of the nineteenth century. Is it that nothing but keeping abreast of the scientific intelligence of the time will nowadays enable the poet to move in the present wave of thought? If so, the work of the poet in the future will be arduous.

The Writings of George Washington. Collected and edited by Worthington Chauncey Ford. 14 vols. (Putnam's Sons.)

Attention was recently called to a statement from America that the aged Col. Burges Ball, the nearest kinsman of George Washington, earns his living by keeping a fruit-stall in Washington City. Along with this news comes the final volume of Mr. Ford's work, containing 112 pages on the genealogy of the Washington family. Such a combination of democratic indifference to hereditary dignity with intellectual interest in an example of hereditary power is among George Washington's bequests to America. Writing to Bryan, Lord Fairfax, January 20th, 1799, the last year of his life, Washington says:—

> "Lady Huntingdon, as you may have been told, was a correspondent of mine;—and did me the honor to claim me as a relation, but in what degree, or by what connexion it came to pass, she did not inform me, nor did I ever trouble her Ladyship with an enquiry—The favorable sentiments which others, you say, have been pleased to express respecting me, cannot but be pleasing to a mind who always walked on a straight line and endeavored as far as human frailties, and perhaps strong passions would enable him, to discharge the relative duties to his Maker and fellowmen, without seeking by any indirect or left handed attempts to acquire popularity."

This, one of the few references to his own character in Washington's writings, was elicited by bitter attacks on him for his Federalist sympathies, especially in his own Virginia. In fact, during the last five years of his life Washington was more popular in England than in America. But the vituperation, which he alone fully records, was silenced by death. From his grave arose the Washington of familiar legend: the general who never won a great battle took his place among the renowned heroes of history; the object of republican odium was extolled as the ideal president; his birth, his infancy, were woven into a mythology; his tomb became a place of pilgrimage. That the veil which long hid the real Washington has been lifted is mainly due to himself. In his letters and manuscripts — nearly four thousand of which, beginning with the great collection of Sparks (1834–7), have come to light—his personal history, and the history of his country during his time, are more faithfully recorded than by any historian or biographer. Washington has thus become, in an historical sense, a fresh subject. And despite the increasing evidence that he was neither saint, military genius, nor infallible president, interest in him has steadily increased, and the investigators of to-day are less concerned with Washington's personality than with his impersonality, so to say: many minds acted in and through him, many causes and tendencies; insomuch that there is a certain truth in two lines of an epitaph written for him by Thomas Rickman:—

> Nor will thy Shade this portraiture condemn,
> That great events made thee, and not thou them.

The study of Washington's genealogy has also been pursued largely because of its historical importance. For the hundred and fifty years preceding Washington's death the course of events in America was influenced by his ancestors. His great-grandfather was among the early civilizers of Virginia, and helped to suppress the first rebellion (Bacon's Rebellion) just a century before George Washington became leader of a revolution. The President's father first opened up the iron industries of the colony, and his half-brother, Lawrence, promoted explorations in the West. Every discovery in Washington genealogy appears to have brought to light some interesting detail of English or of colonial history.

"Mr. Sparks," says Mr. Ford,

> "printed in his collection of Washington's 'Writings' upwards of twenty-five hundred letters, apart from his journals and memoranda. I have increased the number of letters to more than three thousand, and draw more freely on the diaries, farm journals, and plans of campaigns and army organization."

As about seven hundred letters and documents printed by Sparks are omitted from Mr. Ford's volumes, it will be seen that these represent a very large addition to accessible Washington literature. "The difficulty," adds Mr. Ford,

> "lay principally in making a proper selection from the wealth of material found; one that would preserve a proper balance between the public and private acts of the man, so displaying his character more fully than has been done."

We own to misgivings about this principle of selection, and would rather have all of the intrinsically interesting letters without reference to any display of the man's character. Moreover, there is a youth as well as a manhood to be considered. The traces of Washington's early career are meagre enough. The first twenty years of his life are, in Mr. Ford's volumes, represented only in drafts of two brief notes to young friends, and the diary of a survey on some land of Lord Fairfax, 1747–8. But why not the note to "Dear Sally," mentioned by Washington Irving, and the acrostic and other poetical effusions; and the notes of reading, one of which ("in the *Spectator* read to 143") suggests the supervision of Lord Fairfax, a contributor to the *Spectator?* And why omit a letter so full of biographical interest as that of May 5th, 1749, to his half-brother Lawrence? In this letter the condition of the widow Washington's family is revealed: her eldest stepson was in the House of Burgesses at Williamsburg; her own eldest son unable to visit him on business because his "Horse is in very poor order to undertake such a journey, and is in no likelihood of mending for want of Corn sufficient to support him." The widow's properties and neighbours, and the many family cares that had fallen on the youth's shoulders at the beginning of his eighteenth year, are mentioned in the letter, which might fitly appear at the beginning of the fifty years covered by Washington's correspondence. These omissions suggest a suspicion that in "the wealth of material found" may remain letters of personal interest that might well have been substituted for some of those printed. In vol. xiv. (1798–9) nearly two hundred pages are occupied with military details and appointments, in preparation for a war with France which never occurred.

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Nevertheless, Mr. Ford's industry has gathered, and his courage published without manipulation, letters representing the soldier and President as he was, thus enabling the historical student to check the bias of biographers. Already old in experience, at the age of twenty-two Washington was thrust into command of an expedition by the death of its commander, and, after many hardships, protested for himself and his comrades against the superior rank accorded Englishmen, who held commissions from the Crown, over Americans who knew the country and did the hard work. After Braddock's defeat, writing (August 2nd, 1755) to his brother Augustine, a burgess, who desired his presence at the capital (Williamsburg), Washington excuses himself on account of illness, and adds (i. 178):—

"I am so little dispirited at what has happened, that I am always ready and always willing to render my country any service that I am capable of, but *never* upon the *terms* I have done; having suffered much in my private fortune, besides impairing one of the best constitutions. I was employed to go a journey in the winter (when, I believe, few or none would have undertaken it), and what did I get by it? My expenses borne! I then was appointed, with trifling pay, to conduct a handful of men to the Ohio. What did I get by *this*? Why, after putting myself to a considerable expense, in equipping and providing necessaries for the campaign, I went out; was soundly beaten, lost them all!—came in and had my commission taken from me, or in other words my command reduced, under pretence of an order from *home!* I then went a volunteer with General Braddock, and lost all my horses and many other things; but this being a *voluntary* act, I ought not to have mentioned *this*; nor should I have done it, was it not to show that I have been upon the losing order ever since I entered the service, which is now near two years. So that I think I can't be blamed, should I, if I leave my family again, endeavour to do it upon such terms as to prevent my suffering (to *gain* by it being the least of my expectation)."

Coming from a patient man, of conservative temperament, there is in this private letter to a brother a potential Declaration of Independence, especially in its scornful words, "under pretence of an order from *home!*" In this connexion we may mention a foot-note in which, speaking of the selection of Washington by Congress (1775) as commander, Mr. Ford says (ii. 477):—

"Washington, it is recorded by John Adams (i. 173), was attending the sessions of Congress in military uniform—blue and buff. *Proceedings of the Massachusetts Historical Society, January, 1859.* This action was, as Mr. Charles Francis Adams suggests, an announcement that his mind was made up, and as it were, an unconscious nomination of himself for a command."

This is on several accounts a rather discouraging foot-note. John Adams says nothing about blue and buff, and mentions Washington's appearance "in his uniform" as indicating the prevalent military spirit; and Adams's editor, Mr. C. Francis Adams, while seeing in the dress "his mode of expressing his conviction that the time for another sort of action had arrived, and that he was ready to take part even in that," does not intimate that Washington aspired to the leading part. And how does Mr. Ford know that the uniform he wore in Congress was blue and buff? It may have been such, but in Peale's portrait (1772) Washington's uniform is blue and red. Thomas Paine, in a letter to Jefferson, says that blue and buff was Washington's "undress uniform." The paper read before the Massachusetts Historical Society shows that blue and buff was the uniform of Washington's Virginia Regiment in the colonial war of 1756. There is little doubt that he wore in the Congress the dress he was accustomed to wear in the Virginia House of Burgesses, and, although it is not proved that this was blue and buff, blue and buff was worn by Washington soon after he took command at Cambridge. But the significance assigned to it by Mr. Ford is preposterous—in the literal sense of this word, putting before what should come after. Because Washington and his army wore them, these colours were adopted by the Whigs in England (Bell's 'Canning,' p. 77), became the livery of the *Edinburgh Review*, and were affected by revolutionary Radicals in London. But the uniform was originally worn in Virginia in the king's service, and the notion that Washington's dress in Congress was the determining thing may be dismissed along with the equally unhistorical fancy that his coat of arms, bars and mullets, originated the United States flag. Mr. Ford's enigmatic phrase "unconscious nomination of himself" looks like a survival of the jealousy with which certain Northern officers regarded the appointment of the Virginian; but, however this may be, the suggestion is contrary to the unpretentious character of the man who on June 18th, three days after his appointment, writes to his wife:—

"You may believe me, my dear Patsy, when I assure you in the most solemn manner, that so far from seeking this appointment, I have used every endeavour in my power to avoid it, not only from my unwillingness to part from you and the family, but from a consciousness of its being a trust too great for my capacity, and that I would enjoy more real happiness with you at home than I have the most distant prospect of finding abroad, if my stay were to be seven times seven years."

A dislike of public station marked his career. To a proposal to make him king he answers (May 22nd, 1782):—

"I am much at a loss to conceive what part of my conduct could have given encouragement to an address which to me seems big with the greatest mischiefs that can befall my country."

On his way to inauguration as President he writes to a friend that he feels like a criminal going to execution; his longing for release from office is the burden of many a letter, and the Federalists, as the last hope of their party, vainly tried to draw him from his retirement for a tour through the country and a third presidential term. Nothing but the peril of a threatened invasion induced him to consent once more to leave his beloved Mount Vernon.

Although, owing to his widowed mother's poverty, Washington had received no classical education, like that acquired by his father and his half-brothers in England at Appleby, he was carefully trained in English composition. The terseness and clearness of his style are well known, and these volumes will enhance his reputation by showing the large variety of subjects he had mastered. In these letters, in which an idle sentence can hardly be found, he has without historical purpose written the fifty years of history he largely made, and an equally unconscious autobiography. Here are recorded his early love and his disappointment, his flirtations, his domestic and farming life, the experiences and hardships that formed his typical American patriotism. Amid the clash of local interests and sectional rivalries he is always the American. Where his country is in peril, his passionate patriotism is ready to sacrifice not only old friendships (as with Jefferson, Randolph, Monroe), but also popularity in his own state. Nay, here are letters concerning Burgoyne (vol. vi.) and Asgill (vol. x.), showing that this personally just and fearless man might be driven by apprehensions for his country's safety to sacrifice even strict justice. He urges Congress to evade virtually the conditions on which Burgoyne had surrendered, which it did; and Capt. Asgill, though protected by the terms of Cornwallis's capitulation, was in a fair way to be executed in requital for the lynching of Capt. Huddy, when France interfered, declaring its honour involved. Although Congress assumed responsibility for these things, it was obedient to the commander. Washington's letters make these facts clear, as well as the purely patriotic nature of the occasional blots in the public career of a man great enough to be studied, and not ignorantly adored as

A faultless monster which the world ne'er saw.

Mr. Ford follows Sparks in subjoining letters or documents referred to in the text. But Sparks's volumes were accompanied by a biography which might be referred to for explanation of the letters. A critical biography of Washington, could a competent hand be found, might well accompany these handsome volumes, which must take their rightful place as the standard collection of his writings. Unfortunately, Mr. Ford's historical information and critical sense are not equal to his industry, and have left in his useful compilation serious errors. We point out some that may be not beyond remedy.

In the genealogical portion (xiv. 318–431), along with several original documents, those discovered by Mr. Henry F. Waters are necessarily copied, and duly credited; but a laurel is taken from this genealogist. After saying that Mr. Waters "took as a starting point the letters of administration which had been granted in England on the goods of Lawrence Washington of Virginia," Mr. Ford adds in a foot-note: "Sir Isaac Heard knew of these letters." After the publication of Mr. Waters's pamphlet there was found among the papers of the late Col. Chester a note of the said administration which he had never divulged; but if Mr. Ford has discovered in America what had eluded Baker and Sparks in their exploration of Sir Isaac's papers, he should have sufficient appreciation of his startling discovery to support it.

Mr. Ford (xiv. 390) says:—

"In Ann Cotton's account of Bacon's Rebellion, she wrote [from Virginia] to Mr. C. H. of Yardly, Northamptonshire, of 'one Col. Washington, him whom you have sometimes seen at your house.' Force, 'Historical Tracts,' i. This reference is of interest as giving a clue to the locality in England of the Washingtons. Lodge, 'Life of Washington,' i. 31."

If, instead of following Lodge, Mr. Ford had examined Ann Cotton's letter, he would

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have found that her reference was to the house of "Mr. C. H." in Virginia.

It is charged against Col. John Washington, the emigrant, that he "was active in the treacherous slaughter of the Indian chiefs—an act condemned by Governor Berkeley" (xiv. 390). But in July, 1893, the *William and Mary College Quarterly* published original documents proving Col. John Washington's entire innocence. On the same page it is said of the emigrant's first wife, whose name has not come down to us, that she is "known" to have crossed the ocean, &c. Yet the same *Quarterly* printed in April, 1893, proof that Col. John Washington was in Virginia as early as 1656, his twenty-second year, and there appears no certainty that he did not find his first wife there. On the next page John is given as the emigrant's eldest son, although his father's will proves him second to Lawrence. This is rectified in the chart, where, however, the three surviving children are all ascribed to the second wife, born Ann Pope. Yet Col. John Washington, while this wife was living, bequeaths to his daughter Ann "her mother's rings," &c., "which was her mother's desire"; and a possibility that Lawrence was also a child by the first wife is suggested by his father's provision that his wife "should have the bringing up of my daughter Añ washington untill my son Lawrence comes to age," &c. Lawrence was then (1677) old enough to be appointed an executor with the wife.

Of General Washington's maternal grandmother, who before her marriage with Col. Ball was the widow Mary Johnson, it is said that she is "believed to have been a Miss Montague." The only reference is: "Ball, 'The Maternal Ancestry and Nearest of Kin of Washington.'" In this pamphlet (1885) Capt. Ball says: "In my MS. is a pencil interlineation, made nearly fifty years ago, of the name 'Montague,' without explanation or reference to authority." But this is adduced by her kinsman in evidence that she was an English lady; whereas Mr. Ford's vague statement is likely to impart renewed life to the claim of the Montagues in Virginia, where no trace of the birth or burial of any such person has been found. No Montague tradition was heard of in 1789 when, on the death of Washington's mother, Col. James Ball made diligent search for her genealogy, but learned only that her mother "was an Englishwoman." On the same page it is said that in 1734–5 Augustine Washington "removed to an estate on the Upper Potomac, and later to a plantation" now called Mount Vernon. Mr. Ford has substituted "Ventures" for the legal word *Venters* in Augustine Washington's will, but we do not believe that he can extract from it an allusion to any estate of his on the Upper Potomac except that now known as Mount Vernon.

Washington's father died April 12th, 1743, and Mr. Ford (xiv. 427) dispatches his son Augustine on the same date, though the youth lived many years after in the family mansion in Westmoreland.

A note (i. 125) derives all of the Hon. William Fairfax's children from his first wife, Sarah Walker, his second, Deborah (Gedney) Clarke, Washington's friend, mother of the eighth Lord Fairfax, being quite ignored.

Mr. Ford prints (ii. 95) a love letter written by Washington from a distant camp to Mrs. George William Fairfax, September 12th, 1758. The young colonel, not yet married, need be accused of nothing worse than a flirtation, but a serious look is gratuitously given to the affair by the foot-note, meant, perhaps, to relieve it. Mrs. Fairfax, while Sally Cary, is here said, on the authority of Constance Cary Harrison, to have been the object of Washington's "early and passionate love." But Mr. Ford need only have studied the opening letters of his first volume to know that the Cary story is incredible. Sally Cary lived near Williamsburg, and there is no evidence that Washington had even seen that place before her marriage, December 17th, 1748, N.S. In that (his seventeenth) year he was engaged in distant surveys, and had neither the means nor the time to mingle in fashionable society at the capital. Further, any early love affair with Miss Cary is proved impossible by a note to "Dear Friend Robin," certainly written soon after the marriage in Williamsburg:—

"My place of residence is at present at his lordship's, where I might, was my heart disengaged, pass my time very pleasantly as there 's a very agreeable young lady lives in the same house (Col. George Fairfax's wife's sister). But as thats only adding fuel to fire it makes me the more uneasy, for by often and unavoidably being in company with her revives my former passion for your Lowland Beauty; whereas, was I to live more retired from young women, I might eleviate [*sic*] in some measure my sorrows by burying that chaste and troublesome passion in the grave of oblivion or eternall forgetfulness," &c.

Thus the new Mrs. Fairfax, "the object of his early and passionate love," is barely alluded to as the sister of an agreeable lady (Mary Cary), who, however, cannot supplant his early passion for the Lowland Beauty. Another letter (i. 9), if the dates be considered, fairly identifies this beauty as Betsy Fauntleroy. In this he states his purpose "to wait on Miss Betsy, in hopes of a revocation of the former cruel sentence, and see if I cannot obtain an alteration in my favour." The date is May 20th, 1752, immediately after his return from the voyage with his brother Lawrence, on which he had started September 28th, 1751. The "former cruel sentence" must, then, have been passed some time before, and both Washington and Mrs. Fairfax may be relieved of all suspicion of having resumed at Belvoir an early attachment.

In conclusion, it is necessary to warn the student of American political history that, while he will find Washington's part of this work invaluable, and Mr. Ford's annotations generally useful, the latter do not always represent known facts. For example, the most important event in Washington's second administration was the commercial treaty with England, the unconditional ratification of which was opposed by the Secretary of State, Randolph. Mr. Ford tells the story of the despatches of Fauchet, intercepted by a British cruiser, and sent to the English Minister at Philadelphia, by whom, he adds, they were handed to Mr. Wolcott, Secretary of the Treasury (xiii. 87). But Mr. Wolcott, in a letter to Randolph of October 2nd, 1795, disclaimed all knowledge of any despatches save the one used against Randolph. Mr. Ford prints (xiii. 146) a letter (December 22nd, 1795) of Washington to Hamilton concerning Randolph's 'Vindication,' in which he angrily pronounces false the ex-Secretary's assertion that he was known by the President to have originally opposed the grant to Jay of power to negotiate a commercial treaty with Great Britain. Yet this opinion of Randolph, dated May 6th, 1794, is of Cabinet record, and though forgotten by Washington should have been remembered by his editor. However, Mr. Ford's candour and his large collection of letters enable a careful reader to check the occasional prejudices in the editorial notes, and make this work Washington's truest memorial and noblest monument.

Scrambles in the Alps. By E. Whymper. (Murray.)

This beautiful volume, complete in every detail as artistic and technical knowledge and sedulous care can make it, is the third and most perfect edition of the narrative of his share in the conquest of the Alps, first published by Mr. Edward Whymper twenty-three years ago, and reissued in part fifteen years ago as 'The Ascent of the Matterhorn.'

The original title, retained in this edition, is not, perhaps, the happiest that could have been chosen. "Scrambles" will hardly convey to the reader, accustomed to the formless void of some similarly named Alpine narratives, a correct idea of the carefully planned explorations above the snow-level, or the still more careful excursions among the problems that meet the man who can think as well as climb, which are embedded between daring adventures, perils, and disasters in Mr. Whymper's pages.

In the original scheme of his book Mr. Whymper followed Saussure and Forbes rather than the fashion of the day. He was not afraid to be serious. His is a narrative of travel and adventure, interspersed with vivid descriptions of strange scenery, scientific disquisitions, and much excellent advice on matters of mountain craft. Of these discussions, none has done better service in its time—or is still more useful—than the elaborate and crushing criticism of the views put forward by some eminent geologists with regard to the extent of glacier erosion and the origin of lake basins and moraines.

The advice given to would-be mountaineers is more called for each year as the number of intruders on the High Alps increases. English climbers, having opened for Europe its noblest playground, have a duty to fulfil in doing their best to prevent the Alps being used as a cemetery by suicides. Our countrymen are not less daring or foolhardy than their neighbours, and if our Alpine death-roll has been comparatively low, some of the credit is undoubtedly due to the clear and consistent preaching of Mr. Leslie Stephen, Mr. Whymper, and other leading members of the Alpine Club.

The warnings involved in the story of the Matterhorn, as brought up to date here,

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have inevitably grown with years. The tragedy which forms the climax of this volume showed once for all the care essential in the selection of all the members of a mountaineering party. Subsequent disasters on the same peak have emphasized the fact that mountain-climbing is a warfare in which skill consists chiefly in "a capacity for taking pains," and safety depends in great part on the absence of over-confidence. One particular lesson to be drawn from these misfortunes is the urgent necessity for some simple and generally recognized system of signalling between men on the mountains and those below. Had any such system been in use the most painful of the Matterhorn calamities need not have happened. This is a matter on which the Alpine Clubs of Europe should come to a speedy agreement.

The volume as a whole is, of course, in no sense novel. We pass on, therefore, from these general reflections, suggested by its reperusal, to point out the principal differences and additions to be found in the present edition. The text is substantially the same as in the first issue, but has in most respects been brought up to date by revision and foot-notes. It is unlikely, however, that the mountain explorers of the future will agree with Mr. Whymper's absolute disparagement of crampons or climbing-irons; and the remarks (pp. 151–2) on the inns and paths of the Italian valleys of Monte Rosa are no longer applicable. They are, indeed, although endorsed by a foot-note, qualified by Mr. Whymper himself in his new preface. Roads have lately been made up Val de Lys, Val d'Ayas, and Val Tournanche, and in these valleys and at Alagna holiday-makers driven out of Zermatt by the railway and the cheap-trippers may find sufficient comfort without crowd, and society free from snobs, at any rate from the British variety.

Appendices have been added, giving accounts of the various disasters of which the Matterhorn has been the scene. The story of the heroic death of Jean Antoine Carrel—one of Mr. Whymper's companions in the Andes—from exposure and over-exertion in leading his party down the Breil ridge of the Matterhorn in a terrible storm in 1890, deserved even greater prominence. It is a splendid example of the exercise of the qualities of reasoned courage and unselfish devotion which have made the names of some half a dozen Alpine guides almost household words, and have given to guides as a class a reputation unfortunately not always deserved. The list of the climbers of the Matterhorn before 1880 is a more questionable addition. It has not the humour of fantastic spelling-puzzles which attaches to the prehistoric records of Mont Blanc, nor is it absolutely complete—not, perhaps, that that much matters to the world. In one case, at least, we notice sex has not been distinguished.

In the matter of illustrations the new edition is far the most desirable. Its woodcuts, compared to those in the earlier issues, are as artists' proofs to common impressions. The Doré drawing which served as a frontispiece to 'The Ascent of the Matterhorn' disappears unregretted. In its place we find several novelties, amongst them miniature portraits of Charles Hudson, Lord Francis Douglas, and Bich, of Val Tournanche, and an exquisite drawing of the Écrins, which reminds us of some of the best of Mr. Ruskin's mountain work. The newly engraved maps also are good of their kind. The statement that the portion of the chain of Mont Blanc included in the Dufour map was represented with the fidelity and thoroughness that characterized that survey as a whole is, however, not strictly accurate. It was one of the least satisfactory parts of the survey, and considerable corrections have since been made by the Federal staff under Col. Siegfried.

It might not be difficult to make sundry other minute criticisms on the strength of recent researches in Dauphiné and elsewhere. But it seems more to the point to emphasize the distinctive merits of the book and to congratulate the author on the good example he has set in giving his best to the public, regardless of considerations of time and cost. The success which has attended his endeavour should be a satisfaction as much to book-lovers as to lovers of the mountains.

NEW NOVELS.

Benefits Forgot. By Wolcott Balestier. 3 vols. (Heinemann.)

It would appear ungenerous to criticize in any unkind spirit the faults of this novel, for they are chiefly faults which might, but for the author's untimely death, very possibly have been corrected before the book was finally sent to press. They are principally a want of compression in the incidents, and especially in the conversations—much, for example, is detailed in rather dull dialogues which might well have been narrated in a few words—and the mistake of making too many centres of interest; for at least three sets of people are pursuing different courses, and hardly ever are there two consecutive chapters about the same set, so that a certain amount of confusion is the result. To get the adverse criticism out of the way, it must be added that Dorothy, one of the heroines, is rather a failure; by her vacillation and her misplaced severity, she estranges the reader's sympathies so much that doubts suggest themselves whether she ever really loves Philip. But apart from these faults the story is one of great interest. The character of Deed, the father, is an excellent piece of work. His acute sensitiveness and suspicions of ingratitude even in his best friends, after discovering Jasper's act of treachery, seem quite consistent with the free and open nature of the man as he had appeared before, and make a dramatic contrast to the opening scene; and Margaret's tender sacrifice of her prejudices in order to soothe his smarting sense of wrong is charmingly described. On these two the story chiefly hinges, but Philip as the genial Philistine and Jasper as the law-abiding scoundrel are both good. A special word of praise, however, must be reserved for Vertner and his wife; they are certainly the most lovable people in the book, and theirs, perhaps, are the only conversations of which we should like more. Finally, the book has an added interest in affording an insight into the life of half-civilized cities in the new parts of the States.

Dust before the Wind. By May Crommelin. 2 vols. (Bliss, Sands & Foster.)

The pace at which Stella Morice descends the easy slope herself, and the way in which she sweeps her male admirers with her into depths of moral turpitude from which they apparently never recover, at any rate leave the reader in no sort of doubt as to the judgment to be passed on any of the characters in 'Dust before the Wind.' The sheep and the goats are clearly distinguishable to the most unpractised eye, nor is there any backsliding from the paths of corruption when the "passionate middle-class" Mrs. Morice has begun to gallop down them after the corruptly aristocratic Lord Middlesex, and to drag Gordon Muir after her. It is impossible not to feel that both the virtues and the vices represented in Miss Crommelin's new story are of a conventional and stagey order, with little freshness or reality about them. Even the innocent young daughters whom Stella wisely leaves to the care of the virtuous Mary Dawson live in an Arcadia decorated with limelight and pasteboard rather than sunshine and natural greenery. The discovery about her lover which occasioned Pansy's death is one which is really worn threadbare on the French and English stage, and, like the complication of Craigdarrock's former passion for her mother, is a device for which there has never been much excuse—in this case, perhaps, even less than usual. The book is written with a care and skill worthy of better materials than those of which the story is composed.

Eve's Apple. By M. Deane. 2 vols. (Bentley & Son.)

'Eve's Apple' is a pretty enough story of French aristocrats and others in the time of the Revolution. A clever girl, belonging to an impoverished family in the Bourbonnais, wrote one of the "Black Butterflies" which amused Paris a hundred years ago. It was a satire on the Revolutionaries, and attracted the notice of the authorities, whose suspicions fell on the brother of the literary damsel. To save him she has to tell a lie; and then to save herself from Cayenne she has to marry a worthy Republican colonel, whom she treats barbarously, thereby telling another lie. It must be confessed that she had some excuse for both of them—it is on the Revolution that the blame must be laid. Those were days of rapid developments; the gallant colonel had pledged himself to Isabeau three days before he was allowed to save Vivienne from a terrible fate by making a good citoyenne of her. The subsequent history of Vivienne is chequered, not to say tragic. In any case the story is bold in incident, and just a little too intense. Miss Deane has listened to the voice of the modern charmer, and indulged somewhat in the study of documentary humanity. But her readers will end by thanking her for an interesting romance.

She Shall be Mine! By Frank Hudson. 2 vols. (Ward & Downey.)

Mr. Hudson's story is bustling, full of movement, and superficial. There is love-making in it, and horsemanship, and

a villain, and a fusion of mystery. It does not challenge the critic, who has only to say that it will amuse the idle hour, and that if it is not deep or wide in interest, it is not inept. The author allows Mr. Dolan to describe some passages in his mildly adventurous life; to cry, "Go it, ye gods!" when his lady-love affronts him; and to recite some verses built of fragments of Gray's 'Elegy,' which one of his friends acclaims as "really — very — very *good*." The drama works up at the close to a hydrophobic climax, which to be appreciated needs but to be read.

Dave's Sweetheart. By Mary Gaunt. 2 vols. (Arnold.)

Even the "advanced women" of to-day would probably be prepared to admit that a story of wild and lawless mining life in Australia is an experiment which few feminine novelists could carry through with success. The necessary opportunities for rivalry with Mr. Bret Harte and his Californian dramas in miniature do not often present themselves to writers of the other sex. Miss (or Mrs.) Gaunt has, nevertheless, acquitted herself very creditably in her tale of Sergeant Sells's mistaken marriage with a feeble and helpless girl, absorbed in her ill-requited passion for Dave Anderson, a ruffianly murderer. The story of their adventures, of "Black Anderson's" flight, and the manner in which Jenny came by her death through her misplaced devotion to him is told with plenty of spirit and in a sufficiently vivid manner. The writer is lacking in the quick movement and concentrated force which best suit with lurid pictures of camp life on the outskirts of civilization. She tells her tale somewhat lengthily and with unnecessary reiteration, but she succeeds in making it interesting, and in giving an air of great reality to strange scenes and personages unfamiliar to English citizens who dwell at home at ease.

The Raiders: being some Passages in the Life of John Faa, Lord and Earl of Little Egypt. By S. R. Crockett. (Fisher Unwin.)

'Lorna Doone' is a pleasant memory, and 'The Raiders' recalls 'Lorna Doone.' A Galloway story of the second decade of last century, it is told in the first person by Patrick Heron, the young laird of Isle Rathan, and records how he saved from the hill-gipsies his love, that was to be his bride, May Mischief. There is less about gipsies in it than the sub-title suggests, and fortunately, for Mr. Crockett's knowledge of things of Egypt appears to be as slender as was Scott's. Gipsies marry over the tongs here, as in another recent Scottish novel; they never did so in reality. Nor, converted or unconverted, would John Faa ever have counselled *gaujoes* (non-gipsies) to "fire at the gipsies," and let the smugglers be. There is abundance, however (indeed superabundance), of incident, for there are two distinct sieges and two distinct rescues, in both cases one too many. The local colour is true, and the dialect excellent; the hero is likeable, and the heroine lovable; and two at least of the subsidiary characters, Sammie and Eppie Tamson, are better than anything in the 'Stickit Minister.' Mr. Crockett has made a distinct advance on those earlier sketches, as one who from taking kodak snap-shots should devote himself seriously to portraiture. Only why did he not take more pains? Then he might have avoided a whole host of petty but irritating anachronisms. A Gretna Green marriage (by a Scotch girl too!) before 1754 is a patent absurdity; and we doubt whether in Galloway in George I.'s reign staring eyes would be likened to "*tea*-dishes," or falseness to "a deal door painted mahogany." We are almost as dubious as to eau-de-Cologne, hair-powder, "dry *socks*," a bell-tent, a knowledge of the bread-fruit, or the wide-spread use of potatoes. Still, slips such as those are trivial compared with the heinous offence of interlarding what professes to be a plain eighteenth century narrative with modern words, modern phrases, modern word-painting — "donkey," "crescendo," "pathos," "spontaneity," "sense of humour," "a happy inspiration," to "volunteer information," "screamed stridently," "soft-palmed plaudits," the "morning star turning white in a violet sky," "a weird wild world," a "wild whirl of drifting whiteness," "a kind of Circe's Inferno," &c. Mr. Crockett would do well to make a clean sweep of these in his next edition, and at the same time he might delete a very ancient "Dean Ramsay" on p. 274.

Jim B. By F. S. Carow. (Methuen & Co.)

The first impression given by this book is that it is a parody of the traditional young lady's novel; for the hero is one of those terrible young prigs who might have got a first and rowed in his college boat, if he had only chosen—one for whom "women cared a great deal; they made overtures to him in season and out of season..... It was not merely that he was a handsome man.... [but] he took no advantage"; moreover, "the violin answered with sobbing chromatics," and the heroine "was in a state of extreme nervous excitement, almost hysteria, which was not this time the result of wine, but rather of that other cup which is perhaps still more intoxicating, from which she had just drunk so deeply." Nevertheless, in spite of a painful luxuriance of language and a lamentable crudeness in the presentation of the hero, there is so much that is good in the idea of the story and in some of the characters, that all notion of 'Jim B.' being a parody is dispelled. The tragedy is well conceived, and would be still more effective if any sympathy could be felt for the hero; while the vain and giddy heroine and the easy-going curate, with his vague views of religion, are very well drawn. On the whole, it is certainly a book worth reading, for its faults are more a subject for laughter than offence, and it has serious merit as well.

A Study in Colour. By Alice Spinner. "Pseudonym Library." (Fisher Unwin.)

The author of this little book says that the idea of it sprang from a wish expressed by a friend, who said, "How I wish I knew the daily life of this strange people! What are their wants and cares, their joys and sorrows?" And no higher praise can be given to this story than to say that it fulfils its purpose. Very little probably is known here about the Creole inhabitants of the English West Indies; but this account of incidents in the lives of Justina, the faithful nurse, and of her coloured friends is quite calculated to give Englishmen a sympathetic understanding of their strange views of morality and of their childlike freshness. If anything, perhaps the stage is a little too crowded for so short a story, and yet some of those who have least to do with the main story—such as the garrulous washerwoman and her niece Angelina and the ill-fated Elita—could ill be spared. The most touching and effective scene is that of Justina's grief at the death of the baby; and her words may be quoted as resuming in the best possible way the Creoles' most natural attitude in looking at their own condition of life:—

"'Missus, dear Missus,' she sobbed at last. 'God help us both, but I worse off dan you. You hab husband; you go home one day; you see de blessed little Massa 'gain in heaven: but what is dere for me? Yes, Missus,' in response to some murmured words, 'I know all dat. I know dey say we go up dere wid you just the same, but do you really tink dat, Missus? Can you eben wish dat for true? No, Missus, I scarce b'lieve dat. I know we all God's children, so dey tell us in church, an' so I b'lieve, but—our ways are not your ways, nor our thoughts your thoughts. De black and de white like de two banks of a river. You may trow bridge ober, but nebber, nebber make de two one. I lub you true, but oh my Massa, my own dear little Massa, you now in one ob de many mansions ob de Lord, but I love you, my tredger! for ebber. Chance I see you far off one day, but is it likely in de blessed heaven you need your poor ole nurse?'"

Childish as are the notions and the language with which this outburst of grief is expressed, it would hardly be possible to conceive an unselfishness of love more sublime than this of the poor black woman, whose hopes of heaven are not for herself, but in order once more to see her lost darling; and yet at the end of the book it seems quite natural that she should go and live as the mistress of an old Irishman, who pays her ten shillings a week.

Le Masque. Par Gilbert Augustin-Thierry. (Paris, Armand Colin & Co.)

'Le Masque' is supposed to be a study in "the occult," and contains a good deal of Isis-worship, laid in the Paris of to-day; but as the story is told partly by the lunatic hero and partly by his "mad-doctor," who is still less sane, the study is rather of insanity than of the unknowable and the unknown. The style is imitated from the ancients—or from M. Anatole France.

BOOKS ABOUT SCOTLAND.

Mr. William Robbie, the author of *Aberdeen: its Traditions and History* (Aberdeen, Wyllie), would have done wisely perhaps to withhold the information that, "commencing in 1398, the burgh records are practically complete down to the present day, and are contained in 118 folio volumes, averaging about 600 pages each, all carefully written and collated [?], comprehending the proceedings of the Town Council, as well as those of the Baillie and Guild Courts." For learning this, and remembering also the many excellent publications of the two Spalding Clubs, old and new, one reasonably looks for something better than a compilation from Thom, Kennedy, Wilson, and Robertson—for a rival to Maxwell's 'Old Dundee,' or to the volumes of the "Historic Towns" series. A mere compilation, however, the present work is avowedly,

and as such it may not be judged by a very severe standard. Still, Mr. Robbie should hardly have written that "by this time [1542] Henry VIII. had become anxious to throw off his allegiance to Rome," or suggested that William and Mary were members of the house of Hanover. For Montrose he should have gone to Mr. Gardiner; and Mr. Moir, his own townsman, might have warned him off from Blind Harry. His list of *alumni* omits Dr. Arbuthnot, Lord Lovat, "Ossian" Macpherson, David Mallet, Lord Monboddo, Sir James Outram, and Archbishop Sharpe; and the visits to Aberdeen of Rob Roy, Dr. Johnson, and Burns might well have received a word. At the same time his pages offer much that is interesting—nothing more so than the story of Peter Williamson, who was one of six hundred children kidnapped by Aberdeen merchants during 1740-5, and sold for slaves in the American plantations. They were God-fearing men, presumably, those merchants, men of the Thomas Trumbull type in 'Redgauntlet'; yet it strikes one as marvellous that the thing should have been possible so recently and in a city of not 15,000 inhabitants. The quarantine regulations of the sixteenth century were vigorous, for "if any infected persons arrived by sea or land, or if any inhabitant received or harboured them, the men were adjudged to be hanged and the women to be drowned." In parting we must strip the "Brave City" of its boast that St. Machar's "is the only cathedral in the kingdom which is built of granite." That used to be true, but it is true no longer since the building of Truro Cathedral.

The Blackfriars of Perth: the Chartulary and Papers of their House, edited by Dr. Robert Milne (Edinburgh, Douglas), is a goodly quarto, containing upwards of one hundred and fifty charters and other documents, of dates ranging from 1241 to 1619. The Dominican "house" at Perth was founded, as we learn from the excellent introduction, by Alexander II. in 1231. Edward I. of England received in its churchyard the homage of the burgesses of Perth (1291); Robert III., from a platform erected on its "Gylten Herbar," beheld the clan battle of the North Inch (1396); and within its walls was enacted the "King's Tragedy," the murder of James I. (1437). In 1543, while the brethren were engaged in divine service, their doors were broken in by a rabble, and "the great kettill with the mete" was taken off the kitchen fire, and paraded about the town; sixteen years later Knox first delivered his "idolatrous sermon" in the old church of St. John, and the house of the "Freiris Predicatouris" shared the fate of the other monasteries. So completely was it razed to the foundations that it is impossible now to identify its site. But Dr. Milne has reared to it a fine memorial. Paradoxical though it may sound, the merit of his volume lies largely in the fact that the papers composing it have no great outstanding interest; with scarcely an exception they are mere business documents—grants of lands, precepts of sasine, charters of alienation, and the like. Still there is not one of them that does not in some way illustrate mediæval life; and to the genealogist the careful index of a dozen double-column pages is simply invaluable.

The capacity of "the men of the Mearns" is proverbial, but it has its proverbial limitations; and Mr. James Inglis, in his very lively and readable reminiscences of Forfarshire—*Our Ain Folk* (Edinburgh, Douglas)—is a little biassed by natural piety in his estimate of the celebrated Disruption, and the part taken therein by his excellent father and other worthy ministers. Still it is fair to say that the very noble personality, both moral and physical, which is affectionately commemorated in these pages, seems to have been far superior to personal bitterness, and no doubt there were in the Free Kirk ranks many pastors as generous and disinterested as the Rev. Robert Inglis of Edzell. One can understand the impression produced on a lad by the touching scene of the service in the open air at the manse door, described by the elder Mr. Inglis with an eloquence which leaves no doubt of the source from which the present writer derives his powers of description. These are utilized in many good scenes of rustic life in "the glen," such as the blanket washing, a grand occasion for the "lads and lasses to convene," and in many happy sketches of the natural beauties of the braes of Angus. By the way, is not the name Carlochie really derived from the situation of the lochs in the car or bend of the mountain, or from their size, like Gairloch, short loch, and not from the char in their waters, as the writer seems to think? The book is also meritorious in its delineation of the features of rustic life, much rougher and more individual even forty years ago than now, in what is still a remote and primitive district. We are introduced of course to the dominie, the butt of many a joke on the part of certain rebellious scholars; to the village poet, who noted the "lowly paths of ordinar' ilka day expeeriences" with "an obsairvant e'e"; to good old dames, like her who was electrified to find that "the Scarlet wumman (a rael bad yin)" was "on the ran-dan yet"; and of course to the minister's man. As a son of the manse our author has much to say on sermons. To exemplify the prevalence of common forms in the pulpit, he mentions the remark of one old worshipper, who, complaining of her advancing infirmities, "said 'she could only manage to stand throwe the minister's long prayers,' by resting on one leg during one half of the compendious supplications, and changing to the other leg during the second half. 'She aye kenned fin the prayer wis half dune, an fin the time cam' tae cheenge legs,' as she put it; 'for,' she continued, 'aye fin he comes to the "ingetherin' o' the Gentiles" I just cheenge ma fit.'" No church stories are more frequent than those which involve "the bedral." One of this genus was shocked by the insertion of a stained-glass window. He looked for some time at the operations of the glaziers:—

"The minister, seeing John thus intently gazing, turned to him and said, 'Well, John, what is your opinion of our new window?' 'Well, sir,' was the reply, 'in my opinion they micht hae been content wi' the gless as God made it.'"

There are, of course, some anecdotes in this considerable collection which one has seen before, but many are both fresh and forcible. None pleases us better than that of the writer's farewell from his excellent mother:—

"It was in no spirit of reproach, but in genuine, unaffected, loving concern, that stopping at the top of Dundas Street, under the shade of an overarching yew tree, placing her thin worn hands on my broad young shoulders, and kissing me—the last kiss for many weary years—she said: 'Weel, Jamie, fear God, an' tak care o' yer claes, an' there 's nae fear but ye 'll get on.'"

It is pleasant to think that "eident" mother lived to see her best hopes realized.

SHORT STORIES.

A Grey Romance. By Mrs. W. K. Clifford. And Stories by Frank R. Stockton, H. D. Traill, D. S. Meldrum, Gilbert Parker, Frederick Greenwood, W. Earl Hodgson, and Erskine Gower. (Allen & Co.)—It is a growing practice of publishers to designate a book of collected short stories by the name of that one of them which is from the pen of the most distinguished, or at all events, to use a less invidious adjective, the most popular, of the collaborating authors. In the case before us Mrs. W. K. Clifford's clever tale, 'A Grey Romance,' occupies the post of honour and furnishes the title; but it fills forty-five pages only of a volume containing some three hundred. We do not say that this is unfair, for the book frankly proclaims its collective character on its cover, and the other names are all, or nearly all, "good" ones on the literary stock exchange; but the prominence given to Mrs. Clifford's work is, perhaps, calculated to beguile the unwary purchaser who has acquired a taste for the wares of the author of 'Aunt Anne.' Having said so much, and having noticed the unlucky accident of a change of type in 'The Candidate for West Drum,' we have little but praise for the collection. Mrs. Clifford's writings are always original, and slight as her present contribution is, the tragicomedy played by the unromantic middle-aged barrister and the mature but personable occupant of the flat upstairs reveals several of her well-known qualities. She has a positive passion for heroes who are dingy without and dyspeptic within, but she certainly succeeds in making them interesting, if not attractive. The *dénoûment* of this little "drama in drab" is skilfully worked up to, and in spite of its sadness it brings with it, as was doubtless intended, a certain sense of relief. Mr. Traill's story, which rejoices in the infelicitous title of 'Two Proper Prides,' is in some respects the ablest thing in the book. The doomed man Maurice Gambier is a fine fellow, and has our fullest sympathy. We have seen better work of Mr. W. Earl Hodgson's than 'The Candidate for West Drum,' which is over-ambitious, and at the same time deficient in the pellucidity and directness that distinguish the really successful *conte*; but Mr. Gilbert Parker's well-named study of a Yankee millionaire's love affair, 'At the Sign of the Eagle,' is exceedingly happy. That oddly assorted couple of commercial luminaries, Mr. John Vandewaters and Mr. Stephen Pride, are touched off with masterly discrimination, and everybody at Craigruie (except those who were in love with her themselves) must have been delighted when the fair Julia Raglan fell into the arms of her stalwart Transatlantic adorer. But for pure unadulterated farce give us Mr. Frank Stockton's deliciously droll story of 'The Watchmaker's Wife.' The reader is forced to laugh aloud as its impossible but irresistible incidents unfold themselves in all their grotesqueness before his mental vision. And then there is Crimrose, that lifelike presentment of a perfectly selfish man, who shows himself for what he is at the very outset of the tale, and whose cowardice and greediness serve as an excellent foil to the pluck and disinterestedness of his fellow voyager. We have no intention of entering into the details of Mr. Stockton's *jeu d'esprit*, but we will say this, that it is a real pleasure and refreshment in these deadly-lively days to come across a writer whose humour is so fresh, so sparkling, and so wholesome. Next in merit to Mr. Traill's story we should place 'Young Genius,' by Mr. Frederick Greenwood. It is a terrible picture, luridly, yet most delicately drawn. Mr. Meldrum's 'Comedy of Courtship' is a piece of "gude Scots" workmanship, with just sufficient colour and movement to make it acceptable to the untutored Southron. Of the last contribution to the volume, an Australian tale by Mr. Erskine Gower, the less said the better.

The Copperhead, and other Stories. By Harold Frederic. (Heinemann.)—The quality of the novels sent over here lately by American authors has so often been a just subject of complaint that it is with all the more pleasure that Mr. Frederic's excellent collection of war stories may be welcomed. Not only are the stories he tells worth telling in themselves, but they are told simply and directly, without unnecessary padding to show a love of culture or a cosmopolitan taste. The title story, which takes up two-thirds of the volume, relates the troubles of a sturdy anti-abolitionist farmer in an exclusively republican community. The type which he illustrates, of a man with a gruff and surly exterior concealing a warm heart, is perhaps fairly familiar to the novel-reader; but a well-drawn figure like Farmer Beech, however old-fashioned, is never displeasing, especially when he takes part in the well-chosen and exciting

scenes narrated in 'The Copperhead.' The merit of this story consists very largely in its vivid picture of the way in which every other interest paled before the intense party bitterness generated by the Civil War, though even that did not extinguish the sense of fair play, so that the abolitionist pariah becomes almost a hero to his village after the dastardly attack made on him by a few insignificant loafers, and the story ends satisfactorily with marriage and reconciliation. Besides the central figure, some of the minor characters—like the Irishman Hurley and Benaiah Hagadorn, the impudent free-lance—are well described. Of the other stories, 'The War Widow,' with its unexpected ending of peace and good-fellowship, is the best. It is rather a defect in the machinery of the book that all the stories are narrated in the first person; for as the narrator is evidently a different person on each occasion, and his personality is well defined in every story, the futile attempt which the reader at first makes to reconcile the narrator's various appearances tends to confusion. However, this is only a defect because all the stories are printed in the same volume, and, at worst, is not a very grievous fault.

"Humour is not always humour," as Mr. F. N. Connell paradoxically remarks, perhaps not without a side-glance at his own production, *In the Green Park; or, Half-Pay Deities* (Henry & Co.). The strained effort at humour which is kept up throughout his book, though occasionally successful, is very wearisome from its mere persistence: puns and the form of wit termed παρὰ προσδοκίαν are Mr. Connell's chief stock-in-trade, and one really feels sometimes that if an opportunity for a pun or for saying the unexpected had been omitted it would have been a relief, and have almost appeared a new form of wit. The ground plan of the book is neither very novel nor very ingeniously worked out. The author meets the gods of heathen mythologies in a club-room overlooking Piccadilly; Mars is a guardsman, Æsculapius a doctor living in Harley Street, and so on; but the opportunity of rivalling Lucian is wasted in accounts of unmeaning horseplay and foolish jokes more appropriate to costers than to the gods of Olympus. But after all they are probably introduced only as connecting links for the stories which each tells in turn. Some of these have merit, the best being 'Bar One,' though why a story of an erring barmaid should have been told by Diana is a mystery. Mr. Connell's method cannot be better exemplified than by taking a passage, literally at random, from the many pages of patter which serve to him for conversation. The conversation has turned on the last end of critics:

"'What do you think happens?'
'There's no knowing,' he said.
'Perhaps they never die!'
'Except paper,' and he coughed.
'It's as plain as print,' I cried.
'Not their writing?' he said.
'No. But what happens to them in retribution,' I said.
'Then you guess it?' he said.
'I do,' I said."

Their fate may be left to the reader to discover.

Celui qui revient. Par Georges de Peyrebrune. (Paris, Paul Ollendorff.)—"M. de Peyrebrune" writes the vile "new French," with the words in the most provokingly wrong places, and imitates Villiers de l'Isle Adam, but has talent, though it is not displayed in the tale which stands first in this volume and gives it a name. The story of a lady of the world, who puts on in a freak the clothes of a nun who had been killed through her devotion to duty, and finds that she has imbibed the spirit of self-sacrifice from this "shirt of Nessus," is told with a fine fancy, as are the 'Lost Dog' story, directed against vivisection, and that which describes the last night of an old couple of starving poor. The last story in the book, which illustrates love in old age, is beautiful.

Le Roman de Génevotte. Par Gustave Guesviller. (Paris, Calmann Lévy.)—This volume of short stories differs from the one just noticed in being fit for young people; but with the exception of the first two stories it is certainly not worth notice, and the first of all, which gives its name to the collection, though pretty, is namby-pamby. The second story, evidently based on fact, and a fact probably not uncommon, relates, with perfect taste, the mutual affection which unites two old ladies, their becoming bedridden, and how they send messages by a common friend, who conceals the death of the first, and in receiving the last message of the survivor is begged by her to conceal her death from her friend. The tale redeems the volume, and entitles it to notice.

SCHOOL-BOOKS.

The Sixth Book of the Iliad. Edited, with Notes, Introduction, and Vocabulary, by Walter Leaf, Litt.D., and M. A. Bayfield, M.A. (Macmillan & Co.)—The excellent little introduction winds up with a prominent clerical error. We are told, "It [the digamma] was in fact lost in all words beginning with ο, excepting the diphthong οἱ." Yet ἔπι οἰκία, v. 15, shows that the diphthong οἱ ought also to be excepted. On v. 38, οἱ in ἔπειτα γάρ οἱ ἀτυζομένῳ.....ἐβήτην is annotated as "dative [ethic] of the pronoun," though οἱ, v. 15, and ἑ, v. 24, are not annotated or given in the index. And then *ethic* dative! When will editors learn the meaning of the term? In the vocabulary ἰθύνω is given, but nothing is said anywhere about the middle voice, v. 3; while πρῶτον is omitted. Mr. Bayfield's work is, however, satisfactory on the whole, and it is a good idea to bring Mr. Leaf's work within the reach of young students.

Bell's English Classics.—Selections from Pope's Works. With Introduction and Notes by K. Deighton.—*Milton's Paradise Regained.* With Introduction and Notes by K. Deighton.—*Burke's Letters on a Regicide Peace.* Letters I. and II. With Introduction and Notes by H. G. Keene. (Bell & Sons.)—As satisfactory editions for school use of these classics are already to be had, it is difficult to see any necessity for these publications of Messrs. Bell. They show a good deal of care, but as a rule the texts are over-annotated. Schoolboys are not such blockheads as the editors suppose, nor is the copious information provided always quite exact. In a Roman triumph the captives did not march "behind the victorious general," as Mr. Deighton supposes; nor is Mr. Keene correct in saying that Frederick the Great was "attacked by the combined armies of France and Germany at Rosbach." Seeing that his annotations are copious, Mr. Deighton might have pointed out the pronunciation of Rome in 'The Rape of the Lock'; but he pays little attention to Pope's peculiarities as a metricist, and he ignores the principle of making an author his own interpreter. For example, instead of inserting an otiose remark on the 'Essay on Criticism,' "Vida, an Italian writer of Latin poetry, but, says Warton, 'by no means the most celebrated poet that adorned the age of Leo X.,'" he might have shown from 'The Rape of the Lock' and Pope's letters to Walsh that the poet had read Vida. Again, the professor's notes are disjointed. For instance, there is a note on ombre to l. 55 (?56) of the first canto of 'The Rape of the Lock,' and another *à propos* of l. 27 of the third canto. Nor is it wise to insert in a school-book such a dubious statement as that Catharine of Braganza introduced ombre into England. Most likely the Cavaliers who took refuge in the Spanish Netherlands brought it back with them at the Restoration.

Pitt Press Series.—Colomba. By Prosper Mérimée. Edited by A. R. Ropes.—*Louis XI.* Tragédie par Casimir Delavigne. Edited by H. W. Eve.—*Die Deutschen Heldensagen.* Von Gotthold Klee. Edited by H. J. Wolstenholme. (Cambridge, University Press.)—These editions are all good, more especially Mr. Eve's, the only objection to which is that some of it is rather over the heads of schoolboys. But we doubt the wisdom of choosing 'Colomba' as a text for boys, which Mr. Ropes has been forced to abridge, and therefore spoil. Mr. Wolstenholme somewhat falls into the error of Messrs. Bell's editors. Surely an intelligent lad does not need to be told what a griffin is, or what "lances couched" means; nor are Mr. Wolstenholme's translations invariably quite what they should be. For instance, at p. 75 he abandons the emphasis of "tausend gegen tausend," which is borrowed from Kudrun.

Pitt Press Shakespeare for Schools: A Midsummer Night's Dream. With Introduction, Notes, Glossary, &c., by A. Wilson Verity. (Cambridge, University Press.)—*The Warwick Shakespeare: The Tragedy of Hamlet.* Edited by E. K. Chambers. (Blackie & Son.)—Why nearly every publisher should insist on issuing editions of Shakspeare's plays for schoolboys is a mystery we do not pretend to fathom. So many competing volumes are not needed, and certainly cannot pay. Mr. Verity's edition is an excellent piece of work, however, although it will not supersede Mr. Aldis Wright's. Mr. Chambers's is also a respectable performance, but is it wise to assume that boys are familiar with 'Robert Elsmere'?

Advanced Texts: Das Deutsche Ordensland Preussen. By H. von Treitschke. Edited by W. S. Lyon. (Rivington, Percival & Co.)—*German Chronicles of War, from Archenholtz' Geschichte des Siebenjährigen Krieges.* Edited by Franz Lange, Ph.D. (Sonnenschein & Co.)—For a German Herr von Treitschke writes a lively style, but we cannot think the history of the Teutonic Knights is a subject well suited to the British schoolboy, who does not know enough of mediæval history to understand it. Nor do we consider the battles of the Seven Years' War a much happier selection; and Dr. Lange unnecessarily confuses boys by his use of German forms, writing, for instance, the Duke of Lothringen instead of the Duke of Lorraine, and "Roman-German Empress." Nor are his historical notes accurate. The indecisive encounter at Sheriffmuir becomes "the crushing defeat at Dumlaine." Nor is "Dumlaine" a solitary misprint; in the same note occurs "Lord Marishal." Mr. Lyon's map, although it shows how the Hohenzollerns have grown great by perpetually robbing their neighbours, is a poor thing, not creditable to Messrs. Rivington, and a German publisher would be ashamed of it.

The Elements of German. By F. H. Weisse. (Williams & Norgate.)—This is a sensible little book, and will help the British schoolboy in acquiring the difficult art of writing German; but instead of supplying words at the foot of the exercises, the compiler should have collected them in a vocabulary at the end of the volume.

German through English: Grammatical Readings. By A. Sonnenschein. (Sonnenschein & Co.)—This is as practical a help to the learning of the terrible German language as we have seen of late. Mr. Sonnenschein has wisely tried to teach the beginner to commence reading at once, and to pick up the necessary grammatical information as he goes along. This is quite feasible with intelligent pupils, but Mr. Sonnenschein would have been wise to content himself with a less copious vocabulary. Fewer words more frequently repeated would have facilitated the use of this volume.

OUR LIBRARY TABLE.

In *Recollections of a Long Life* (Hodder & Stoughton) the Rev. Dr. Stoughton gives a succinct account of his work as a Nonconformist minister, but tells more about the notable men with whom he was acquainted and the religious

and social movements in which he took part than about himself. His first "call" was to Windsor, where he was ordained in 1833, long enough ago to be present at the funeral of William IV. and the Queen's coronation and wedding. His ten years' residence in the neighbourhood of the Court may have made him to some extent a courtier, and during the thirty-two later years of his ministrations in Kensington he enjoyed much more intimacy with fashionable people and Church dignitaries than was within reach of most other Dissenters. His tolerance of other creeds, however, in no way weakened his loyalty to the one in which he had been trained, and doubtless increased his useful influence as a pastor, while it favoured his intercourse with men like Dean Stanley, Dean Hook, Bishop Magee, and Archbishop Tait. About these, especially the first, and also about the late Earl of Shaftesbury, Lord Ebury, and many others famous in the religious world, his book contains interesting reminiscences, which, however, do not add much to our knowledge of their characters. The book is more simply written than the 'Ecclesiastical History of England,' in several large volumes, that is Dr. Stoughton's chief contribution to literature, and it affords welcome evidence of the kindly spirit in which, in his eighty-seventh year, he looks back on old friendships and on associations of which he is one of a very few survivors.

Canon Beechey, the founder of Rossall School, has printed privately a pretty little volume about *The Rise and Progress of Rossall School*, in view of the jubilee of the school. Having regard to the title, there is certainly an unconscionable amount about the sayings and doings of the writer and his sons—about, for instance, the white satin testimonial which he gave the Queen when she visited Fleetwood, and his repartees to an admiral; still some complacency is perhaps, under the circumstances, excusable, as Canon Beechey seems to have done a great deal to promote the undoubted success of Rossall. The chief events in the history of the school, which appears to have been singularly uneventful, are detailed, and the author expresses his candid opinion on the different head masters who have governed it. Photographs of the founder, of the head master, and of the school contribute to the pleasant appearance of the volume, which is only marred by Mr. Beechey's frequent and erratic use of italics.

We have received two shilling handbooks to the Local Government Act: one entitled *The Local Government Act of 1894: Ward, Lock & Bowden's Practical Guide to the Parish Councils Act*, by Messrs. A. H. Graham and Spencer Brodhurst, and one published by Messrs. Routledge & Sons, and called *A Handbook to the Local Government Act, 1894*, by Messrs. Portland Akerman and Percy Ford. Both are accurate and well done, the first-named one having the disadvantage of a bad title (for "Parish Councils Act" is neither the name of the Act nor descriptive of the greater portion of its contents), and the advantage of giving somewhat fully the portions of other Acts which are incorporated by reference—a thing which is much asked for by the uninstructed.

M. Paul Ollendorff, of Paris, publishes a second series of *Mon Séjour aux Tuileries*, by the Comtesse Stéphanie de Tascher de la Pagerie, which is a very honestly written account of the Imperial Court between 1859 and 1865. It is not a particularly interesting book, though readable enough. The account of the death of the King of Westphalia, the last surviving brother of Napoleon the Great—which can be confirmed by the personal recollection of the writer of the present notice, who knew him—throws curious light on the relations of Prince Napoleon (the King's son) and the Emperor. The King, being paralyzed after a stroke, was attended by the Archbishop of Paris, at the Emperor's wish, for dynastic reasons, Prince Napoleon protesting that his father was not in a state of mind which made him a free agent, and the result was that the Prince refused to be present at his father's death-bed. The account of the marriage, and afterwards of the death, of the Duc de Morny is a little cruel to the widow, who survives. But in no other point can we say that Madame Tascher de la Pagerie has exceeded those rules which she has evidently laid down as proper for the writer of such a work.

Messrs. Hirschfeld Brothers have sent a *New English and French Vocabulary*, by MM. Lallemand and Ludwig, which is likely to be found useful.

We cannot agree with Mr. Lang's admiration of *The Betrothed*, of which the Border edition has been sent us by Mr. Nimmo. To our thinking it is one of the poorest of the Waverley Novels. Nor are we great admirers of *The Talisman*, which accompanies it. It has much of the vivacity of 'Ivanhoe,' but in every other respect is far inferior. The designs of Mr. Paget and M. Le Blant err on the side of exaggeration, but they are clever.—Mr. Hay has contributed some creditable illustrations to the excellent Dryburgh edition of *Redgauntlet*, which Messrs. A. & C. Black have forwarded to us.

The English Catalogue of Books for 1893 (Sampson Low & Co.) is a welcome compilation, all the more welcome since the type has been made larger.

We have received the first volume of the *Victorian Year-Book*, edited by Mr. Hayter, the Government Statist, and published by the Government Printing Office at Melbourne. The work is as good as usual, but there are no new features introduced this year, so far as we can discover.

Mr. Blackmore's *Erema* has been reprinted by Messrs. Sampson Low & Co. in one neat volume; and the same firm have produced in a similar form *Mary Marston*, by Dr. G. Mac Donald.—Mr. Francillon's clever story *A Dog and his Shadow* has been included by Messrs. Chatto & Windus in their "Piccadilly Novels."

We have on our table *A Handbook for the Clergy*, by the Rev. T. A. Blyth, D.D. (Parker),—*Betterment, Worsement, and Recoupment*, by A. A. Baumann (Stanford),—*The Golden Transvaal*, by H. Longland (Simpkin),—*Royalty at Home*, by D. Grant (Virtue),—*Modern Plane Geometry*, by G. Richardson and A. S. Ramsay (Macmillan),—*Sound*, by C. L. Barnes (Nisbet),—*Elementary Course of Practical Science*, by H. Gordon, Part I. (Macmillan),—*Modern Shafting and Gearing*, by M. P. Bale (Rider),—*Poverty's Reserves*, by T. Stock (Edinburgh, Turnbull & Spears),—*Pain, Pleasure, and Æsthetics*, by H. R. Marshall (Macmillan),—*Tree Pruning*, by A. Des Cars, translated by C. S. Sargent (Rider),—*Catalogue of the Collection of Fans and Fan-Leaves in the British Museum*, compiled by L. Cust (Longmans),—*Body and Soul, or the Method of Economy*, by F. W. Bain (Parker),—*An Enquiry concerning the Human Understanding, and an Enquiry concerning the Principles of Morals*, by D. Hume, edited, with an Introduction, by L. A. Selby-Bigge (Oxford, Clarendon Press),—*Customs and Fashions in Old New England*, by A. M. Earle (Nutt),—*The Mineral Resources of Western Australia*, by A. F. Calvert (Philip),—*Under a Spell*, by E. Gay (Jarrold),—*Doctor Jack's Wife*, by St. George Rathborne (Aldine Publishing Co.),—*The Teleporon*, by W. H. Stackpoole (Bristol, Arrowsmith),—*Love, Marriage, and Happiness*, by Isidore (Digby & Long),—*A Dream and a Forgetting*, by F. Graham (Digby & Long),—*St. Vesta*, by T. R. E. S. (Southern Publishing Co.),—*Addresses to Working Men*, by S. R. Hole (Arnold),—*Phillips Brooks' Addresses*, with Introduction by Rev. J. H. Ward (Dickinson),—*Fishers of Men*, by E. White (Macmillan),—*Wesen und Zweck der Politik*, by G. Rakenhofer, 3 vols. (Williams & Norgate),—*Monada*, by G. Mourey (Paris, Ollendorff),—*Némésis*, by J. Mairet (Paris, Ollendorff),—*Étrange Fortune*, by P. Cunisset (Paris, Ollendorff),—*La Cendre*, by F. Vandérem (Paris, Ollendorff),—and *Énigme sans Clef*, by Madame Urbain Ratazzi (Paris, Ollendorff). Among New Editions we have *Outlines of the English Constitution based on Hallam and Fischel*, by J. S. Laurie (Laurie),—*American Notes*, by G. Combe (Cassell),—*A Manual of Geography*, edited by T. Page (Moffatt & Paige),—*Micro-Organisms and Fermentation*, by A. Jörgensen, translated by A. K. Miller (Lyon),—*A Handy Book of the Church of England*, by the Rev. E. L. Cutts, D.D. (S.P.C.K.),—*The New Testament in the Original Greek*, edited by the late F. H. A. Scrivener (Cambridge, University Press),—*Lessons on Confirmation*, by the Rev. P. Young (S.P.C.K.),—*Adirondack Readings*, by E. S. Creamer (Buffalo, N.Y., Moulton),—and *The Golden Lake*, by W. C. Dawe (Marsden). Also the following Pamphlets: *The Absolute Participle in Middle and Modern English*, by C. H. Ross (Baltimore, the Modern Language Association of America),—"*Telling Off*" and "*Posting*" *a Picquet*, by Lieut. G. D'Arcy-Evans (Gale & Polden),—*The Chemistry of Reason*, by the Hon. William Vernon (Kegan Paul),—*The Flora of Kent*, by A. D. Webster (Bromley, Strong),—*Catch Questions in Infantry Drill*, by Lieut. G. D'Arcy-Evans (Gale & Polden),—*The Origin of the Lord's Supper, a Historical Enquiry*, by P. Gardner (Macmillan),—*The Local Government Act, 1894* (Rogers),—and *A Franconian City, Rothenburg ob der Tauber* (Nutt).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Herford's (B.) Sermons of Courage and Cheer, cr. 8vo. 5/ cl.
Miller's (Rev. J. E.) The Building of Character, cr. 8vo. 3/6
Present-Day Tracts, Vol. 12, cr. 8vo. 2/6 cl.
Thomson's (H. M.) The Nicene Creed Catechetically Explained, cr. 8vo. 6/ cl.
Upton's (C. B.) Lectures on the Basis of Religious Belief, 10/6

Law.

Uttley's (T. F.) How to become a Solicitor, cr. 8vo. 5/ cl.

Fine Art and Archæology.

Williamson's (G. C.) The Money of the Bible, cr. 8vo. 2/6 cl.

Poetry and the Drama.

Brockman's (L.) Poems, cr. 8vo. 5/ cl.
Brooks's (C.) The Wanderer in the Land of Cybi, and other Poems, 12mo. 3/6 cl.
Ogilvie's (G. S.) Hypatia, a Play in Four Acts, 2/6 net, cl.
Rawnsley's (H. D.) Idylls and Lyrics of the Nile, cr. 8vo. 3/6
Viking's (E.) Songs of the Cascades, 12mo. 6/ cl.

Bibliography.

Collins's (V.) Attempt at a Catalogue of the Library of the late Prince L. L. Buonaparte, 4to. 21/ net, swd.

History and Biography.

Addy's (S. O.) The Hall of Waltheof, or the Early Condition and Settlement of Hallamshire, 4to. 30/ net, cl.
Graham's (G. C.) Santa Teresa, her Life and Times, 2 vols. 8vo. 32/ cl.
Skelton's (J.) Maitland of Lethington and the Scotland of Mary Stuart, a History, 2 vols. 25/ net, cl.

Geography and Travel.

Round the World with the Union Jack, illus. cr. 8vo. 2/ cl.
Younghusband's (G. J.) On Short Leave to Japan, cr. 8vo. 6/

Philology.

Guizot's (F. P. G.) Discours sur l'Histoire de la Révolution d'Angleterre, edited by H. W. Eve, 12mo. 2/6 cl.
Klee's (G.) Die Deutschen Heldensagen, literally translated by Prof. S. Mendel, 12mo. 2/6 swd.

Science.

Dryers's (T.) The Student's Assistant to Practical Cotton-Spinning, cr. 8vo. 2/6 cl.
Cottage Gardening, edited by W. Robinson, illustrated, Vol. 3, 4to. 2/6 cl.
Ellis's (H.) Man and Woman, a Study of Human Secondary Sexual Character, cr. 8vo. 6/ cl.
Fuller's (J.) Art of Coppersmithing, roy. 8vo. 12/6 cl.
Herman's (G. E.) Difficult Labour, a Guide for Students and Practitioners, cr. 8vo. 12/6 cl.
Hornby's (J.) The Gas Engineer's Laboratory Handbook, 6/
Huxley's (T. H.) Man's Place in Nature, and other Anthropological Essays, cr. 8vo. 5/ cl.
Loney's (S. L.) Plane Trigonometry, Part 2, 12mo. 3/6 cl.
Lydekker's (R.) Life and Book, Essays, cr. 8vo. 5/ cl.
Michelet's (J.) The Insect; The Bird; The Bird World, royal 8vo. 6/ each, cl.
Michelet's (Madame) Nature, royal 8vo. 6/ cl.
Miller's (J. A.) An Outline of Qualitative Analysis, 7/6 cl.
Reagan's (H. C.) Locomotive Mechanism and Engineering, cr. 8vo. 10/ cl.
Sawer's (J. C.) Odorographia, a Natural History of Raw Materials and Drugs used in Perfumery, Second Series, 15/
Scott's (D. H.) An Introduction to Structural Botany, 3/6 cl.

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General Literature.

Allsop's (R. O.) Public Baths and Washhouses, 8vo. 6/ cl.
Bon-Mots of Samuel Foote and Theodore Hook, edited by W. Jerrold, 32mo. 2/6 net, cl.
Century Magazine, Vol. 25, cr. 8vo. 6/ cl.
Craddock's (Lieut. C.) Wrinkles in Seamanship, cr. 8vo. 3/6 cl.
Dickens's (M. A.) A Valiant Ignorance, a Novel, 3 vols. 31/6
Hocking's (J.) The Monk of Mar-Sata, cr. 8vo. 3/6 cl.
Hungerford's (Mrs.) Nora Creina, 12mo. 2/ bds.
Kennard's (Mrs. E.) Just Like a Woman, cr. 8vo. 3/6 cl.
Littlejohns's (J.) England against the World, cr. 8vo. 6/ cl.
Lovett's (R.) James Gilmour and his Boys, cr. 8vo. 2/6 cl.
Lyall's (E.) To Right the Wrong, cr. 8vo. 6/ cl.
Norris's (W. E.) St. Ann's, a Novel, 2 vols. cr. 8vo. 21/ cl.
Poole's (E. T. E.) His Troublesome Sister, cr. 8vo. 6/ cl.
St. Nicholas, Vol. 1, 1894, sm. 4to 8/ cl.
Sidonia the Sorceress, trans. by Lady Wilde, 2 vols. 3/6 cl.
Sperry's (L. B.) Confidential Talks with Young Men, 3/6 cl.
Thomson's (B.) South Sea Yarns, cr. 8vo. 6/ cl.
Veitch's (F. F.) Margaret Drummond, Millionaire, 6/ cl.
Waring's (P.) Tales of Australian Early Days, cr. 8vo. 2/6 cl.
Woman at Home (The), illus. roy. 8vo. 5/ cl.
Yorke's (C.) Between the Silences, and other Stories, 3/6 cl.

FOREIGN.

Theology.

Bachmann (J.): Alttestamentliche Untersuchungen, Vol. 1, 4m.

Archæology.

Heberdey (R.): Die Reisen des Pausanias in Griechenland, 10m.
Kekulé (R.): R. weibliche Gewandstatue aus der Werkstatt der Parthenongiebelfiguren, 10m.

Drama.

Dugué (F.): Théâtre complet, Vol. 10, 3fr. 50.

Bibliography.

Warnecke (F.): Bücherzeichen des XV. u. XVI. Jahrh., 6m.

History and Biography.

Cère (É.): Madame Sans-Gêne et les Femmes Soldats (1792-1815), 3fr. 50.
Franklin (A.): La Vie privée d'autrefois: Variétés chirurgicales, 3fr. 50.
Irmer (G.): Hans Georg von Arnim, 6m.
Jastrow (J.): Deutsche Geschichte im Zeitalter der Hohenstaufen, Part 3, 1m.

Philology.

Aly (F.): Geschichte d. röm. Litteratur, 7m.
Winckler (H.): Altorientalische Forschungen, Part 2, 6m.

Science.

Buschan (G.): Die Basedow'sche Krankheit, 5m.
Pinet (G.): Histoire de l'École Polytechnique, 25fr.
Roule (L.): L'Embryologie comparée, 3fr.

General Literature.

Bac (F.): La Femme intime, 5fr.
Chaperon (P.): Une Rédemption, 3fr. 50.
Dubois (F.): Le Péril anarchiste, 3fr. 50.
Ginisty (P.): La Vie, 3fr. 50.
Lepelletier (E.): Madame Sans-Gêne, 3fr. 50.
Saint-Maurice (R.): L'Inutile Péché, 3fr. 50.
Sales (P.): L'Écuyère, 3fr. 50.

A GRAVE BY THE SEA.

I.

You stricken poet whom thou leav'st behind,
Sightless and trembling like a storm-struck tree,
Above the grave he feels but cannot see,
Save with the vision Sorrow lends the mind,
Is he indeed the loneliest of mankind?
Ah no! For all his sobs, he seems to me
Less lonely standing there, and nearer thee,
Than I—less lonely, nearer—standing blind!

Free from the day, and piercing Life's disguise
That needs must partly enveil true heart from heart,
His inner eyes may see thee as thou art
In Memory's land—see thee beneath the skies
Lit by that forehead—those beloved eyes,
While I stand by him in a world apart.

II.

I stand like her who on the glittering Rhine
Saw that sweet swan which drew a faery boat
Where shone a knight whose radiant forehead smote
Her soul with light and made her blue eyes shine
For many a day with sights that seemed divine,
Till that false swan returned and arched his throat
In pride, and called him, and she saw him float
Adown the stream: I stand like her and pine.

I stand like her, for she, and only she,
Might know my loneliness for want of thee.
Light swam into her life, she asked not whence,
Filled it with joy that Chance nor Fate could smother,
And then, departing like a vision thence,
Left her more lonely than the blind, my brother.

III.

Last night Death whispered: "Death is but the name
Man gives the Power which lends him life and light,
And then, returning past the coast of night,
Takes what it lent to shores from whence it came."
What balm in knowing the dark doth but reclaim
The sun it lent if day hath taken flight?
Art thou not vanished—vanished from my sight—
Though somewhere shining, vanished all the same?

With nature dumb, save for the billows' moan,
Engirt by men I love, yet desolate—
Standing with brothers here, yet dazed and lone,
King'd by my sorrow, made by grief so great
That man's voice murmurs like an insect's drone—
What balm, I ask, in knowing that Death is fate?

IV.

Last night Death whispered: "Life's purblind procession,
Flickering with blazon of the human story—
Time's fen-flame over Death's dark territory—
Will leave no trail, no sign of Life's aggression.
Yon moon that lights the panes, the stars in session,
Are weak as Man they mock with fleeting glory.
Since Life is only Death's frail feudatory,
No love can hold of Fate in true possession."

"If Friendship's loveliest isle of bloom and palm
Is but a vision, every flower and leaf,
Can knowledge of its mockery soothe and calm
The soul," I said, "in such a fiery grief?
If Love but holds of Life through Death in fief,
What balm in knowing that Love is Death's—what balm?"

V.

That Skeleton I answered thus—even I
Who have for boon—who have for deathless dower—
Thy love, dear friend, which broods, a magic power,
Filling with music earth and sea and sky:
"O Death," I said, "not Love, but thou shalt die;
For, this I know, though thine is now the hour,
And thine these angry clouds of doom that lour,
Death striking Love but strikes to deify."

Yet while I spoke I sighed in loneliness,
For strange seemed Man, and Life seemed comfortless,
And night, whom we two loved, seemed strange and dumb;
And, waiting till the dawn the promised sign,
I watched—I listened for that voice of thine,
Though Reason said: "Nor voice nor face can come."

THEODORE WATTS.

Easter-tide, 1882.

THE VERB "TERVE" IN CHAUCER.

With regard to Chaucer's use of the old English verb "terve," does not Prof. Skeat's letter suggest the idea that both the noun and verb "turf" are derived from that word? Surely few can have lived in the eastern or south-eastern counties without hearing labourers speak of "turving up" a piece of ground, or cutting up "turves"—for so they pronounce it—*i.e.*, stripping and rolling up layers of rooted grass, precisely in the sense indicated by your correspondent. These men have, for the most part, learnt the word only from oral tradition, and have no more knowledge of modern spelling than had Chaucer himself.

F. B.

MISS COLLET.

Sophia Dobson Collet, who died at her house in Highbury Park, March 27th, was born in London, 1822. In early life she was associated with Eliza Flower and Sarah Flower Adams in the musical services of South Place Chapel, under the ministry of W. J. Fox, M.P., her brother Mr. C. D. Collet being the musical director. She composed some of the music still used by that society. Becoming interested in religious and philosophical subjects, she published, in 1855, a small work entitled 'George Jacob Holyoake and Modern Atheism: a Biographical and Critical Essay,' which was reprinted in America. This was followed in 1860 by 'Phases of Atheism, Described, Examined, and Answered.' For many years Miss Collet was a literary representative and interpreter of religious movements in India. She was editor of 'The Brahmo Year-Book,' and author of 'Indian Theism and its Relation to Christianity' (1870). In 1870 she edited, with a valuable introduction, four lectures given by Keshub Chunder Sen in England, and in the following year an account of his English visit. She also wrote for the 'Encyclopædia Britannica' the article on Rammohun Roy, of whom she has left an unfinished biography. The complicated physical troubles of which she was a most patient and cheerful victim throughout life prevented any literary production at all proportionate to her culture and intellectual powers, but an interesting volume might be made of her contributions to various periodicals, and her papers in the *Spectator* and other journals. She was one of the "Emersonian" circle who gathered around the Concord philosopher in London forty-six years ago; her friendships included some of the leading writers of her time; and her literary correspondence, if published, would probably be a valuable contribution to the religious and literary history of the last fifty years.

PROF. WILLIAM ROBERTSON SMITH.

Scarcely a year has passed since we had to regret the death of Prof. R. Benaly, and we have now to lament that of Prof. Robertson Smith, at the comparatively early age of forty-seven. This loss does not come upon us as a surprise, for he had been ailing for years, but none the less is our loss a grave one. Prof. R. Smith began his literary career early, and, alas! ended it too early. In 1870, after having been assistant to Prof. Tait at Edinburgh, he was appointed Professor of Hebrew in the Free Church College, Aberdeen, and his removal from this post in 1881, on account of his free criticism of the Old Testament, is still remembered as the close of a celebrated heresy hunt. After a visit to Arabia (1879–1880) he went to Cambridge, where he was appointed to succeed Prof. Palmer in 1883 as Lord Almoner's Professor of Arabic. He was also elected Fellow of Christ's College.

His reputation was made by the publication of 'The Old Testament in the Jewish Church' (which has now reached a second edition) and 'The Prophets of Israel and their Place in History to the Close of the Eighth Century B.C.' These two works, it must be confessed, do not contain much new matter, but they present in a convenient form and in popular language the best results of German research. Besides a few articles on the Old Testament, which appeared in the 'Encyclopædia Britannica,' of which he was editor—at first in conjunction with the late Prof. Bayne, and afterwards alone—Prof. R. Smith wrote but little on Hebrew, although we must not forget to mention that he was one of the most active members amongst the revisers of the Old Testament. Arabic became his favourite study, and he took to reading old Arabic poetry, and his studies combined with his travels led him to the conclusion that among the Arabs, who are even more tribal than other Semitic people, there was much totemism, which is associated with female kinship, an idea which is the basis of his 'Kinship and Marriage in Early Arabia' (1885), a part of which appeared in the *Cambridge Journal of Philology*.

Robertson Smith made many friends in Cambridge, and the result was that the post of University Librarian, vacant by the death of Mr. H. Bradshaw in 1886, was offered nearly unanimously to him, but the acute and restless scholar did not feel at home in this new position; in a word, he did not like the library and the library did not feel happy under him; so that in 1889, when the Adams Professorship of

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Arabic became vacant, through the premature death of Dr. W. Wright, he was appointed to the post, and he and the library again became friends. Wandering from the Old Testament to the Koran, the 'Kitab al-Agani,' and other Arabic poetry, Prof. R. Smith fixed his attention on Semitic studies in general, and more especially on the religion of the Semites, which he made the subject of the first series of the Burnett Lectures in 1889. Whilst the late Prof. Palmer, Dr. W. Wright, and Prof. R. Benaly paid great attention to the publication of Semitic texts (Assyrian excepted), Prof. R. Smith preferred popularizing Semitic ideas; but from his frequent quotations from Hebrew and Syriac, and more especially from difficult Arabic poets, scholars learned to regard him as one of the best and most acute of Semitic scholars.

The University will have a great difficulty in replacing Prof. R. Smith. Arabic scholars are becoming rare even in the land of De Sacy and Quatremère as well as in that of Fleischer and Noeldeke. We hope, however, that one rising Semitic scholar at Cambridge will hand on the torch to the new generation of British scholars.

It would be wrong not to say a word of Prof. Robertson Smith's personal qualities. He was one of the most straightforward and simple-minded of men, entirely free from jealousy of other scholars. He was a most excellent talker, speaking with rather a rough Aberdonian accent, very rapidly, as if he had not time to give utterance to the abundant stores of information he possessed on all manner of subjects. And certainly the encyclopædic character of his knowledge was most astonishing. There seemed to be no subject in which he did not take an interest.

COUNT FERSEN.

Mrs. Cashel Hoey writes:—

"Will you allow me to explain to your reviewer, who is right in surmising that I have heard of the Elysian Fields, that in my translation of 'Un Ami de la Reine' I retained the words of the King of Sweden because he meant by them the Parisian Champs Élysées, and not the classic paradise. Gustavus III. was so enamoured of Paris (see M. Gaulot's work and the King's correspondence), and so delighted with the *fêtes*, and especially with the famous fireworks (a form of entertainment not included, I think, in the joys of the Elysium of the ancients), that for him to pronounce a spectacle 'worthy of the Champs Élysées' was to bestow upon it the highest praise.

"The omitted passages in Count Fersen's deciphered transcript of the letters of the Queen of France were believed by his literary executors, and are believed by his now existing kinsfolk—a distant branch of the ancient Livonian family—to have contained allusions to other persons who were faithful to the royal cause, and who might have been endangered had any record of their co-operation with him been preserved. This interpretation is more charitable than that which is suggested; it is, therefore, less obvious.

"I believe I can suggest a feasible explanation of 'the stamp.' The use of wafers, which even yet survives in the remoter country parts of France, and was common in Paris well within my recollection and practice, was general in the time of the Queen and the Count. Of course it was essential to avoid the employment of wax, or anything that would increase the bulk or conspicuousness of a dangerous correspondence. Metal stamps for pressing down the upper rim of the folded sheet (which was letter-form before envelopes) on the moistened wafer affixed to the lower were indispensable items of 'tout ce qu'il faut pour écrire'; some of these were merely crosslined, but it was a pretty custom to have a wafer stamp with a motto for particular correspondence, and an exchange between friends of such a token, meaning that the stamp was for two only, was one of the modes of a long-lasting day. I take it that 'the stamp' sent by the Queen to the Count was a duplicate of one which she used for closing her brief notes to him. I possess a specimen of the wafer stamp of the exact period, one of two used in the correspondence of two sisters who were parted by the then hopeless distance which divided Ireland from India.

"In 'Un Ami de la Reine' M. Gaulot has not entered into the proposed attempt to rescue Marie Antoinette from the Conciergerie, probably because he has treated the subject fully in 'Un Complot sous la Terreur' and 'Michonis.'"

We cannot agree with Mrs. Hoey that, as fireworks "were not included in the joys of the Elysium of the ancients," Gustavus meant to vulgarise Marie Antoinette's *fête* to the level of the Champs Élysées.

Mrs. Hoey's second paragraph puzzles us. Unless she means to attack M. Gaulot, we do not follow her argument. Fersen's papers were not published till 1877, when no persons could "have been endangered had any record of their co-operation with him" been disclosed. She says that Fersen's "literary executors believed the omitted passages to have contained," &c. But the belief of these gentlemen must have been positive knowledge if they themselves suppressed the passages, as M. Gaulot suggests. The following note was written by the Queen to Fersen, June 29th, 1791, immediately on her return from Varennes:—

"I exist.....how anxious I have been about you, and how I grieve for all you are suffering from having no news of us. May Heaven permit this to reach you. Do not write to me; it would endanger you, and, above all, do not come back here under any pretext. It is known that it was you who got us out of this place; all would be lost if you appeared. We are closely watched night and day. I do not mind that.....Be tranquil; nothing will happen to me. The Assembly wishes to treat us gently. Adieu.....I shall no longer be able to write to you."—Gaulot, vol. ii. p. 7.

Says M. Gaulot:—

"Were the suppressed passages, marked by dots, left out by Fersen himself—that he did use suppression sometimes we shall see hereafter—or by those persons who undertook the publication of his papers? The latter supposition seems in this instance most likely.....Why, then, are these papers suppressed?"

And so on for a couple of pages, till he discovers,—

"These are idle questions, impossible of solution by us.....All this would perhaps authorize us to supply the missing passages, and would guide us in our suppositions, but to what end? Silence is sometimes very eloquent; let those understand who will. In the Queen's note as we have it, mutilated though it be, we can discern a sentiment which is not gratitude only, and how delicately is that sentiment expressed! That friend who grieves 'for all he suffers in having no news of them' well knows the heart to which she speaks! How anxiously she assures him concerning her fate! 'Be tranquil; nothing will happen to me.' And how sad is that 'Adieu,' and her intimation that she 'will no longer be able to write' to him whose love consoles and sustains her."—Gaulot, vol. ii. pp. 8-12.

And we are told that "this interpretation is more charitable than that which is suggested; it is, therefore, less obvious." Our own interpretation was that M. Gaulot had flavoured his book with maudlin sentiment, romantic assumptions, and scandalous innuendoes.

We have not M. Gaulot's work in the original French, therefore we do not know what is the word which Mrs. Hoey translates as "stamp"; it appears, however, that she means a seal.

THE ENGLISH ANCESTRY OF WASHINGTON.

128, Rue La Boétie, Champs Élysées, Paris.

Allow me to point out an error in my letter in the *Athenæum* of March 24th concerning 'The English Ancestry of Washington,' col. 1, p. 378. Instead of saying: "This family still retains its singular office of 'Champion,' which it derives from the celebrated baronial house of Marmyon, *through the Redes of Boarstall*," I should have said: ".....from the celebrated baronial house of Marmyon, through the marriage of Sir John Dymoke to Margaret de Ludlow, daughter of Joane de Marmyon and Sir Thomas de Ludlow." *Vide* Marmyon in Burke's 'Extinct Peerages.'

John Meredith Read.

SALE.

Mr. Hodgson sold on Tuesday Thackeray's 'Flore et Zephyr.' It was put up at 3*l.* 3*s.*, and the next bid was 30*l.* It was finally knocked down for 99*l.* Some few years ago copies were sold for 5*l.* and under. An interesting collection of coloured illustrations by Alken, George Cruikshank, and others, followed the above, and closed the day's sale.

MRS. W. PITT BYRNE.

The clever and entertaining author of 'Gossip of the Century,' who died last week after a brief illness, has in her writings given so lively a picture of the impressions and surroundings of her life that there is little left for the biographer to add.

The grave has seldom closed over a woman of more versatile parts. Her acquaintance with modern as well as dead languages, with poetry, painting, and music, supplied depth to her travelling impressions, and gives grace and life to her writings. Her own achievements in miniature painting and sketching, as well as in decorative works, were also remarkable, and her singular versatility, too, set off the sparkle of her conversation and utilized an almost phenomenal memory for anecdote brought in at the appropriate moment; she had always ready "le petit mot pour rire."

The early loss of a most devoted husband for a time threw a shadow over her life—William Pitt Byrne, son of the Byrne who had thrown new energies into the support of Pitt and the Tory cause in the *Morning Post*, one of the austerest writers journalism has ever known. The son distinguished himself at Trinity College, Cambridge; but his abilities, while they made him a delightful companion, rather unfitted him to deal with the business details of a great paper when its proprietorship devolved upon him. Consequently, when he won Julia Busk for his companion in life, the newspaper was cast aside, and only the agreeable associations which a newspaper connexion supplies retained. Upon this kind of life his wife, though much his junior, was eminently calculated to enter. Countess d'Albany said that if a woman could count in her life three years of happiness she had no right to expect more. If "happiness" means the worship of an appreciative and good man—appreciative and good beyond the wont—and sealing of mutual affection in the blessing of devoted children, then for her may be claimed seven times the space. But widowhood came; and depression is naturally greater according to the greater height from which we fall. It was Charles Waterton that chiefly found for her, in the development of her latent abilities, the means of rousing her from the concentration of grief.

From that time forward the course of her life was divided into three parallel channels—the direction of the life of her son and daughter, the due cultivation of an ever-increasing circle of friends, and the development of her own talent. She had already made a reputation by 'Flemish Interiors,' 'A Glance behind the Grilles,' and 'Realities of Paris Life,' three pleasant volumes which have fairly held their own.

Later experience led to the publication of 'Undercurrents Overlooked,' since the date of which public attention has been much directed to correcting the evils in the life of the working classes of London she was one of the first to point out. Foreign travel supplied her with materials for numerous subsequent volumes: 'Red, White, and Blue,' 'Gheel, the City of the Simple' (dealing with the Belgian mode of treating the insane), 'Ste. Perèz, the City of the Single' (describing a French provision for the unmarried), 'Cosas de España,' 'Pictures of Hungarian Life,' &c., followed year by year. Then, again, she portrayed humorous eccentricities of English character in such books as 'Curiosities of the Search Room,' 'De Omnibus Rebus,' &c.; and, lastly, she brought out the popular volumes, of which two only have yet appeared, of 'Gossip of the Century.' To the end she was indefatigable, and last autumn's journey of relief from this sort of work was spent in

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planning another result of a new and most interesting field of research, which it is to be hoped her son will find in a sufficiently forward state to present shortly to the public.

With all this she found time for a correspondence which was the delight of her friends, and she never omitted those visits to the side of the sick or dying among them, at whatever distance, which are the most valuable to the recipient and the most trying to those who make them.

In all relations of life the one thing she omitted was care of herself.

Literary Gossip.

Mr. Leslie Stephen has undertaken to write the life of his brother, Sir James Fitzjames Stephen, and he will be obliged if any one in possession of letters will communicate with him. His address is 22, Hyde Park Gate, S.W.

Mr. Rennell Rodd is editing the letters and diaries of the late Sir Gerald Portal, which he will publish very shortly with a short biography. He hopes to have the work finished before he leaves for Egypt to take up his new diplomatic appointment—an appointment which, curiously enough, was at one time held by Sir Gerald Portal himself. Mr. E. Arnold is the publisher.

The project of raising 1,000*l.* to start a holiday home at the seaside for booksellers is evidently going to be a rapid success. Messrs. Longman have generously subscribed 100*l.*; Mr. J. W. Darton, to whom the idea of the home is due, has given twenty guineas, and so have the Clarendon Press, Messrs. Macmillan, and Messrs. Sampson Low & Co. As cheques are reaching Mr. Larner by every post, there is good reason to hope that the Lord Mayor will be able to announce at the Booksellers' Dinner next Saturday (April 14th) that the money has been collected.

The Rev. J. W. Ebsworth informs us that the "Group of Romantic and of Religious Ballads," belonging to the final part of the 'Roxburghe Ballads,' is in type. It is quickly to be followed by the "Queen Anne Ballads," and the final portion of "Nautical Ballads," the "Robin Hood," and the "Sempill Ballads" of 1565–1570, being the oldest in the British Museum. This, with the general index, will complete the entire work. We are glad to hear that Mr. Ebsworth has now nearly recovered from his severe illness.

Messrs. Osgood, McIlvaine & Co. will publish a novel in two volumes entitled 'A Modern Amazon,' by an author who adopts the pseudonym of "George Paston," but has an hereditary claim to write. The book deals with the much vexed question of woman's rights and wrongs.

We are sorry to hear of the death of Mr. R. T. Griffin, of Messrs. Charles Griffin & Co., who died on Good Friday, his forty-seventh birthday. He was a most modest, retiring man, who from the age of sixteen had taken an active and useful, but unobtrusive part in the business of the firm.

The *Weekly Dispatch* is again changing hands, and Mr. Fox Bourne has retired from the editorship.

The Abbotsford edition of Sir Walter Scott's works continues to turn up in the auction rooms, seemingly with a constant decline in value. A copy has just been sold under the hammer, this time the twelve volumes only, in the original cloth binding, realizing 5*l.* 15*s.* A few years ago it would have been, by booksellers, considered worth double this sum.

A 'History of Haddlesey,' by the Rev. J. N. Worsfold, is announced by Mr. Elliot Stock. At Haddlesey was one of the Templar preceptories; subsequently the Darcy and Stapleton families resided there, and Cromwell and his ancestors were connected with the parish. The work is compiled largely from local documents, and will be fully illustrated with sketches from the neighbourhood.

Among the deaths to be recorded is that of the Rev. H. Dale, who translated Thucydides and other classical authors for Henry Bohn, and also issued a version of 'Hermann and Dorothea.' He took a first class in Lit. Hum. at Oxford as long ago as 1834.—The "Danbury Newsman" (Mr. J. M. Bailey) is also dead.

The author of 'A King's Daughter,' a novel which met with considerable success on its publication a year or two ago, is about to publish with Messrs. Sonnenschein & Co. a new novel entitled 'The Perfect Way of Honour.' The scene is laid in Perthshire and the Isle of Wight.

Mr. E. Axon is preparing for publication a monograph on the Bayleys of Manchester, which was privately printed in 1890. It has been rewritten and enlarged. The family came into prominence in Manchester in the seventeenth century, and in the eighteenth century the great Lord Clive, when a child, found a home with his relations the Bayleys. Thomas Butterworth Bayley, F.R.S., who died in 1802, was one of the earliest to apply the enlightened ideas as to agriculture, sanitation, and the treatment of criminals which have since been generally adopted. In the present century the Bayleys have distinguished themselves in England, India, and Russia, as will be seen from the names of Archdeacon Bayley of Stow; Sir Daniel Bayley, *chargé d'affaires* at St. Petersburg; W. B. Bayley, acting Governor-General of India; the Hon. H. V. Bayley, Judge of the High Court, Calcutta; Sir E. Clive Bayley, member of the Council; Sir S. Colvin Bayley, Lieutenant-Governor of Bengal; and Major-General J. W. Bayley.

Mr. C. O. Haas, of the house of David Nutt, in the Strand, has, in conjunction with the working partners of that firm, acquired the foreign circulating library and import book business of the late Mr. J. W. Kolckmann, of Langham Place. It will be carried on by him under the style of Kolckmann's Foreign Library (Haas & Nutt).

The sale of the fourth portion of the Heredia Library begins at Paris on Thursday next, and ends on May 11th.

The British Museum authorities have issued a descriptive list of the Hebrew and Samaritan manuscripts belonging to that library. A detailed catalogue of them is in preparation by the Rev. G. Margoliouth, which will necessarily take many years. Meanwhile researchers in this branch of learning will be glad to have the short list, to which are appended minute indexes of authors and titles made by Mr. Margoliouth. Moreover, the short list is arranged according to subjects, viz., Biblical MSS., Midrashim, Talmud and Halakhah, liturgies, Kabbalah, philosophy, poetry, philology, mathematics and astronomy, medicine, miscellaneous MSS., and charters. There are altogether about 1,500 MSS. This collection is inferior to those in the Bodleian Library and the Imperial Library of St. Petersburg, but to them only. The Samaritan MSS. in the Museum are in certain branches rivalled by those in the Royal Library at Berlin, which acquired the Petermann collection. We are glad to mention that there are very few typographical mistakes in Mr. Margoliouth's short list.

Mr. Standish O'Grady, whose 'Lost on Du-Corrig' has just been published, has engaged with Messrs. Methuen & Co. for the publication in May of a heroic Irish romance, 'The Coming of Cuculain.'

The Société d'Études Italiennes, founded in Paris, has chosen M. Jules Simon for its president. Among those who have joined it are MM. Boissier, H. Cochin, A. Croiset, J. Darmesteter, A. Desjardins, Gaston Paris, A. Leroy-Beaulieu, E. Müntz, A. Sorel, &c.

Paul Heyse will deliver the *Festrede* at this year's general meeting of the Goethe-Gesellschaft. Prof. Loening, of Jena, will deliver a philosophical address at the annual meeting of the German Shakspeare Society, which will be held on the 23rd inst., which date will be the thirtieth anniversary of its foundation.

Constantinople is one of the best remaining schools of calligraphy. Sultans in choosing a calling or trade have taken up that of the writer, and specimens of their workmanship can sometimes be purchased. At the present moment the Chancellery of the Imperial Divan still preserves the best practitioners in the various writings, and with the view of maintaining the art the Sultan has directed the number of officials to be increased.

We are forced by the pressure on our space to defer the publication of Mr. Slater's and other letters on 'Rare Editions' till next week.

We made a mistake last week in speaking of the late Mr. Maurice's 'Sermons on the Acts of the Apostles' as a reprint. Although issued in the same form as the new edition of his writings, this volume of striking discourses has now appeared for the first time.

The Parliamentary Papers of the week include Trade and Navigation Accounts for February (7*d.*); a Report as to United States Liquor Traffic Legislation since 1889 (5*d.*); International Sanitary Convention, signed April 15th, 1893, and Protocol, &c., recording Accession of Great Britain (2*d.*); a Report on Employers' Liability in Germany (2*d.*); Education (England and Wales), Code of Regulations for Day Schools, &c. (6*d.*), and Revised Instructions issued to Her Majesty's Inspectors (3*d.*); Annual Statistical Report of the University of Glasgow (2*d.*); and Abstract of the Accounts of the same University for the year ending Michaelmas, 1893 (2*d.*).

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SCIENCE

The Discovery of Australia. By A. F. Calvert, F.R.G.S. (Philip & Son.)

Upon a first perusal of this curiously edited work we felt inclined to dismiss it with as short a notice as its literary merits deserve; but after a closer inspection of the first portion of it—dealing with the early discovery and cartography of Australia—it appeared to be a duty to dwell upon the volume as an example to be avoided by future writers upon the subject.

In his introduction the author first of all treats his readers to a translated extract from Viscount Santarem's 'Essai sur l'Histoire de la Cosmographie et de la Cartographie pendant le Moyen Age,' to which is added from the same source a list of seven mediæval maps ranging from the tenth century to the fourteenth. Of course, we are bound to believe that Mr. Calvert has in every instance identified the corresponding maps to be found in Santarem's atlas—a task of no small difficulty even to the initiated, owing to the obscurity of the learned Viscount's references in his text. Mr. Calvert's extract reads:—

"Certain cartographers of the middle ages still continue to represent the *Antichthone* in their maps of the world in accordance with their belief that beyond the ocean of Homer there was an inhabited country—another temperate region—called the 'opposite earth,' which it was impossible to reach, principally on account of the torrid zone."

Mr. Calvert then adds a numbered list of "the maps of the world which represent this theory"; but his study of these maps only serves to show his unfamiliarity with ancient cartography. If we understand him aright, No. 1 on his list is a map "in a MS. of Macrobius of the tenth century." He continues, "In illustration of the first of these, I have been fortunate enough to secure a photolithograph of a crude but *unique* map of the world, probably of French origin, which was found in a very rare work of the tenth century." The "unique map" referred to Mr. Calvert produces as plate 1 of his cartographic illustrations. So far from being a map found in a MS. of Macrobius of the tenth century, it is an engraved map found in 'La Salade' of Antoine de La Sale or La Salle, Paris, 1522, a work certainly not written earlier than 1440.

The map bears no relation whatever to the "opposite earth" theory of Macrobius, as the legend on the bottom of it reads: "Mare antipodes [*sic*] et incognitum." So far from being unique, there are two copies of it in the British Museum, a third is at Stockholm, and a fourth in Paris reproduced by Santarem in his atlas (plate 26). This last, however, has received three additions not to be found on the first three—impressions which were probably added by a later hand.

The interest attached to La Salle's map for our purpose is its record of the "patalis regio." The earliest reference to this on a map known to the late Mr. R. H. Major was on that of Oronce Finé, 1531 (*Archæologia*, vol. xliv. p. 237). India Potalis is, however, to be found on Martin Behaim's globe of 1492 located to the west of Loach, which is now known to be the early Chinese name for the Malay Peninsula. This is also the region indicated on La Salle's map. To the best of our knowledge Oronce Finé's map of 1531 was the earliest to transfer the "Regio Patalis" to the great southern continent, which, however, is not necessarily Australia. If our author had turned to plate 18 (7) of Santarem's atlas, he would have found a facsimile of the true map in the "MS. of Macrobius of the tenth century."

As Mr. Calvert makes no further use of his list of early maps, we pass on to his treatment of some of the large MS. French *mappemonde* and *portolani*, which have always exercised a fascination over writers upon early Australian discovery. It will, however, be useful for future reference if we take them up in some kind of order and indicate their present location. The earliest is the Harleian or Dauphin map, unsigned, but probably by Pierre Desceliers, and belonging to 1536 or thereabouts (British Museum Additional MS. 5413). To this succeeds the fine map in the collection of the Earl of Crawford at Dunecht House; it bears a legend now almost illegible, but first deciphered on a fine summer's afternoon nearly sixteen years ago, "Faictes a Arques par Pierre Desceliers presb. 1546." It will be found on the top left-hand corner near Japan. This map once belonged to Jomard, and was facsimiled in his 'Monuments de la Géographie' (plate xix. 5–6)—Mr. Calvert's section (from Jomard), plate 7, p. 15. This is followed by another superb map by Desceliers, bearing a similar legend to the first on the south-east (Australian) corner, but dated 1550 (Brit. Mus. Add. MS. 24065). The latest map of Desceliers is dated 1553. It was exhibited at the Geographical Exposition in Paris, 1875, as the property of L'abbé Sigismond de Bubics, of Vienna. This map is apparently unknown to Mr. Calvert.

Ranging with the Desceliers group of maps, we notice the Portolano of John Rotz, executed in England for Henry VIII., 1542 (Brit. Mus. O. R. L. MS. 20, E. ix.). This is followed by the Portolano of Nicholas Vallard, executed at Dieppe, 1547, formerly in the late Sir Thomas Phillippe's collection at Middle Hill; the Australian portion of it was reproduced in chromolithography by Mr. Quaritch in 1856, and Mr. Calvert, plate 8, p. 15. Map in a 'Cosmographie' by Guillaume Le Testu, of Havre de Grâce, 1555 (Dépôt de la Guerre, Archives, Paris). A larger map, also by Le Testu, 1566 (Affaires Étrangères, Archives, Paris). A Mappemonde by Nicolas Desliens, of Dieppe, 1566—sometimes confounded with Desceliers's four maps (Bib. Nationale, Paris; Mr. Calvert's plate 11, p. 17). Lastly, a semi-elliptical Mappemonde by Jehan Cossin, 1570 (Bib. Nationale, Paris), not mentioned by Mr. Calvert. A great desideratum for students of comparative cartography is two sets of first-hand reproductions (exact size of the originals) of the Australian and North American portions of these two groups of maps and *portolani*. Mr. Calvert's studies of some of these maps, both in his text and his illustrations, only add to the existing confusion. The earliest Harleian is certainly not dated 1536, as he asserts; neither can it be as early as 1530, as is stated on his plate 2, probably upon Mr. Major's suggestion. The probable date *is* 1536, midway between Mr. Major's 1530 and 1542 as suggested by M. Harrisse. The Australian portion of this map was first reproduced (admirably engraved) and published by Alex. Dalrymple in 1787. Mr. Calvert on p. 17 says that the Desceliers map of 1550 also bears the date of 1546. This is nonsense; it would appear that he has confounded Lord Crawford's map with the Brit. Mus. Add. MS. 24065; Mr. Calvert's plates Nos. 7 and 10 fortunately supply their own correction of this error.

Probably the most surprising thing in the book is the attempt to associate the discovery of Australia recorded on the unfortunate Godinho de Eredia map of 1601 (plate 12) with the Oronce Finé map of 1531 (plate 15). Mr. Calvert writes:—

"Some curious evidence of the influence of the discoverer [Godinho de Eredia] upon the cartographer is noticeable in a production, from Nordenskiold's Atlas, of a cordiform or heart-shaped map by Orontius Finé, a French cosmographer of Provence, dated 1531."

This is "curious evidence," indeed, to say nothing of the anachronism. Mr. Calvert is apparently unaware that not only was Mr. Major the first to announce the genuineness of the discovery of 1601, he was also the first to detect that he had been imposed upon. Mr. Major wrote:—

"I congratulate myself that whereas it was I who introduced to the world the reputed discovery, the falsity of which could not be detected by the examination of a MS. which has hitherto lain *perdu*, it is with my own hands that, now I have examined that document, I have been able to shake the bran out of this puppet of a discoverer."

The widespread mischief wrought by this premature announcement, and not wholly retrieved by the less-known denouncement of it, has caused more perplexity to the student of Australian history and cartography than we care to dwell upon. The latest result is found in the work before us. We hope, for the sake of an honoured reputation in the history of geography and the interests of accuracy, that this unfortunate story of 1601 may never be repeated in any future history of Australia.

The last thing that calls for notice is Mr. Calvert's somewhat defective account of Tasman's MS. journal of his first voyage (p. 30). The first printed abridgment of it was really that of D. R. van Nierop, 1669–74. The second was by T. Valantyn in his 'Oud en Nieuw Oost Indien,' 1724 copied probably from the MS. preserved among the archives at the Hague. The third was by Capt. J. Burney in his 'Chronological History of the South Seas, 1803–17,' vol. iii. chap. iv. This was compiled from a copy of the original MS. purchased by Sir Joseph Banks. Burney, for reasons of his own, assumed this copy to be the original, against the advice of C. G. Woide, a learned clergyman, afterwards an assistant librarian in the British Museum, who translated it into English. This last was, we believe, the text used by Burney.

It does not appear to be generally known

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that the text of this voyage was first printed *in extenso* by J. Swart in the *Verhandelungen en Berigten*, Amsterdam, 1854–60, from the MS. signed by Tasman, formerly in the possession of the nautical establishment of Hulst van Keulen, of the same city. A little more than two years ago we saw and handled a MS. of this voyage preserved among the Dutch National Archives at the Hague. Which of these two MSS. is the original has yet to be determined by experts. There is also a third MS., probably modern, at Utrecht.

The sight of Tasman's map, reproduced by Mr. Calvert (plate 19, p. 35), reminds us that the original MS. map of the two voyages by A. J. Tasman and F. Jacobsz Visscher, 1642–44, also formerly possessed by Hulst van Keulen, was recently acquired for the Paris collection of Prince Roland Bonaparte. We heartily commend these few facts to the consideration of our good friends the secretaries of the Hakluyt and the Navy Records societies.

The last half of Mr. Calvert's book contains an account of the two voyages of Capt. James Cook, with notices and illustrations of the Banksian relics of Cook collected by Mr. Calvert's grandfather in Dean Street, Soho Square. These relics were eventually acquired by Sir Samuel Saul, and presented by him to the colony of New South Wales on the occasion of its centenary celebration. Mr. Calvert's book is decidedly scrappy; the plates are out of due order and unnumbered; the text is also without an index.

CHEMICAL NOTES.

M. H. Moissan has been busy with his electric furnace in Paris. He has obtained silicide of carbon, SiC, in large crystals by heating the elements together, and also by reducing silica with carbon. The crystals are regular hexagons, and when free from iron colourless, but generally yellowish from the presence of iron, and occasionally blue like sapphire. Moissan has also obtained some true diamonds with the aid of his furnace. Some time ago he showed that when carbon is dissolved in various metals at the ordinary pressure, it always crystallizes out as graphite on cooling, but that under increased pressure the density and hardness of the separated carbon increased, and sometimes black diamonds were formed. By a modification of his former process, and by dissolving the carbon in iron under pressure, cooling the solution of carbon in molten iron by pouring it into molten lead, and dissolving away the lead and the iron, he has obtained transparent, colourless crystals of carbon. These have a density 3·5, scratch rubies, burn in oxygen to form pure carbon dioxide, and moreover show some of the physical peculiarities of natural diamonds, including occasional spontaneous disruption.

Prof. Rosenfeld has carefully studied the cause of the violent explosion which usually takes place when any considerable quantity of metallic sodium is brought into contact with water in a confined space. He finds that it is not due, as often supposed, to the formation of sodium peroxide, and consequent liberation of oxygen and production of an explosive mixture of hydrogen and oxygen. If steam be passed in a rapid current over metallic sodium no explosion occurs, no oxygen is given off, and pure sodium hydroxide may be obtained for analytical purposes. Rosenfeld believes the explosions to be due to the formation of a sodium hydride whose sudden dissociation produces the phenomenon; this is rendered more probable by the fact that the sodium is always blown up into powder from the interior of the mass.

Sodium peroxide is now a commercial article, and has been recommended for the production of oxygen for therapeutic purposes; it is only necessary to drop the peroxide into water to obtain a supply of very pure gas.

The use of soluble fluorides in the cultivation of yeasts for use in distilleries is extending. A small quantity of ammonium fluoride added to a wort in which yeast is growing at first checks the growth of the yeast, but after a short time the yeast plant becomes accustomed to the presence of fluorides and grows well. The yeast may be educated to withstand gradually increasing quantities of fluorides, and this educated yeast, transferred to more dilute solutions, grows with very great rapidity. The fluoride quite destroys many organisms hurtful to the distiller or brewer.

The atomic weight of palladium has been determined by Prof. Keiser and Miss Breed. Since part of the work consisted in distilling a volatile compound of palladium—palladium dichloride—there is reason to believe that pure material for the investigation was obtained. The atomic weight arrived at is 106·25.

Dr. Keiser also contributes further interesting results on the remarkable explosive metallic compounds of acetylene which he has obtained. Copper, silver, and mercury compounds have been described. These bodies have the formulæ C_2Cu_2, C_2Ag_2, and C_2Hg, respectively.

Five-and-twenty years ago, in connexion with their work on water analysis, Frankland and Armstrong pointed out that the copper oxide obtained by igniting copper nitrate always retained nitrogen very obstinately, and could not, therefore, be used for their combustion process. Messrs. Richards and Rogers, of Harvard University, show that the oxides of zinc, nickel, and magnesium when prepared from the nitrate retain large quantities of nitrogen gas. In the case of magnesia the amount is very large, ten grains of magnesia occluding as much as one hundred cubic centimètres of gas. These results influence the value of some of the atomic-weight determinations of these metals, in which the nitrate of the metal was used.

SOCIETIES.

Geological.—*March* 21.—Dr. H. Woodward, President, in the chair.—The following communications were read: 'On the Origin of Certain Novaculites and Quartzites,' by Mr. F. Rutley,—and 'Note on the Occurrence of Perlitic Cracks in Quartz,' by Mr. W. W. Watts.

Entomological.—*March* 28.—Capt. H. J. Elwes, President, in the chair.—Mr. P. H. Grimshaw was elected a Fellow.—Mr. McLachlan announced the sudden death, on the 23rd inst., of Mr. J. Jenner-Weir, who joined the Society in 1845, and had been one of its most regular attendants. He also commented on the scientific attainments of the deceased and his social qualities. Mr. Goss and Mr. Merrifield also spoke of their long friendship with the deceased, and of the respect and esteem which they entertained for him.—Mr. W. Borrer, jun., exhibited a wasp's nest which had been built in such a way as to conceal the entrance thereto and to protect the whole nest from observation. He believed the nest to be that of *Vespa vulgaris*.—Mr. G. F. Hampson exhibited a specimen of *Gaudaritis flavata*, Moore, from the Khári Hills, and called attention to the existence in the males of this species, in the closely allied British species *Cidaria dotata*, Linn., and also in two Japanese species, of an organ on the under side of the fore wing, which he suggested might be for stridulation, this organ consisting of a small scar of hyaline membrane situated just below the middle of vein 2, which is much curved. This scar is fringed with long hair, and has running down its middle a row of sharp spines situated on the aborted remains of vein 1, which is curved up close to vein 2; the spines would naturally rub against part of the costa of the hind wing, but no spines or unusual roughening seem to exist on that or on any of the veins on the upper side of the hind wing against which they could strike. Below the scar is situated a large shallow fovea or pit in the membrane, slightly developed in *C. dotata* and *C. flavata*, but much more prominently in the two Japanese species, and, should the organ prove to be for stridulation, it would probably act as a sounding-board. Mr. Hampson said that in the Japanese species exceedingly closely allied to *flavata* the males have no trace of this organ.—The President, Prof. E. B. Poulton, Lord Walsingham, and Mr. Hampson took part in the discussion which ensued.—The Rev. T. A. Marshall communicated a paper entitled 'A Monograph of the British Braconidæ, Part V.,'—and M. L. Péringuey one entitled 'Descriptions of New Cicindelidæ from Mashunaland.'—Prof. Poulton gave an account of his recent tour in the United States, and commented on the entomological and other collections contained in the American museums.—Lord Walsingham, Mr. Hampson, and the President also made some remarks on the subject.

Institution of Civil Engineers.—*April* 3.—Mr. A. Giles, President, in the chair.—It was announced that the Council had transferred three gentlemen to the class of Members, and had admitted six Students. The monthly ballot resulted in the election of four Members, seven Associate Members, and one Associate.—The paper read was 'On the Construction of Gasworks,' by Mr. C. Hunt.

Royal Institution.—*April* 2.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Miss E. Simpson, Messrs. S. W. Barnaby, M. Guest, and H. C. Robinson were elected Members.

Society of Engineers.—*April* 2.—Mr. G. A. Goodwin, President, in the chair.—A paper was read by Mr. E. L. Pease 'On Gasholder Construction.'

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of British Architects, 8.—'The Council Chamber and its Accessories,' Mr T. Blashill.
— Society of Arts, 8.—'Photometry,' Lecture II., Capt. W. de W. Abney (Cantor Lecture.)
— Geographical, 8½.—'Journey across Central Asia,' Mr. St. G. R. Littledale.
Tues. Horticultural, 1.—'Hybrid Narcissi.'
— Royal Institution, 3.—'Electric Illumination,' Prof. J. A. Fleming
— Colonial Institute, 8.
— Society of Arts, 8.—'The Evolution of Decorative Art,' Mr. H. Balfour
— Society of Architects, 8.—'Wrought-Iron Work: Mediæval and Modern,' Mr J. S. Gardner
— Civil Engineers, 8.—Further Discussion on 'The Construction of Gasworks.'
— Anthropological Institute, 8½.—'Skull of a Microcephalic Hindu,' Prof. R. W. Reid; 'Ethnographical Studies in the West of Ireland,' Prof. A. C. Haddon.
Wed. Entomological, 8.
— Geological, 8.—'Mesozoic Rocks and Crystalline Schists in the Lepontine Alps,' Prof. T. G. Bonney; 'Notes on some Trachytes, Metamorphosed Tuffs, and other Rocks of Igneous Origin, on the Western Flank of Dartmoor,' Lieut.-General C. A. McMahon.
— Society of Arts, 8.—'London Coal Gas and its Enrichment,' Prof. V. Lewes.
— Library Association, 8.—'An Early Printing Press as described by Thomas Hearne, with Notes,' Mr. F. Madan.
Thurs. Royal Institution, 3.—'The Etching Revival,' Mr. F. Seymour Haden.
— Mathematical, 8.
— Electrical Engineers, 8.
— Mathematical, 8.—'On Regular Difference Terms,' the President; 'Theorems concerning Spheres,' Mr S. Roberts; 'Second Memoir on the Expansion of Certain Infinite Products,' Prof. L. J. Rogers, 'A Property of the Circum-Circle,' H. Mr R. Tucker.
— Antiquaries, 8½.
— Society for the Encouragement of the Fine Arts.—Conversazione
Fri. Physical, 5.—Discussion on Prof. Henrici's Paper 'On Calculating Machines'; 'Minimum Temperature of Visibility,' Mr. P. L. Gray; 'Mechanism of Electrical Conduction,' Dr. C. V. Burton.
— Architectural Association, 7½.
— Philological, 8.—Dictionary Evening.
— Astronomical, 8.
— Royal Institution, 8.—'Some Properties of the Electric Discharge through Gases,' Prof. J. J. Thomson.
Sat. Royal Institution, 3.—'Life among the Afghans,' Mr. J. A. Gray
— Botanic, 3½.—Election of Fellows.

Science Gossip.

The general meeting of the Institution of Mechanical Engineers will be held on the evenings of the 19th and 20th inst. The President, Prof. Alexander B. W. Kennedy, will deliver his inaugural address, and the papers read will be a 'Description of the Grafton High-Speed Steam-Engine,' by Mr. Edward W. Anderson, and a 'Description of a Fluid-Pressure Reversing Gear for Locomotive Engines,' by Mr. David Joy.

The deaths are announced of the famous physiologist Dr. Brown-Séquard, the successor of Claude Bernard at the Collège de France; and of M. Pouchet, Professor of Anatomy at the Paris Museum. Brown-Séquard had been professor at Harvard, and for some time was settled in London, but, in spite of his habits of wandering, he was a true Frenchman. Most of his books—which were not numerous—were written in English; his French publications were mainly in the form of memoirs and pamphlets. He obtained the Prix Lacaze in 1882, the Prix Biennal of the

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Institute in 1885, and was elected to the place in the Academy vacant by the death of Vulpian.

The late Prof. Billroth is said to have deposited a few months before his death the manuscript of his autobiography in the archives of the Medical Society of Vienna. Dr. Czerny, of Heidelberg, the author of 'Die Beziehungen der Chirurgie zu den Naturwissenschaften,' is mentioned as Prof. Billroth's successor.

Messrs. Blackie & Son will publish on May 1st the first part of a translation, by Prof. Oliver, of Prof. Kerner von Marilaun's 'Pflanzenleben.' It is to be completed in sixteen monthly parts, issued through the booksellers.

One important geographical result of the Durand Mission to Cabul will be the demarcation of a real frontier line between Afghanistan and India. Ever since India's advance into the Baluch highlands and our occupation of Quetta in 1876, the definition of the true boundary line on the north-west has been the despair of politicians and map-makers. An attempt was made on the Indian Government maps to keep up the fiction of the old red line west of the Indus, from the Himalayas to the Arabian Sea, but it ceased to have any meaning when new districts, still further to the west, were every now and then coming under British administration. Three parties of the Topographical Survey have just been formed at Quetta for the purpose of tracing the new line. One party will start from Peshawar, and work through Lundikhana and Asmar; one from Kurram through the Pewar, on both sides; and one from Loralai through the Zhob Valley. These parties will include in their operations the districts ceded by the Amir in virtue of the recent Durand Mission. A fourth party next year will define the boundary between Baluchistan and Afghanistan as far as New Chaman.

A special report on the flora of the interior of Sikkim and the Tibetan frontier has been prepared for the Bengal Government by Mr. J. A. Gammie, Superintendent of the Government Chinchona Plantation. The botany of Sikkim and Tibet is little known, and Sir Joseph Hooker had more than once urged the deputation of an expert to institute a scientific inquiry; but in the unsettled state of Sikkim affairs the matter was allowed to lie over till last year, when Mr. Gammie made his exploration. The herbarium he succeeded in collecting contains specimens of many rare plants.

A small planet was discovered by M. Bigourdan at the Paris Observatory on the night of the 24th ult. This is the thirteenth planet found in the present year, and, if all recent announcements be really new, raises the whole number known to 392.

A faint comet (*a*, 1894) was discovered by Mr. Denning, of Bishopston, Bristol, on the evening of the 26th ult. It was at the time in the constellation Leo Minor, and moving towards the south-east. The following night after the discovery the comet was observed at Hamburg and at Munich. We learn from the *Observatory* that it has also been observed at Greenwich; and that its approximate place for to-night (April 7th) is R.A. 10^h 33^m, N.P.D. 64° 21', whilst that for April 12th will be R.A. 10^h 46^m, N.P.D. 67° 5'.

FINE ARTS

A Catalogue of the English Coins in the British Museum. — Anglo-Saxon Series. Vol. II. By Herbert A. Grueber, F.S.A., and Charles Francis Keary, F.S.A. (Printed by order of the Trustees.)

The collection of Anglo-Saxon money in the British Museum is estimated to consist of 6,664 specimens. Of this total 4,106 coins (belonging to the four kingdoms of Mercia, Kent, East Anglia, and Northumbria) were published by Mr. Keary in vol. i. of the 'Catalogue of English Coins.' The present volume contains the coinage of Wessex from Ecgbeorht to Eadwig, and of All England from Eadgar to the Norman Conquest, and thus covers the period A.D. 802–1066. In vol. i. Mr. Keary gave complete lists of all known moneyers, whether represented in the British Museum or not. In vol. ii. the authors have published exhaustive lists of the moneyers, and have added descriptions of all known "types," including—to this extent—not only the specimens in the national collection, but also the numerous varieties in the Stockholm Museum and in private cabinets, such as those of Sir John Evans and Mr. H. Montagu. The work, therefore, may be regarded, for all practical purposes, as a *corpus* of Anglo-Saxon coins.

The descriptions are beautifully arranged and printed, and in this respect the book forms a refreshing contrast to that indispensable, but typographically detestable work, Hawkins's 'Silver Coins of England.' Some of the coins are illustrated by cuts inserted in the text, but the majority are figured in thirty-two plates of photographs creditably executed by the Autotype Company. The authors have been wise in adopting photography instead of engraving. It is no doubt easier to read and identify a coin in an engraving than in a photograph. But, as we have often maintained in the *Athenæum*, the illustration of coins by any process other than a purely mechanical one is entirely unscientific. The place for interpretation is the text and the notes. Neither the author nor his (usually well-intentioned) engraver has any right to tamper (as it were) with the monuments themselves. We would venture to suggest that in future volumes of the English catalogue the types, or at least the principal groups of types, should be marked off in the plates by lines and lettering in order to facilitate identification and comparison. This plan has already been adopted with good results in another British Museum publication, Mr. Head's 'Catalogue of the Coins of Ionia.' A larger number of plates would be required, but the extra cost would be worth incurring.

The introduction has been written by Mr. C. F. Keary, who, though no longer a member of the official staff, has, we believe, generously given his services to the Trustees. The duty of describing the coins and of seeing the volume through the press has been undertaken by Mr. H. A. Grueber, the Assistant Keeper of Coins and Medals, who has accomplished his task with all the skill and accuracy that might be looked for from his long and extensive experience as a numismatist. To Mr. Grueber is also due the preparation of the indexes of subjects, moneyers, mints, and types, which in fulness rival the splendid indexes prepared by him for the 'Medallic Illustrations of British History.'

In the introduction Mr. Keary furnishes a masterly sketch of the numismatic and political history of the time. His previous work on the Vikings has specially prepared him to deal with a period of English history in which this country, both numismatically and politically, was intimately connected with the kingdoms of the North. The whole introduction shows, moreover, a thorough knowledge of the contemporary coinages of Europe—a knowledge in which many British collectors are far too often deficient.

In discussing the relation of the coinage to political events, Mr. Keary maintains, as we think with good reason, that the abundant issues of money in particular reigns were due not so much to the needs of internal commerce as to the necessity of paying taxes for the support of army and navy, and of providing tributes and bribes. In the reign of Æthelred II., for example, we hear of a payment to the Northmen, first of 10,000, then of 30,000, and lastly of 48,000 pounds of silver. The coins representing this payment found their way in enormous numbers to Scandinavian countries, and not a few of them remain, unto this present, in the National Museum of Stockholm. Finds of Æthelred's coins have, in fact, occurred more frequently in the North than in England, and Stockholm is at this moment far richer than London in the coinage of this sovereign. These coins of Æthelred, moreover, not only served as media of exchange in England, but constituted the prototypes of the native coinages of Denmark, Sweden, Norway, and Ireland.

All the coins represented in this volume are silver pennies, and their devices are less varied and interesting than those described in the previous volume of the catalogue. Mr. Keary calls attention, however, to some interesting types, such as those of Alfred, which show an apparent attempt at portraiture, and the "wall" (or "building") type of Eadweard the Elder, which, though ultimately traceable to the "temple type" of Lewis the Pious, is probably significant of the building of the burgs. On the whole, Mr. Keary finds that in type and general appearance the English currency is markedly independent of continental influence, both German and French.

The inscriptions on the coins now under discussion are of exceptional interest, and Mr. Keary deals at considerable length with the names of moneyers and mints that they record. It is generally admitted that the word "moneta," which follows the moneyer's name on the coins, was originally an abbreviation of "monetarius" (moneyer), but Mr. Keary makes the excellent suggestion that on the later currencies it came to have the meaning of "coin" (*moneta*), for a tendency may be observed to put the moneyer's name in the genitive instead of the nominative. The names furnish valuable material for an Anglo-Saxon Onomasticon, though the extraordinary varieties of spelling—caused partly by technical difficulties in the minting—often render it difficult to decide what name is intended. Minute acquaintance with the coins and familiarity with the mistakes of most common occurrence have, however, enabled the authors of this volume to compile a critical list which will be welcome to those students who are more familiar with the charters and the literature than with the coins. An analysis of the list reveals the presence of a good many Frankish and Scandinavian names. About the status of the moneyer himself not very much appears to be discoverable. In vol. i. Mr. Keary showed that there was reason to suppose that the moneyer was the actual

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fabricator of the coin, for by the grim ordinance of the laws of Æthelstan an offending moneyer was to have his hand struck off and placed, as an encouragement to the others, *uppon þd mynet-smiððan* (over the mint-smithy). Mr. Keary now examines some passages in 'Domesday,' &c., and is inclined to think that the monetarius, though in a servile condition, may have been a person of some wealth who purchased the right of coining, receiving the dies from London.

A detailed account of the mint places and a brief summary of the history of Anglo-Saxon coinage conclude the introduction to a valuable and scholarly work.

NOTES FROM NUBIA.

III.

Aswan, Feb. 15, 1894.

As the traveller approaches Korosko, with its north-west turn in the river, and consequent difficulties of navigation, the land becomes more beautiful, and from that place southward far more fruitful. But even the great stretches of golden sand on the west bank imitate fields of corn, and there is nothing desolate about the aspect of this desolation. The east bank is of a totally different colour, the sand being grey; but here the hills are so varied in outline as to make them interesting apart from their colouring. At Sonkari we were visited by the sheiks of the place, who brought us presents of lamb and fowl. They were brothers, but one of a splendid dark-bronze Arab type, with royal manners, and speaking very cultivated Arabic; the elder almost a negro, but a strong and experienced man, who knew all the country to Khartoum, and pronounced it, for the present, safe. And there we also heard tidings of an inscription somewhere on the wady leading up from the river, which we searched for in vain. But the report was so persistent, though our guides could not find the spot, that it is more than likely some *stele* is there, giving an account of the road to the gold mines from this point on the river.

Here there are still gazelles to be shot, but they are shy and wary, only coming to the river in the dead of night to drink; and we saw a few Egyptian geese, both the black and the white and brown, which made our sporting instincts rebel against the archæological work.

At the north-east end of the turn back in the Nile from Korosko, which generally occupies a sailing boat for three days, though it is but seven miles long, we found the well-known temple of Amada, which seems to have been built for the purpose of holding a *stele* of Thothmes III., still standing in the place of honour at the back of the shrine, with its early portraiture of the horse, just then imported into Egypt.

But on the top of the temple, which is covered with inscriptions, we found several in Coptic character, which are certainly not in the Coptic tongue, but probably early Nubian inscriptions, written in the alphabet borrowed from the Coptic. We copied several, but they were too much effaced for any certain results. There are a dozen texts, but not one in Greek, except the spurious one pretending to be Herodotus's writing. This temple at Amada shows, as do all the temples of the eighteenth dynasty, that elegance which is quite wanting when we reach the work of Ramses II.

A few miles further, on the west bank, exactly opposite the north end of Abu Ras's island, there is a tall fort of mud bricks, set on a stone base course, with many chambers arched in various ways, and traces of white mortar in many places. It seemed to be an old Egyptian fort turned into a Coptic castle, for nearer the river was a field of pottery, with some fragments of the Theban blue, and other curious pieces of antique ware. This fort seems not to have been yet described. Opposite is the great fruitful peninsula of Derr, with its vast palm groves and fields of copper-green castor-oil plants. Our next halting-place was at the villages which conceal the long desert flat leading to the rock shrine of Anibe—a delightful walk over hard sand, about two miles into the desert. The tomb, which is one of the most perfect in Nubia, has long since been described, and its inscriptions (Ramses VI.'s time) copied; but what is new is this, that half-way between Anibe and the rock temple is a large necropolis, showing large circles of stones, rifled tombs, bones, pottery, &c., and among them the remains of eight *mastabas* of mud brick, in the form of large beehives. There seems little doubt that these are not later than the Middle Empire. In one we uncovered an inner wall of thin white plaster coating the mud bricks, and on it a harvest scene, with five men reaping or binding, the owner leaning on his staff. They are all depicted red, as Egyptians. We sought in vain for a text, but found handsome bands of orange and below a white dado. This precious fresco we covered up again. Here, then, is a chance for an excavator!

Kasr Ibrim (the Roman Primis) is the finest spot on the Nile. Three great cliffs of sandstone stand up in a row on the east bank, barring the way along the river, so that travellers by land must turn inland, and mount a path worn deep in the soft stone, passing under the gate of the fortress constructed on the central cliff, and then down a flight of steps hewn in the rock. Here the Christian Copts settled themselves in after days, and crowded the fortified enclosure with mud houses. The remains of their principal church still stand in the centre of Primis, and there is also a very complete little church down near the river, on the spur of the northern cliff, with many inscriptions on the plaster. The Christians who once peopled this country seem to have gathered into forts, and overcrowded them inconveniently, though the outlying rock tombs, built in the eighteenth and nineteenth dynasties, were also accommodated by them, and turned into the shrines of Coptic saints. Now there is not a single Christian Nubian left among the whole population. Christianity, once quite prevalent, appears to have been totally extinguished. Except that we found at one old Egyptian rock-shrine behind Derr offerings which we were informed were devoted *to the Sheik Jesu*, no trace of Christianity remained but ruins, nor did the worshippers of this Sheik know anything of his history. The rocks at Kasr Ibrim showed in many places *graffiti*, but either hieroglyphics or Coptic; we found no trace of Greek, or of inscriptions of Roman soldiers. There are, moreover, prehistoric, or at least primitive, drawings of animals long extinct in this country (elephant, giraffe, &c.), and also drawings of the sacred boat of the Egyptians, with its house in the centre of the boat. The hieroglyphics reach back to the days of the eleventh dynasty.

Abu-Simbel has been so amply described that I shall confine myself to noting the offensive novelty set up by the British authorities. Instead of cutting an inscription upon the live rock to commemorate the victory of Toshki, there is a staring slab of Sicilian marble, set up as an advertisement of that victory. This advertisement states at the opening that it is a "memorial tablet on rocks overhanging Abu-Simbel." It is not on an overhanging rock, but beside and below the great temple. It proceeds, in doubtful English, to state the circumstances of the battle. Is it not inconceivable that people who had lived and campaigned in Egypt, and had seen in a hundred instances what a memorial of the kind should be, were unable to imagine anything better than a vulgar and senseless defacement of this great rock temple? For a defacement it is, since it strikes the eye when approaching with the effect of a poster made of white paper. I trust the day will come when more civilized Englishmen will take it away from mere shame, and replace it (if they choose) by something suitable.

The temple is now cleared of sand, and will remain so, we hope, for some years. But the process of filling in from the overhanging mountain is always going on, in spite of the retaining wall which Ramses II. built at the north side of his temple. It is a curious accident that the only colossus which has suffered from an earthquake, and has had his head and shoulders shaken off, which are now lying in front of him on the ground, is that on which all the inscriptions occur. His three complete brethren have not attained to this interest. It is like the statue of Memnon and his fellow. The broken statue is famous, while its complete fellow is dumb in history. The famous text of the Greek mercenaries of Psammetichus, written like a garter below the knee of the broken colossus, and no doubt then written four feet over the sand on which the writer stood, was only found by digging away the sand by Lepsius, far below the level, whereas it is now so high that we studied it with a glass. The concluding letters of the first two lines seemed to me quite worn away. We are still at a loss to know what is meant by their having penetrated "above Kerkis"; I suggest that Kerkis means Wadi Halfa, and that the enigmatical text is to be rendered "they came above Kerkis," either "as far as the river let them," or "until the river began to fall." As regards the limits of this expedition I will say a word in another letter.

J. P. Mahaffy.

Fine-Art Gossip.

Mr. Calderon will not be represented in the forthcoming exhibition at Burlington House, to which place, after nearly four months' absence, he has, his friends will be glad to hear, returned with re-established health.

It appears to be almost certain that the Academy Exhibition will be remarkable for the number of its good landscapes. Among these, however, there will be found none by Mr. Adrian Stokes, who has been prevented by illness from finishing his pictures. Mr. Henry Moore, owing to a similar cause, will probably contribute one example only.

Mr. F. Goodall's collection of drawings illustrating "Life in the Valley of the Nile" will be opened to the public at the gallery of the Fine-Art Society on Monday next; to-day (Saturday) is appointed for the private view. On the same days the public opening and private view will occur of Mr. T. McLean's thirtieth annual exhibition of cabinet pictures at No. 7, Haymarket.

'Mr. Gladstone in his Study in Downing Street, July, 1893,' is the title of a picture by the Prince P. Troubetzkoy which may be seen next week at Messrs. Graves's, 6, Pall Mall. To-day (Saturday) has been appointed by Messrs. Boussod, Valadon & Co. for the private view, at No. 5, Regent Street, Pall Mall, of a collection of modern Dutch paintings, including instances of the skill of Heeren Artz, Blommers, De Haas, Israëls, J. and W. Maris, Mauve, and Mesdag. The public will be admitted on Monday next. Mr. Mendoza exhibits in King Street, St. James's, pictures and sketches by Mr. T. M. Hemy, illustrative of life on the Dogger Bank. The New English Art Club opens its doors in the Egyptian Hall, Piccadilly, to the public on Monday next, and to-day (Saturday) for the private view. On Thursday last the Continental Gallery, 157, New Bond Street, was opened with a collection of pictures by living French artists.

The Loan Collection of Pictures formed in Guildhall by the Corporation will be open gratuitously to the public until the 30th of June

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next. It is one of the best of its class. Of the 150 pictures it comprises a very large proportion are fine works from the collections of various owners. Among the best are Sir John Gilbert's gift to the Permanent Gallery of the Corporation of London, 'Sir Lancelot du Lac'; Mr. B. Riviere's 'His Only Friend'; Mr. Herkomer's masterpiece, 'The Last Muster'; Mr. Poynter's 'Israel in Egypt'; Mr. Armitage's 'Herod's Birthday Feast,' his gift to the City; F. Walker's 'Sunny Thames'; Sir F. Leighton's 'An Idyll' (R.A., 1881), 'Morotta,' and 'Weaving the Wreath' (R.A., 1873); Mr. Watts's portraits of Mr. F. Calderon and Lady Garvagh; Sir J. Millais's 'An Idyll' (R.A., 1884), 'The Proscribed Royalist,' 'Isabella' (R.A., 1849), and 'Syr Isumbras'; Mr. Calderon's 'Her Eyes are with her Thoughts'; Mr. W. Wyllie's impressive 'Phantom Ship' (R.A., 1889); Mr. Alma Tadema's 'Roses of Heliogabalus'; Rembrandt's 'High Priest' and 'An Old Lady'; Ruysdael's 'Overshot Mill'; Terburg's 'Lady reading a Letter to her Mother' (Smith, 29) and 'The Glass of Lemonade' (Smith, 8); De Hooghe's 'Back Court of a House' (Smith, 30) and 'Interior with Two Cavaliers'; Reynolds's 'Duchess of Rutland'; Cuyp's 'Winter View on the Maas' (Smith, 19); Metsu's 'Woman feeding a Spaniel' (Smith, 22); Romney's 'The Spinstress'; Van Dyck's 'G. Digby and W. Russell'; Landseer's 'Monarch of the Glen'; Turner's 'Venice'; Wilkie's 'Letter of Introduction'; Mulready's 'Train up a Child'; J. Phillip's 'Chat round the Brasero'; Mr. Hook's 'Return of Torello' (1852); Madox Brown's 'Lear and Cordelia'; Mason's 'The Evening Hymn' and 'The Gander'; Rossetti's 'Mona Vanna,' 'Pandora,' and 'Joli Cœur'; Mr. Holman Hunt's 'Finding of the Saviour in the Temple' and 'Strayed Sheep'; and Sir E. Burne-Jones's 'Hesperides.' There are, besides, pictures by Beerestraaten, Breughel, Constable, Crome, Mr. H. W. B. Davis, Etty, Gainsborough, Mr. G. D. Leslie, J. Linnell, Mieris, A. Moore, Mr. D. Murray, Raeburn, and James Ward. An excellent catalogue has been compiled by Mr. Temple, the Director of the Gallery, to whom the Corporation and the public are much indebted.

Messrs. Christie, Manson & Woods sold on the 31st ult. the following pictures, the property of Messrs. H. Koekkoek, jun., Limited: B. C. Koekkoek, Winter Scene, 136*l.* M. de Munkacsy, The Hero of the Village, 525*l.* J. F. Hulk, In Full Cry, and The Death, 126*l.* J. Stark, In Windsor Forest, 189*l.*

Dr. Woodward, of Montrose, whose work on 'Ecclesiastical Heraldry' was recently published, has nearly ready for press a work on the wider subject of 'European Heraldry,' which is to appear towards the close of the year, with illuminated plates of a superior character.

Mr. E. Peacock is preparing an enlarged and improved edition of 'English Church Furniture, Ornaments, and Decorations as they existed in the Early Part of the Reign of Queen Elizabeth.' The first edition was issued in 1866, and it was founded on the lists of church goods destroyed in certain Lincolnshire churches in 1566 A.D. It contained all the returns then known to be in existence of the work done by the Commissioners sent to clear the churches of Popish objects. A short time ago the returns of twenty-six other parishes were discovered; that these have once formed part of the volume containing the rest is certain from the numbers on the folios answering to those missing in the volume. This fresh matter is of interest, and in some cases throws additional light on the manner in which worship was carried on in the parish churches during the reign of Mary and in the early days of her successor. The editor has supplied, in as condensed a form as might be, some account of the more noteworthy families and persons mentioned in the text. He has also added a glossary explaining the nature of the objects destroyed and the uncommon words occurring in the text. Messrs. Kegan Paul & Co. are the publishers.

The exhibition of Mr. C. J. Watson's drawings of Italian towns opens to-day at the Rembrandt Head Gallery.

From the 19th to the 25th of May an exhibition of the works of Carpeaux will be open in the Ecole des Beaux-Arts, Paris, and comprise sculptures, drawings, pictures, sketches of contemporaries of note, and other studies by the famous artist.

The Universal Exhibition at Antwerp, the opening of which is announced to occur on the 5th of May, is expected to be one of the most important of its class, far superior to that which was held, with considerable success, in the same city in 1885.

A couple of weeks ago, while describing the diptych by Fra Angelico, newly bought for the National Gallery, we accidentally omitted to say that the figures of the Virgin and the archangel are rather less than half the size of life. In the middle of the garden behind Gabriel is placed a sculptured well-head of marble, while at the foot of the enclosing rose trellis is a bench covered in red cloth, and going all round the garden.

A collection of the once famous H. B. caricatures, 700 in number, has just been sold under the hammer, realizing the modest sum of 6*l.* The entire remainder of them, consisting of about 14,000, was sold some years ago in one lot at Messrs. Hodgson's rooms. These have all been absorbed by the retail booksellers, so that the only way now of obtaining the pictures is to pick them up at an auction, except by chance the retailers have any left on hand.

Herr Schongauer, the President of the Chamber of Commerce of Colmar, has presented his rich collection of pictures and antiquities to his native town, on condition that the Hôtel des Marchands, a fine building of the fifteenth century, shall be set apart for their reception, and for any other objects which shall be added. The Common Council has accepted his gift on these conditions, and has voted a sum of 40,000 marks for the "restoration" of the Hôtel. Colmar was the birthplace of the early German master Martin Schongauer, and possesses several of his pictures.

At Syracuse, near the railway station, the remains of the long-missing Roman aqueduct have been discovered. It consists of a double row of arches, and has already been traced for several miles into the country; but though we now know how the town was supplied with water, its source has not yet been discovered. A little stream of water is still running in the channel.

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.
Drury Lane.—'Faust.' 'Carmen.'

One of the most noteworthy features in connexion with dramatic productions of a serious nature at the present time is the importance which managers attach to the musical adjuncts in spite of the fact that *entr'actes* are treated almost necessarily with indifference. But Beethoven, Schubert, and other acknowledged masters left incidental music to plays which have since perished, though the music has survived; and those composers who have recently contributed in artistic fashion to the performances at such theatres as the Lyceum and the Haymarket may feel assured that their efforts are likely to survive for a longer time than certain of the plays for which their numbers were written. Prof. Villiers Stanford's incidental music to Tennyson's 'Becket' had not been heard in the concert-room, so far as we are aware, until it was presented last Saturday at the Crystal Palace. Seven sections were given, consisting of the overture, four *entr'actes*, and two vocal pieces. In the overture Prof. Stanford has made felicitous use of the traditional hymn "Ingens telluris conditor," which was probably sung on the day of Becket's murder, December 29th, as it is so allotted in the Church's calendar. The *entr'actes* entitled "Becket's Rest" and "The Martyrdom" are impressive, and the tiny song, occupying little more than half a minute, "Babble in bower, Under the rose," is charming. Under the composer's direction the instrumental music was rendered to perfection, and Madame Fanny Moody and Mr. Charles Manners were unexceptionable in the vocal numbers. Madame Moody was also excellent in the second prayer to the Virgin from Dvorák's 'Spectre's Bride,' and Mr. Manners in the *aria* "Se il rigor" from 'La Juive.' Mlle. Kleeberg gave a singularly bright and crisp rendering of Schumann's Pianoforte Concerto; and Mozart's Symphony in D, known as the 'Hafner,' and Beethoven's 'Leonora' Overture, No. 2, were included in the programme.

The performances of opera in English at Drury Lane have not, so far, called for much in the way of criticism, but they are meeting with a surprising measure of support from the public, 'Faust,' on Thursday last week, and 'Carmen,' on Saturday, attracting audiences that overflowed the theatre. In Gounod's opera Miss Pauline Joran at brief notice essayed the part of Marguerite with some success; and, except for a tendency to indulge in over gesticulation, a new American baritone, Mr. Hugh Chilvers, was commendable as Mephistopheles.

The Polish contralto, Mlle. Olitzka, made a highly favourable impression in 'Carmen,' her acting in the tragic portions of the work being powerful. Excellent also was the Toreador of Mr. Richard Green, an exceedingly promising young artist. The conductor, Signor Armando Seppilli, was disposed in both operas to hurry the *tempi*, but he kept his forces well together.

SIR ROBERT STEWART, MUS.D.

The brief notice of so remarkable a man which appeared in your number of March 24th seems to call for some supplementary sketch from one who shared his work and observed his life very intimately. Stewart was known to the world beyond Ireland as an organist of the highest quality—he had not his superior in Europe—as the writer of Church music which has taken hold of the English cathedrals, and of glees not easy of performance from their richness and complexity. But in Dublin we knew and valued the man for much more than this. He was learned in music beyond all his compeers, and in Church music especially, assiduous study in youth and a wonderful memory gave him a mastery which is hard to describe. Transposing difficult accompaniments at sight, reading from instrumental scores, arranging for piano or organ, were child's play to him, and his rendering of orchestral pieces on the organ showed at once how perfect was his knowledge of instrumentation, and how well he could produce its various effects upon his own instrument. I often have wondered at his quickness in detecting the smallest blunder in musical

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writing, and his learning in bringing instances from the great masters to bear upon any disputed point in theory. He never grew old, but threw himself with all his heart into the new development of Wagner, whose works he constantly studied, and heard at Bayreuth. Indeed, his later songs show clearly the influence of the great master. It is not often that such quickness and versatility are found combined with thoroughness and unfailing diligence. He never missed an appointment; he never was late for an engagement. Of his time and labour he was never chary, and would work into the night, after a long day's teaching, to instruct a poor pupil, or to copy out music for a friend. It was this extraordinary assiduity which wore him out before his full time, and robbed us of a man whom we cannot hope to replace. Though he was, like all the masters of his craft, somewhat impatient and irritable when conducting, nothing could exceed his long-suffering when helping amateurs over the stile, or cloaking their errors by skilful devices. I am not here concerned to give a catalogue of his works, but will undertake to say that wherever his Service for a Double Choir in E flat has become known it is cherished and reproduced as the finest of all our modern services. Most of this work was written when he was almost a boy, as the exercise for his degree of Mus. Bac. J. P. Mahaffy.

Musical Gossip.

We have received a sketch programme of the Hereford Festival, which will be held in September next, and will evidently be one of the most interesting of the Three-Choir Festivals for many years. Here are the dates and the names of the principal works to be performed: Tuesday, 11th, morning, 'Elijah'; evening, miscellaneous concert in the Shire Hall, including a new cantata by Dr. C. H. Lloyd, 'Sir Olgie and the Ladie Elsie.' Wednesday, Dvoràk's 'Requiem,' a symphony, and Mendelssohn's 42nd Psalm, "As the hart pants"; evening, the first and second parts of Bach's 'Christmas' Oratorio, and the first and second parts of Haydn's 'Creation.' Thursday morning, the second part of Dr. Mackenzie's 'Bethlehem,' the Prelude to 'Parsifal,' a new work by Prof. Bridge, 'The Cradle of Christ,' and Spohr's 'Last Judgment'; evening, Dr. Hubert Parry's 'Job' and Mendelssohn's 'Lobgesang.' Friday morning, 'The Messiah'; and evening, a chamber concert in the Shire Hall. Among the principal artists already engaged are Madame Albani, Mr. Edward Lloyd, and Mr. Santley.

The premature death of Mr. Haydn Parry on Thursday last week deprives the world of a composer of some promise. The musician who lent his name to the scores of 'Cigarette' and 'Miami' had unmistakable talent, and had he lived his name might probably have been associated eventually with higher-class work than light comic opera.

The Annual Festival of the Royal Society of Musicians will be held at the Hôtel Métropole on May 17th, with Prince Henry of Battenberg in the chair.

An excellent concert was given at the Queen's Hall on Monday evening, chiefly by the students of the Royal Normal College and Academy of Music for the Blind. Among the best efforts, speaking in a strictly artistic sense, were those of Master Horace Watling, a juvenile pianist of rich promise; Miss Amelia Campbell, mezzo-soprano; Mr. Alfred Hollins at the pianoforte and the organ; and the male and female choir in unaccompanied pieces by Wilbye, Mendelssohn, Purcell, and Sullivan. In the course of an address delivered between the parts it was stated that last year fully 20,000*l.* had been earned by former pupils at the valuable institution so ably directed by Dr. F. J. Campbell.

The recently established Union of Graduates in Music has issued 'Suggestions for Drafting a Bill for the Registration of Teachers of Music.' The propositions and clauses have been formulated from a memorandum drawn up by the Rev. Dr. J. H. Mee, of Oxford.

Arrangements have been concluded by Messrs. Ricordi for new operas by Mascagni, Leoncavallo, Puccini, Franchetti, and other composers of lesser note.

Messrs. Paterson & Sons, of Edinburgh, announce ten orchestral and choral concerts, with the aid of Mr. Henschel's new Scottish orchestra, on Monday evenings during next winter. The recent series seems to have been highly successful, and the managers offer thanks for the liberal support they have received.

Wagner's 'Tristan und Isolde' has at last been produced in French at the Brussels Théâtre de la Monnaie, and it would seem with considerable success. The local critics for the most part have realized the significance of this greatest of all music-dramas, and praise has been bestowed on some of the principal artists, notably on M. Cossira as Tristan and M. Séguin as Kurwenal, while the efforts of the orchestra under M. Flon have been acclaimed with enthusiasm.

PERFORMANCES NEXT WEEK

Mon.	Miss Katie Leonard's Pianoforte Recital, 3, Steinway Hall.
—	Mr. and Mrs. Frank Muir's Recital, 3, Queen's Hall.
—	Mr. L. Ravina's Concert, 8, Queen's Hall.
—	'Carmen,' 8, Drury Lane Theatre.
Tues.	Mr. Arnold Dolmetsch's Concert, 8.45, "Dowland," West Dulwich.
Wed.	Mr. Henschel's Wagner Concert, 8, Queen's Hall.
Thurs.	Royal Choral Society: Dr. A. C. Mackenzie's new Oratorio, 'Bethlehem,' 8, Albert Hall.
Fri.	Royal Artillery Band Concert, 3, St. James's Hall.
Sat.	Crystal Palace Concert, 3.
—	London Ballad Concert, 3, Queen's Hall.
—	Recital of Chamber Music, 3, Drill Hall, Hampstead.

DRAMA

THE WEEK.

Avenue.—'A Comedy of Sighs,' a Play in Four Acts. By John Todhunter.

Criterion.—'An Aristocratic Alliance,' a Play in Three Acts. By Lady Greville.

Something may be advanced in favour of the experiment tried by Dr. Todhunter at the Avenue Theatre. A drama of actual life, dispensing with all extrinsic aid of situation and set tableau, and depending wholly upon psychology, is calculated—when supported by clever and cynical dialogue—to interest a cultivated class of playgoers. Of such, however, the audience on Thursday in last week was not wholly composed. Stalwart and loyal, Bedford Park sent an enthusiastic contingent, the cheers of which, in the long run, prevailed over the discontented manifestations of the gods. Discontented the gods were, and not without cause. The matters set before them were not calculated to appeal to them. Killing flies, to which the heroine challenges her companion, must seem but poor sport to those accustomed to baiting authors; and the strong language to which the same lady stoops, though creditable in a beginner, was not likely to impress a jury of experts such as was congregated. The result of these conditions was the collapse of the entertainment. Less than justice was done to Dr. Todhunter's play, which is neither inept nor foolish, but only inadequate. Carmen, as the heroine is familiarly called, is a direct transmission from Norwegian sources. She is almost another Hedda Gabler. Married without love, wholly dissatisfied with her surroundings, and pining for a larger life, or what she conceives to be such, she plays with fire, and finds that, so far from burning, it will not even warm. The would-be Don Juan retires from her presence discomfited, and she arrives at the conclusion that the clouds which hem her in are not to be lifted. Her own escapade, however, brings on her the light for which she pines. Her husband is for once genuinely angry. As he tells her that he will stand no more nonsense, she finds herself being subjugated, and she surrenders ultimately to his anger what she has refused to his love. To give this play a chance two things are necessary: great piquancy and seduction in the representative of the heroine, and some tolerance of the unwonted on the part of the public. Neither was forthcoming. So far from being indulgent, the audience was unwontedly merciless. Miss Farr may be credited with earnestness and some intelligence. Her performance was none the less wholly deficient in seduction. The result is a rebuff to Dr. Todhunter and to the Independent Theatre, whose methods had been followed while their pessimism and gloom had been rejected.

As one of the most brilliantly successful of French comedies, a work produced forty years ago at the Gymnase, and annexed or "conveyed" by the Comédie Française, 'Le Gendre de M. Poirier,' first announced as 'La Revanche de Georges Dandin,' has dangled, a tempting bait, in front of adaptors. More than one has nibbled at it. Not until now, however, has the play been seriously entertained by a management. Lady Greville has treated it after the fashion of her kind. She has transferred scene and characters to England, has introduced some juvenile love-making of the sort that in our latest drama is substituted for low comedy, has whisked in a pretty widow from the 'Bataille de Dames' or some similar piece, has translated as much of the wit as would bear the process, and has woven into the dialogue the best English jokes with which her memory supplied her. Thus, though the tissue of the cloth is broken, so many patches appear upon it that it is practically weatherproof—a Joseph's coat, sound, though of many colours. If the processes adopted are not to be commended, it is difficult to see what else could be done. The duel which furnishes in the original a *dénoûment* has necessarily to go, and with it departs all chance of a *dénoûment*. What has specially tempted the management is the contrast between the aristocrat and the *bourgeois* which the play holds forth. At the moment when a clamour is heard against the House of Lords what can be better than to depict the iniquities of one of its members? A direct application to modern times is seen when the sternest censor of an upper chamber is working by indirect means for a peerage. Very far are, however, the author and translator from attempting to hold the balance straight. If their "hereditary legislator" is indolent and vicious, his antagonist is purse-proud, foolish, arrogant, and underbred. In the end the sympathies of the audience go out to the peer. Vicious as he is, he is a more pleasing figure than the father-in-law who tries to starve him into submission. This is the reason probably why Mr. Wyndham—passing over the character of Poirier,

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"created" by Lesueur, revived by Provost, and transmitted to M. Got—has taken that of Gaston de Presles, now turned into the Earl of Forres. The part suits Mr. Wyndham, who assigns it the necessary brightness and distinction. There are few who recall Rose Chéri in the character of Antoinette, though memories of Madame Favart survive. Miss Moore is more like the earlier than the later representative of the part. Nothing that she has done is prettier or more pathetic. Mr. Groves made little of the character of Perkin Potter (Poirier), which in the English version seems not too intelligible. Mr. H. de Lange was quite excellent as the cook. Two female characters, introduced for no very evident purpose, were played by Miss Emily Fowler—reappearing after a long absence from the stage—and Miss Annie Hughes.

Dramatic Gossip.

'Miss Rutland,' a three-act play of modern life, by Mr. Richard Pryce, was given on Tuesday afternoon at the Gaiety. Its heroine, an actress, gets rid of a wasted life and a hopeless passion by dying at the close of her lover's play. Suicide is the plan meditated, but this is unnecessary, since emotion kills. As a happy ending has been forced on a work intended to be tragical, her death brings matters to a proper issue. Miss E. Williams and Mr. Herbert played the heroine and hero of a play fantastic and ingenious, but dull.

'Jaunty Jane Shore' proved no better than its title promised. It was acted at the Strand with much spirit, and just survived the manifestation of hostility it provoked. Miss Alice Atherton and Mr. H. Paulton took the principal parts.

'Caste' was played at the Garrick for the last time on Wednesday, when it was withdrawn to make room for the new play of George Fleming.

'Frou-Frou' was put permanently into the bills at the Comedy last Saturday night. Miss Emery has modified in some slight respects her representation of Gilberte, but still plays it in brilliant fashion. Mr. Cyril Maude remains an effective Brigard, and the entire performance is thoroughly competent.

'The Land of Heart's Desire' of Mr. W. B. Yeats, which constitutes at the Avenue the opening piece, is a pleasing, but undramatic Irish fairy legend, which the interpretation failed to commend to the public.

Mr. Willard will shortly return to London, and will, it is anticipated, be seen in 'The Professor's Love Story' of Mr. Barrie, and 'John Needham's Double,' by Mr. Hatton—pieces in which, in the United States, he has been received with much favour.

The last nights of 'The Transgressor' are announced at the Court Theatre. The future plans of Miss Nethersole are undeclared.

To Correspondents.—C. R. L.—W.—G. W. M.—A. D.—W. C. M.—Jackmar—T. J. M.—R. M. R.—A. G.—R. W.—C. B. R.—C. R. A.—J. M. R.—received.

No notice can be taken of anonymous communications.

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The NEXT MONTHLY MEETING will be held on MONDAY NEXT, April 16, at 20, Hanover-square, W., when Mr. S. J. ALDRICH will read a Paper on 'The Augsburg Printers of the Fifteenth Century.' Chair to be taken at 8 P.M. ALFRED W. POLLARD, Hon. Sec.
20, Hanover-square, W.

EDWARD WHYMPER
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At 8.30, on MONDAY, April 30,
In ST. MARTIN'S TOWN HALL, Trafalgar-square.

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GEORGE J. NOTCUTT, Solicitor, Clerk to the Governors.
Ipswich, 2nd April, 1894.

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TION to fill up not less than Seven Resident and Five Non-Resident QUEEN'S SCHOLARSHIPS and several valuable EXHIBITIONS will take place in JULY NEXT.—Detailed information may be obtained from the Head Master, Dean's-yard, Westminster.

UNIVERSITY of LONDON.—NOTICE is HEREBY
GIVEN, That the next Half-yearly Examination for MATRICULATION in this University will commence on MONDAY, the 11th of June, 1894. In addition to the Examination at the University, Provincial Examinations will be held at University College, Aberystwith, University College, Bangor, The Modern School, Bedford, Mason College, Birmingham, University College, Bristol, Dumfries College (for University College), Cardiff, The Ladies College, Cheltenham (for Ladies only), St. Gregory's College, Downside, The Heriot-Watt College, Edinburgh; The Royal Medical College, Epsom, The County School, Hereford, The Yorkshire College, Leeds, The Wyggeston Schools, Leicester; St. Edward's College, Liverpool, University College, Liverpool, The Owens College, Manchester, Rutherford College, Newcastle-on-Tyne; University College, Nottingham, The High School, Oswestry, The Public School, Plymouth, Firth College, Sheffield, Stonyhurst College, and St. Cuthbert's College, Ushaw.
Every candidate is required to apply to the Registrar (University of London, Burlington Gardens, London, W.) for a Form of Entry not less than five weeks before the commencement of the Examination.
ARTHUR MILMAN, M.A., Registrar.
April 7th, 1894.

UNIVERSITY COLLEGE, LONDON.

Professor W. P. KER will give Three Public Lectures on the 'Icelandic Sagas' on TUESDAY, April 17, TUESDAY, April 24, and TUESDAY, May 1, at 4 o'clock. These Lectures are Open to the Public without payment or tickets.
J. M. HORSBURGH, M.A., Secretary.

UNIVERSITY COLLEGE, LONDON.—
FACULTY of MEDICINE.—The SUMMER SESSION begins on MAY 1. The work is arranged so that a Student may advantageously begin his Medical Curriculum then.—Full information may be obtained from either of the undersigned.
V. A. H. HORSLEY, M.B. B.S. F.R.S., Dean of the Faculty.
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The salary attached by Ordinance to the Chair is 800l., subject to abatement in the event of the University Fee Fund at any time failing to provide the normal salaries of the Professors.

The appointment will be made ad vitam aut culpam, and carries with it the right to a pension on conditions prescribed by Ordinance.

Each applicant should lodge with the undersigned, not later than Monday, 28th May next, sixteen copies of his application, and sixteen copies of any testimonials he may desire to submit. One copy of the application should be signed.

M. C. TAYLOR, Secretary, Edinburgh University Court.

University of Edinburgh, 13th March, 1894.

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4. Jeaffreson Exhibition of 21l. for one year in Latin and Mathematics, with any one of the Languages, Greek, French, and German. (Classical book as in Matriculation of Univ. of London, June, 1894.) Candidates must not have entered at any Medical School.

The successful candidates in all cases will be required to enter to the full course at St. Bartholomew's Hospital in the October succeeding the Examination.

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LITERATURE

Marcella. By Mrs. Humphry Ward. 3 vols. (Smith, Elder & Co.)

Let it be said at once (and without prejudice) that 'Marcella' is a better book to read than either 'Robert Elsmere' or 'David Grieve,' whether it be taken as a piece of fiction depending absolutely upon its human interest, as a mirror—a more or less sensitive mirror—of the time, or merely as so many hundred pages of printed matter. Mrs. Ward has clipped those wings that would ascend the highest heaven of invention in search of flaming metaphors; she has checked the reckless fluency of her "adjectivity"—if we may coin a word to express the central fault of 'David Grieve.' It is true, unfortunately, that her heroine "devoured the scene before her with that passionate intensity of pleasure which had been her gift and heritage through life"; true that she had "a noble, free-poised, suggestive head," "a fine plastic face," and eyes "with a subtle inheritance of various expression" from which, once at least, she "flung a gay, quivering, defiant look"; true likewise that she found "the dignified ancestral sound of the breakfast bell" both "novel and attractive," although we need not think that she was starved or more than commonly hungry on that account, although we are told that "her voice had a hungry, lingering note." Mrs. Ward has not quite rid herself of the notion that a fine, wanton excess of verbiage is really fine writing; but she has developed her sense of sobriety and appropriateness in diction. Consequently her thought is the gainer. 'Marcella' might have been cut, indeed, and cut, so to say, with a blue pencil, to its own advantage. The ends of the story are draggled, and here and there the reader encounters passages which cannot be perused without a yawn. But although Mrs. Ward's style is not yet so brisk as it might be, it has lost not a little of its ponderousness. In closeness to the realities of life, as well as in style, this book marks a distinct advance on its predecessors. The characters argue, indeed, till the reader is, and they ought to be, weary; but they preach less than those who have already been sealed of the same tribe. They live upon the rarer, intenser planes of intelligence, they lapse too frequently upon a vein of enlightened discursiveness, but their emotions are emotions, their sensibility is more than a peg to hang theses upon, and such of them as have least to do with the development of Marcella Boyce are sketched with a light, fanciful touch which we had not formerly supposed Mrs. Ward to have at command.

The success of these "ungraced actors," the vigour and strength with which Mrs. Boyce and Lord Maxwell, Mrs. Jellison and old Patton, are made to stand out memorably from the prophetic souls "dreaming on things to come," for whose sake the novel was written, suggest a profitable theme of inquiry: How is it that 'Marcella,' despite its author's eloquence, her more than feminine art of reasoning, her breadth and depth of vision and view, remains an unsatisfactory work of fiction? One lays it down understanding, but incredulous, untouched to any great sympathy. And yet the power is there: the power of observation, selection, narrative. Mrs. Ward has wisely chosen a plot of the utmost simplicity—conventional as the plot of a most ordinary romance. Stripped of their accidents, the chief characters are an impulsive girl with a scapegrace father and an ill-regulated upbringing; a hero of many perfections and the usual heroic predisposition to misfortune; and an irresponsible, attractive "villain"—only, if we may pervert and paraphrase Mr. Meredith, no person is villain here but the intellects of all the persons. The hero loves the heroine, who is extravagant in thought, and overburdened with self-consciousness. She does not love him, and the twain are parted, to meet again in a low court near Drury Lane, under circumstances which may be paralleled every night of the year from the melodramatic sketches played in a neighbouring music-hall. The "villain" is deposed from his authority over her mind, and after other remarkable coincidences the lovers are happily united, leaving one to reflect that "as the climbing up a sandy way is to the feet of the aged, so is a wife full of words to a quiet man."

Now for the accidents. Marcella Boyce is a noble and impulsive girl who, in the course of an unhappy, lonely youth, has formed her mind "partly from the random opinions that young people of a generous type pick up from newspapers and magazines"—mostly of a Socialistic character, and extremely confused. With everything against her, from her own opinions to her father's past history, she meets the heir to the headship of the county. Aldous Raeburn is thus described:—

"His tastes, his sympathies, his affinities were all with the old order; but the old faiths—economical, social, religious—were fermenting within him in different stages of disintegration and reconstruction; and his reserved habit and often solitary life tended to scrupulosity and over-refinement. His future career as a landowner and politician was by no means clear to him. One thing only was clear to him—that to dogmatise about any subject under heaven, at the present day, more than the immediate practical occasion absolutely demanded, was the act of an idiot."

Both before and after the engagement, Marcella had plunged into a course of village reform, sanitary, social, political, economic. She fell out with Aldous because he would not sign a petition for the reprieve of a poacher who had either murdered a keeper (according to him), or accidentally killed him (according to her), a keeper who was an old-time and vindictive enemy of his. Although he saw himself as "the man standing midway," as the "perennially ineffective" in politics and everything else, Aldous clung to the law of his conscience when he saw that law clearly. The scene of their parting, with all its defects of language and construction, is one of the best in the novel:—

"'Marcella!' cried Aldous, 'can you not be just to me if it is impossible for you to be generous?'

"'Just!' she repeated, with a tone and gesture of repulsion, pushing him back from her. '*You* can talk of justice!'

"He tried to speak, stammered, and failed. That strange paralysis of the will-forces which dogs the man of reflection at the moment when he must either take his world by storm or lose it was upon him now. He had never loved her more passionately—but as he stood there looking at her, something broke within him, the first prescience of the inevitable dawned.

"'*You*,' she said again, walking stormily to and fro, and catching at her breath—'*you*, in this house, with this life—to talk of justice—the justice that comes of slaying a man like Hurd! And I must go back to that cottage, to that woman, and tell her there is *no* hope—none. Because *you* must follow your conscience—you who have everything.....Things cannot go on so. I should kill myself and make you miserable. But now I must go to *her*—to the *poor*—to those whom I *love*, whom I carry in my heart!'

"She broke off sobbing.....

"'You are very scornful of wealth,' he said, catching her wrists, 'but one thing you have no right to scorn—the man who has given you his inmost heart—and now only asks you to believe that he is not the cruel hypocrite you are determined to make him!'.....

"'*Please* go and order the carriage,' she said. 'I cannot bear any more. I *must* go home and rest.....There is someone who will help me. I must not forget that!'

"The reckless words, the inflection, turned Aldous to stone. Unconsciously he drew himself proudly erect—their eyes met. Then he went up to the bell and rang it."

"Someone" is Mr. Wharton, the type of a handsome, irresponsible politician, a leader of labour, who had already laid a strong hold upon Marcella's untrained mind. Afterwards, when she had become a London nurse, he began to love her and she to love him. But his treachery to the principles he preached and to the party he led was exposed—a rather improbable treachery rather improbably exposed—about the time that she, who was discovering the facts of life for herself by patient experiment, had begun to find out the shallowness of his mind:—

"'Strange is the modern woman,' thought Wharton.....'I talk to her of passion, and she asks me in return why I do things inconsistent with my political opinions! puts me through a moral catechism, in fact! What is the meaning of it all—confound it!—her state of mind and mine?'"

Consequently Wharton is mated with an unpleasant old maid, not unlike Mr. Gilbert's Lady Jane, and the lovers, having come to know each other's worth, are left on the

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brink of happiness. The story does not keep to the height of these and such great arguments. Ever and anon it must pause the while some one developes a new proposition in politics or tries to propound "the ethical relation of the individual to the World's Fair and its vanities." These pribbles and prabbles might be pardoned if they revealed any new side to any temperament, if they were essential to the progress of the narrative. But they are not, nor are the burdensome details about people's past lives which constantly crop up. For instance, Marcella's youth and its early adorations are told in pages where a very moderately skilled novelist would have used lines. Mr. Boyce and his gentlemanly blackguardism might have been the whole and sole cause of his daughter's behaviour, such is the length at which they are treated; and the casuistry of poaching, interesting enough in relation to the life of the villagers, has less to do with the marring of Aldous Raeburn's happiness than one might imagine from the painstaking manner in which Mrs. Ward dissects it. It is for the minor characters, however, that this book is to be commended chiefly, and of these Mrs. Jellison is the head and front:—

"'It wor she taught *me*.....She had a queer way wi' the hard words, I can tell yer, miss. When she couldn't tell 'em herself she'd never own up to it. "Say Jerusalem, my dear, and pass on."....An' when Isabella an' me used to read the Bible, nights, I'd allus rayther do 't than be beholden to me own darter. It gets yer through, anyway.'"

And there we must leave an interesting, suggestive, able, instructive, wrongly planned, and by no means rightly written book, regretting that so many of its passages tempt the reader to "say Jerusalem and pass on."

The Land of Poco Tiempo. By C. F. Lummis. (Sampson Low & Co.)

By "The Land of Poco Tiempo" Mr. Lummis means to indicate New Mexico, "the Great American Mystery—the National Rip Van Winkle—the United States which is *not* United States": in three words "sun, silence, and adobe." From this specimen of the opening chapter it will be seen that the author is somewhat rhapsodical in style; and a subsequent allusion—without explanation—to Alexander Pope as "the hunchbacked sermonizer in pentameter" may be a trifle above the heads of average readers in this country. Of course every American is aware that Pope's claim to immortality rests—so far as the United States are concerned—on the line beginning "Lo, the poor Indian!" whence any red man is facetiously and briefly called "Lo"; but that is a fact which is not generally known on this side of the water. Yet, apart from a tendency to verbiage which is the besetting sin of many Americans, the book is by no means uninteresting; it is, moreover, printed in clear open type, so that it can be easily run through, and it is very well illustrated.

In the dry, rocky wildernesses of New Mexico and part of Arizona, where the lines of huge buttes of blood-red sandstone stretch for miles in fantastic outlines carved by the elements, there are three typical races: the Pueblos, the Navajos, and the half-bred Mexicans, the last a negligable quantity. The Navajos are horse-stealing vagrants of the saddle, but the Pueblos are Indians who are neither poor nor naked, who were farmers and irrigators and builders of six-story houses before the Conquest, and who were then, as they are now, peaceful money-making traders and—above all—carriers: the Etruscans of the New World. Whatever may have been the behaviour of the Spaniard in other places, here at least he neither "used up" the Indians by forced labour nor treated them like wild beasts, as did the descendants of the Pilgrim Fathers in New England; the Catholic missionaries slipped in, a wholesale conversion to Christianity—of a kind—took place, and the result was "a military democracy guided by a democratic theocracy." Under this system there has been developed, from an old custom of self-inflicted torture with cactus thorns (called *pooya-tye*, from *pooya*, a thorn), a regular fraternity of Penitentes, who are severely scourged in procession during Lent, and actually crucified on Good Friday. It was only after 1887 that, to the disgust of the willing victim, the perforation of the hands and feet with nails seems to have been omitted, but no other forms of torture with blood-stained scourge, crown of thorns, gashing with flint knives, and binding to the cross were wanting. Mr. Lummis claims to have been the first and only person who obtained in 1888, at no small personal risk, the photographs which form an important feature of his book. The details of these weird scenes and of the chase of the Chongo (a semi-religious race), with other ancient customs, must be read in the original, for quotations are simply impossible. Very vivid, too, are the accounts of the dances and processions in the mountain fastness of Acóma, one of the chief of the Zuñi or Pueblos settlements; while Abó, with its vast parallel walls forty-two feet apart, one hundred and fifteen feet long, twelve feet thick at the base, and sixty feet high, receives deserved mention and illustration, as do also the huge and mysterious ruins of Cuaraí.

Intercalated are two chapters upon the Apache Indians and their outbreak in 1885, when thirty-four Chihuicahui men, eight well-grown boys, and ninety-two women and children exchanged the reservation for the war-path. By April, 1886, they had killed between three and four hundred people, and baffled the most successful Indian fighter of the United States army, with the loss of two killed; and then, for six months more, twenty "renegades" (so called) kept Sonora, Chihuahua, Arizona, and New Mexico in terror, without the loss of a man. All this description of Indian warfare is exciting, and will prove attractive to the general reader, but the most valuable portion of the book is, in our opinion, the account of the primitive town-inhabiting races already mentioned. Some of the folk-songs set to music are extremely pretty, and the translations from the Spanish into English verse are often decidedly happy; but we must protest against the rendering of "La Calandria" as the calendar-lark, for the word has no relation to calendars in New or in Old Spain.

The Traditional Games of England, Scotland, and Ireland. By Alice Bertha Gomme. (Nutt.)

Mr. Gomme has, as is well known, been collecting material for a dictionary of folk-lore since 1878, and has collected to such good purpose that, as Mrs. Gomme tells us in her preface, he now sees that the extent of the work will be an obstacle to its completion:

"To print the whole in one alphabet would be more than could be accomplished except by the active co-operation of a willing band of workers, and then the time required for such an undertaking, together with the cost, almost seemed to debar the hope of ever completing arrangements for its publication."

Workers, no doubt, would have been found—a very good one, indeed, has already been found in the person of Mrs. Gomme—but subscribers to such an expensive and many-volumed work might not at once have presented themselves in adequate numbers; so we think that Mr. Gomme has done well to divide the dictionary into sections, each section complete in itself, but arranged alphabetically, so that at some future time they could readily be turned into one gigantic whole. Mrs. Gomme has taken charge of "Children's Games," for as such they perhaps began; but for many years they have been adopted by children of a larger growth. How rarely does "a trip" take place without "Kiss in the Ring" or some such game being played among the wreck of broken capitals and fallen cloisters, if an abbey is the spot chosen! There is a great deal of kissing in these games; but one of them, "Frincy-francy," which is popular in Ireland, is all kissing. It is described as

"a game played between the dances at balls in farm-houses. A chair was placed in the middle of the barn or room; the master of the ceremonies led to the chair a young woman, who sat down and named the young man whom [*sic*] she was willing should kiss her. This he did, and then took the seat which the lady vacated. He then called out the name of some favourite girl, who was led up to him; there was another kiss. The girl then took the seat, and so on. (Co. Down.)"

Many of these games are old—how old none can say. Under "Buck, Buck,"—a game in which

"a boy stoops so that his arms rest on a table; another boy sits on him as he would on a horse. He then holds up (say) three fingers, and says, 'Buck, buck, how many horns do I hold up?'" &c.,—

Mrs. Gomme quotes Dr. Tylor, who says:—

"It is interesting to notice the wide distribution and long permanence of these trifles in history when we read the following passage from Petronius Arbiter, written in the time of Nero: 'Trimalchio, not to seem moved by the loss, kissed the boy, and bade him get up on his back. Without delay the boy climbed on horseback on him, and slapped him on the shoulders with his hand, laughing and calling out, 'Bucca, bucca, quot sunt hic?'"

Another game still played is spoken of by Polydore Virgil. Not a few of the games require fortitude. Which of us would like to play "Dish-a-loof," in which rustics are said to enjoy themselves as follows?—

"One lays his hand down on a table, another clashes his upon it, a third his on that, and so on. When all the players have done this, the one who has his hand on the board

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pulls it out and lays it on the one uppermost: they all follow in rotation, and so a continual clashing and dashing is kept up; hence the name 'Dish.' Those who win the game are those who stand out longest, viz., those who are best at enduring pain. Tender hands could not stand it a moment: one dash of a rustic 'loof' would make the blood spurt from the tip of every finger."

A "Cobbin Match," which is

"a school game in which two boys are held by the legs and arms and bumped against a tree, he who holds out the longest being the victor,"

would also be too much for the endurance of most people.

Some of the games have a fitful and devious morality. If children play games to which they sing,

King William was King David's son,
All the royal race is run;
Choose from the East, choose from the West,
Choose the one that you love best;
If she's not here to take her part,
Choose another with all your heart,

to what tune may their after lives be set? Nor is enduring affection inculcated. In the Yorkshire version of "Green Grass" which we know—as it slightly varies from Henderson's we will give it—children, after mating a couple, always sang:—

If this young man should chance to die,
And leave the young woman a widow,
The bells shall ring, and we will sing,
And all clap hands together.

When criticizing a work in which so many of the games are but versions of one original with slightly varied formulæ, we shrink from suggesting omissions or variations lest the rhyme we suggest should be found under another heading, and in the confusion of reading so many rhymes on much the same subject we should inadvertently have passed it over; but we think that Mrs. Gomme has not printed the rag-bag-like formula with which "Tig Tag" or "Cross Tig" begins in Durham and Yorkshire. This, as we remember, was how the game was played. One child is called "Tig." He runs up to one in the group of children and slaps him, saying "Tig," and then to another, saying "Tag," until all the words in the rhyme are exhausted but "last bat, poison." These are kept for the child whom he means to pursue, and when the word "poison" is said the chase begins, but the child seldom waits to receive the "last bat." In North Yorkshire, too, one way in which "Hen and Chickens" begins is by the assailant approaching under the guise of friendship. "Good-day, ma'am," he says to the hen. "Who goes there?" she asks. "A grenadier," he answers. "What do you want?" is the next question. "A pot of beer."—"Where's your money?" "I've clean forgot."—"Get you gone, you drunken sot!" Whereupon he states his intention of dining on chicken, and the game is at once in full swing. We might run on to any extent were space not valuable. We have a fragment of "Wallflowers" which begins:—

Wally, wally, wallflowers, growing up so high,
All these pretty maidens were all made to die.

By-the-by, the wallflowers should not be spoken of as growing in a border by the wall; they were manifestly growing out of the wall itself, as wallflowers so often do.

Old wives, arise and bake your pies,
And let your maidens lie in bed
On Christmas Day in the morning,

is the Northumbrian version most in use; and when throwing "Ducks and Drakes" the Durham rhyme is, or used to be:—

A Duck and a Drake
And a penny white cake
With father to earn it
And mother to bake.

West-Grinstead et les Caryll. Par Max de Trenqualéon. 2 vols. (Paris, Torré; West Grinstead, Denis.)

"Went to Harting to see the grand monument of the Carylls," says the late Mr. Dilke in a letter quoted in the memoir prefixed to 'Papers of a Critic,' and he adds:

"These Carylls were so great in their day—strutted so bravely in their hour—that their dust was not to mingle with the dust of the commonalty; so they built a chapel or chantry, and there they were to lie alone in their state and dignity. Now.....the very name of the Carylls is forgotten where they lived, and while the church of the commonalty is in excellent repair, the chantry of the Carylls has been turned into a carpenter's workshop; their alabaster monuments serve as props for deal boards; and all the heralds' blazonry is hidden by cobwebs and shavings."

It is to this once illustrious and long powerful family, whose name is preserved in Pope's well-remembered line in 'The Rape of the Lock,'

This verse to Caryll, muse, is due,

and in Lord Macaulay's somewhat confused reference to Lord Caryll, secretary to James II.'s queen at St. Germain's, that M. Trenqualéon has devoted these two solid volumes. The task has been manifestly a labour of love. It has extended over many years, and involved patient investigations in numerous localities in the southern counties, and much study of original documents, among which the archives of the Caryll family, now in the British Museum, and extending to thirty huge folio volumes, fill a large space. It is easy to see how, in the course of his labours, the author's horizon has widened. The subject, he tells us, soon presented to him a new attraction in the evidence it afforded that the Catholic religion did not suffer under the Reformation that total eclipse which is assumed by Protestant prejudice. "I had," he says,

"before me proof to the contrary. I saw that in the district of West Grinstead, once a Catholic parish, now a simple Mission, the Catholic religion had always existed, because faithful priests, protected by a powerful family, had preserved their faith."

Created in the evil days of religious persecutions to minister to the needs of a Catholic population who were compelled to conceal their priests in order to have them in their midst, the Mission had its centre at West Grinstead, and its influence is traced by our author over a district extending, though without precise limits, to all the sea coast from Portsmouth to Seaford, and over all the territory between Lewes, Dorking, and Havant. M. Trenqualéon, however, has been far from confining himself to the pathetic story of the struggles of his co-religionists in the days of persecution. He is nothing if not thorough. Accordingly he has come to regard "Les Caryll de West Grinstead" as only part and parcel of a local history that extends back to the first ages of Christianity. Hence it happens that it is not until we reach the 338th page of his first volume that we are introduced to the first of the Sussex Carylls, in the person of Nicholas Caryll, supposed to have been of Irish origin, who settled in this part somewhere about the middle of the fifteenth century. M. Trenqualéon has traced the fortunes of the family from that time forward with infinite pains, distinguishing the otherwise bewildering succession of John Carylls by Roman figures in regal fashion. Kings, indeed, they were in their way, with blood enriched in the eyes of their dependents by numerous high and mighty alliances; and many curious and interesting evidences of their munificence, power, and influence are cited by their biographer. Of John Caryll V. it was said that, starting from the coast line at Shoreham, he could ride by way of Harting and Horsham up to the ancient town of Guildford without ever leaving his own land.

Persecution did its work with the great family of the Carylls, however, more effectively than might be inferred from the enthusiastic generalizations of the author's preface. The powerful family whose influence is there described as sufficing to protect the faithful ecclesiastics and their ancient religion stood themselves unhappily in sore need of protection. Long and nobly they withstood the storm; but confiscation and fines for recusancy left them with little prospect but that of utter ruin. There was one John Caryll who, in the time of the Civil Wars, deemed it expedient to conform by public declaration to "the true Protestant religion," whereby it is recorded that he was graciously permitted to pay no more in the way of fine than 2,680*l.*, from which was to be deducted a sum of 600*l.* already extorted by the Parliamentary general Sir William Waller, and another sum of 500*l.* which had been paid to Parliament. M. Trenqualéon tells us that this unhappy inheritor of the glories of the Carylls was at no pains to conceal the fact that his abjuration of the Catholic faith was merely temporary, and that by penitence and the practice of works of piety he endeavoured to expiate his weakness and the error of a moment. It is certain that, in consequence of his conscientious backsliding, he was condemned again to pay the fines levied upon Popish recusants, even under Charles II., for whose family the Carylls had suffered so much. The eighteenth century, with its anti-Jacobite fury, its Catholic disabilities, and its persecution of Non-jurors, brought little improvement; and some lack of worldly prudence in the later members of the family achieved the rest. The history of the Carylls of West Grinstead, though not the more extensive story which these volumes unfold, practically ends with John Baptist Caryll, grandson of the poet Pope's friend and patron, about the middle of the last century, when, as the author says, notwithstanding the efforts of Father Hoghton, who endeavoured to preserve the existence of the Mission and the property of his family, and in spite of the tears of Madame Caryll and her daughter, the unhappy John Baptist sold the park and farms of West Grinstead for 6,000*l.*—a sum insufficient to fill up the gulf of his debts.

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The Flinders Petrie Papyri. By the Rev. J. P. Mahaffy, D.D. Part II. With Eighteen Autotypes. (Royal Irish Academy.)

With the publication of this second volume, the ninth of the "Cunningham Memoirs," Dr. Mahaffy completes his labours on the papyri disinterred by Mr. Flinders Petrie from the cartonnages of the Gurob mummy-cases; and the first duty of a reviewer is to congratulate him on the achievement of a most arduous, though highly interesting task. It has, indeed, been a work of no slight difficulty, for it must be remembered that the handwritings of the period to which these papyri belong (the third century before Christ) were practically unknown before Mr. Petrie's discovery, and that the mutilation and defacement of the fragments increased indefinitely the difficulty of deciphering and interpreting them. They form a new province, both palæographically and historically, and Dr. Mahaffy's work on them has been that of a pioneer. Only a happy combination of patience and ingenuity could have carried the exploration of it so far as Dr. Mahaffy, with the assistance of Prof. Sayce and several of his Dublin colleagues, has carried it; and if he has left many problems still unsolved, those who have worked over any part of the same ground will be the last to make this a matter of reproach.

The documents contained in this second series are, for the most part, those which were originally assigned to Prof. Sayce, who published in *Hermathena* some of the results of his first study of them; but circumstances prevented Prof. Sayce from carrying on the work, and consequently Dr. Mahaffy remains the principal editor of the second part, as he was of the first. It cannot be said that the new volume equals the first in value or in interest. The literary fragments are fewer and less important; the palæographical results have been anticipated by the earlier publication, and the historical results are scanty and scattered. The number of texts published is, however, larger, and they contain a great quantity of matter which is useful and interesting to the minuter students of history. On the other hand, only eighteen plates of facsimiles accompany the second part as against thirty with the first. So far as palæography is concerned there is no cause to complain of this. The best and most characteristic specimens have, no doubt, been selected, and the palæographer has now ample means of forming his opinion of the handwriting of this period. But for those who wish to check the accuracy of the transcripts, or to make attempts at filling the lacunæ, the lack of more facsimiles is serious. To the plea of expense, however, put forward by Dr. Mahaffy, it is impossible to frame any cogent reply, and students must wait until the originals have been placed in some accessible repository.

The manuscripts of a literary character in the present instalment include only five columns of Plato's 'Laches' and a few much-mutilated fragments of prose and verse. The chief value of the 'Laches' fragment is that it contradicts the somewhat alarming conclusions which were drawn from the remains of the 'Phædo' published in the earlier volume. In the 'Phædo' the variations of the MS. from the received text were considerable, and it was suggested that we had here a proof of the extensive corruption which classical texts had suffered at the hands of Alexandrian scholars. Prof. Campbell and Prof. Usener showed cause against this revolutionary theory; and their conservatism is justified by the 'Laches' fragment, which exhibits practically the same text as that with which we are familiar in the much later vellum manuscripts of Plato. The general drift of the new evidence derivable from papyri is all in the same direction, that, despite the very much greater age of these newly discovered documents, the best papyrus manuscripts are those whose texts approach most nearly to those contained in the good vellum MSS. of the tenth and eleventh centuries.

The large majority of the Petrie papyri is composed of documents the value of which is chiefly historical. First of these is the fragmentary record of a campaign by Ptolemy Euergetes in Cilicia and Syria. The interpretation of it is, indeed, open to doubt, but Dr. Mahaffy has given his explanation already in the columns of the *Athenæum*, and we shall not discuss it here. This document is directly historical; the rest are of a very miscellaneous character, and are only historical in an indirect sense. They include the official correspondence of a superintendent of public works and of other public officers, the petitions of private individuals who seek redress, bills for the hire of horses, a list of the horses of a cavalry squadron, tax registers, loans, legal documents, and receipts. They throw incidental light on the irrigation system of Egypt under the Ptolemies, the manner and extent of taxation, the organization of the official administration, the life and thoughts of the inhabitants, both Greek and native. But it is in the interpretation of these facts that their virtue lies. The little isolated details recorded in those papyri and in others of later date have still to be brought into their proper order and correlation by the exercise of historical insight and imagination. Dr. Mahaffy makes many illuminating suggestions, but the work of the historian yet remains to be done.

Dr. Mahaffy asks (in effect) that his critics shall try their hands at deciphering the facsimiles before they undertake to criticize his work. Perhaps he goes too far in stating that most of the autotypes are as good as the originals; for, great as is our respect for his imaginative powers, we cannot help thinking that his readings must rest on a larger basis of actual decipherment than in some instances appears to be possible from the facsimiles alone. Still, we have followed out his suggestion, and therefore venture to propound a few doubts and alternatives as a contribution towards the further correction or interpretation of the text. The epistrategus of the district to which these papyri relate (the Fayyúm) would not have his headquarters at Alexandria, as stated on p. 7, but presumably at Memphis. The collateral use of silver and copper currencies (p. 12) is fully illustrated by one of the recently published British Museum papyri (pap. cxxxi.), in which a farm steward freely intermingles silver and copper drachmas, and finally reduces them to a common total. Dr. Mahaffy's suggestion on p. 36 that the official there mentioned is wrongly addressed as "royal secretary" (βασιλικὸς γραμματεύς) is hardly probable; for the document (as is shown by the word ἀπογράφομαι) is a tax or census return, and in Roman times at least such returns were regularly addressed to the "royal secretary." The origin of the semicircular symbol indicating the remainder of a subtraction (p. 39) is to be found in a capital Λ=λ(οιπόν). The third division of the Arsinoïte nome was called Themistos, not Themistios (p. [2] and elsewhere). On p. [4], No. iv. (3), l. 2, the reading of the original appears to be εὐχόμα[νος διατελῶ], as in Brit. Mus. pap. xlii., rather than ἐσχομεν. In iv. (7), ll. 4, 5, [ἀ]πολλύ[με]νος δὲ τῆι διανοίαι may be suggested, and in iv. (9), l. 11, λιτουργοὺς (?). With regard to the difficult text on p. [14] it may be observed that the peculiarly shaped σ mentioned by Wilcken stands for 200, not for 6. Taken in conjunction with the text on p. [118], the mysterious word δωίλια must apparently indicate a unit of division of the work on the irrigation embankments, payment for which was made at the rate of one drachma for fifteen. The letters printed αδιαφοστης in vii., l. 12, should surely be ἀδελφὸς τῆς. The proper name in xii. (2), l. 2, is probably Ἀνχ[ύτε]ος. The location of the division of Heracleides in the south-east of the Fayyúm does not harmonize with the ascertained position of Socnopæi Nesus, a village in that division, at the modern Dimay, to the north of the Birket-el-Kurûn lake. One or two of the dates seem to be wrong, unless Dr. Mahaffy has any new evidence as to the exact time at which some of the Ptolemies commenced their reigns; thus the fifth year of Ptolemy Euergetes should be B.C. 243–2, not 252 (pp. [61]–[65]), and the fourth year of Ptolemy Epiphanes should be B.C. 202–1, rather than 200 (p. [151]). On p. [122] (No. xxxviii. verso, l. 2) the facsimile appears to admit of reading πρότερον, instead of the improbable proper name ηροτεων. In xxxix. *e* (6), l. 12, the character read as α should apparently be the symbol for ½. In xl. *a*, l. 17, we should suggest the omission of the conjectural οὐ: and in xli. l. 5, ταμίσιον, which Dr. Mahaffy interprets as "a place for making rennet," and rightly thinks a very odd description of a house, should surely be ταμιεῖον. The symbol αμ on p. [141] is probably for ἀμπελώνων. Finally, the interpretation of No. xlvi. seems open to question. The crucial word, ἐγγυᾶσθαι, should surely be rendered "stand surety for," and the meaning is that Theotimus stands surety for Philippus when the latter undertakes the duties of a tax-farmer. Philippus apparently fails, and the securities given by Theotimus are consequently estreated.

It is in no carping spirit that we have made these suggestions. No one has recognized more explicitly than Dr. Mahaffy the truth that, in dealing with material of this novel description, one mind cannot exhaust all the possibilities; indeed, he repeatedly invites suggestions as to the adequacy of his own interpretations and decipherments. We therefore offer this small contribution for his consideration. However much future students of these papyri may add to the

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illustrations from the pencil of Mr. Herbert Marshall. A Winchester schoolboy is not a Wintonian, but a Wykehamist, and he is proud of the distinctive title. He carries on a tradition which had its origin in the mind of the founder. It is well, therefore, that Lord Selborne should lead off in this volume with a chapter on the place in history occupied by William of Wykeham, who is pronounced "not only virtuous and magnificent," but in genius, character, and action one of the most illustrious men of his age. The several sketches of college life in the sixteenth, seventeenth, and eighteenth centuries, with the Rev. E. C. Wickham's "Life in College about 1850," are well done. Unhappily the picture of the fourteenth century schoolboy, in all except the architectural outlines of chapel and chambers or the dry text of the statutes, is well-nigh a blank. What would we not give for a packet of letters home revealing the inner life of a junior in the days of the Wars of the Roses! Historically, the most fresh and interesting of these papers is that by Mr. A. F. Leach on Wykeham's models. He finds those models not in the old monastic schools, but rather in their newer secular rivals the collegiate churches, and more especially in such foundations as that of Merton College or the House of the Valley Scholars at Salisbury. Yet even here the school was a subordinate and subsidiary establishment. "Wykeham," says Mr. Leach,

"for the first time established a school as a sovereign and independent corporation, existing of, by, and for itself: self-centred and self-controlled..... To make education, and that education not the education of clerics in theology or canon law, but the education of boys in grammar, the paramount and pronounced object of that ecclesiastical institution with all the paraphernalia of Papal Bull and royal and episcopal license, was no small innovation. It was a new departure, which opened a new era in the world of education and therefore of thought."

Dr. Fearon follows with a paper on Wykeham's conception of a public school, and shows that the founder of St. Mary's, Winchester, not only established the first of public schools, "but fixed for all after time on true strong lines the type which shall be accepted by popular voice as the most cherished form of national education."

History of the Parish Church of Saint Michael and All Angels, Chipping Lambourn. By John Footman, M.A. (Stock.)—Mr. Footman's original intention was to compile a history of the Hundred of Lambourn, but he found, as many another local antiquary has done before him, that the materials were far more abundant than he had anticipated. He therefore changed his plan, and has published one section of the work in the volume now before us. It is to be succeeded by others on the manorial history of Lambourn and on the church and landowners of Eastgarston. These works Mr. Footman hopes to supplement by the publication of the church registers of the two parishes. We trust that he may be able to accomplish all he has planned, for the specimen he has given is creditable in most respects. Chipping Lambourn is a small town in Berkshire rarely visited by tourists, though its church is one of considerable interest. There was a church at Lambourn before the Norman Conquest, but we believe no trace of it is to be found in the present fabric. Mr. Footman thinks, and he is probably right, that there was a church here at the end of the seventh century, but no direct evidence of it has yet been discovered. Lambourn Church first becomes known by a charter of Canute, which it appears is unquestionably genuine. The original is lost, but a copy has been preserved in one of the Chapter House books of St. Paul's Cathedral. The king sets forth in the usual form what were the rights of the Church in Lambourn, both as to lands and tithes. Among the land rights are mentioned "two shrift-acres in harvest." The author candidly tells us that he does not know what they were. We have only his translation to go by, but if the rendering be correct it seems probable that the "shrift-acres" were lands given in lieu of Easter dues. This charter has a far wider interest than that which pertains to it as contributing to the history of a Berkshire town; it is, Mr. W. de Gray Birch has informed the author, one of the earliest documents we possess relating to tithes. Here very full details are given, though some of them are not easily understood. The charter winds up with one of those curses of which the men of the eleventh and earlier centuries were so fond. Nothing about St. Paul's appears in the charter itself, but a note by the transcriber adds that Canute, King of England and Denmark, gave the church of Lambourn to the church of St. Paul, London, for the maintenance of the dean for the time being: "Ad victum Decani qui pro tempore fuerit." The deans of St. Paul's were rectors of Lambourn for somewhere about eight hundred years. The next mention of Lambourn Church is in Domesday, where we are told that a hide of land belonged to it. The oldest part of the existing fabric is the nave, which is late Norman, probably built in the earlier part of the reign of Henry II. Though it has suffered much from churchwardens and restorers, it yet affords a pleasing example of the style which immediately preceded the first pointed. The lower stage of the tower, which is central, is somewhat later than the nave. Its western front presents a curious feature which we have not heard of elsewhere. On the south side of the arch, at thirteen feet from the ground, is to be seen a piscina, mutilated, it is true, and restored in plaster, but having sufficient of the original remaining to leave no doubt as to what it is. It shows, therefore, that the rood-loft must have had the gallery above the screen sufficiently wide for an altar to have been placed thereon. We know of instances where there was an organ in the rood-loft, but an altar in such a position is a new thing, for the rood-altars of which mention is sometimes made in old churchwardens' account-books usually stood on one or the other side of the door in the middle of the screen. Of the date of the transepts and choir it is impossible to speak. An antiquary who visited the church forty-five years ago has left it on record that the roof of the north transept "is of plain open timber work with tie-beam and king-post, which, with the corbels, appear to be Early English." He adds that the roof of the south transept is of the same character, but not quite so well executed or so early. All this has gone now. "Later alterations and additions," Mr. Footman says, "have entirely transformed the appearance of the transepts and chancel, and the nineteenth century has ruthlessly destroyed the ancient roofs." There is in the church a tomb to a certain John Estbury, a great benefactor to the church. Mr. Footman prints his will, and a highly interesting document it is, but that which preserves the memory of John Estbury still green is an absurd piece of folk-lore attaching to his tomb. It is of grey marble; there are heraldic shields on the sides, and a portrait of Estbury in brass on the top. On a scroll issuing from the mouth of the figure are the words "Pater de Celis Deus, miserere nobis." This scroll has some faint likeness to a serpent, so the Lambourn people have excogitated a story to account for the good man's death. "He was killed by a worm dropping into his mouth while he was asleep in an arbour. His housekeeper tried to decoy it out with a basin of milk, but in her haste to get it out it stung his lip, from the effects of which he died." It is commonly and truly thought that the cause of education owes much to the ministers who governed England for Edward VI., but sometimes we catch a glimpse of the other side of the picture. There was a chantry in Lambourn Church. The priest who was attached to it had a double duty. He was required to say certain masses, and also to be master of a free school for teaching grammar. There was surely nothing superstitious in giving free education to boys of the town. The authorities chose to think there was, and chantry and school were alike condemned. Lambourn is one of the very few churches in England in which, so far as is known, daily service has always been kept up. The reason is that John Estbury founded certain almshouses, and built for his almsmen the chapel of the Holy Trinity, making it incumbent on the recipients of his bounty to attend daily prayer therein.

Peeps at the Past; or, Rambles among Norfolk Antiquities. By Mark Knights. (Jarrold & Sons.)—It is a good sign that the march of luxury and the growing taste for sumptuous display are sensibly affecting the manufacture of books. Publishers and authors who could not expect a large sale among the circulating libraries for such works as the general public would care to read are beginning to appeal to buyers who may be interested in this subject or in that, and it is clear that they find customers if only the volumes published are sent out in a form and at a cost which please the favoured few. This handsome volume is a favourable specimen of its class. From cover to cover it is a book to be proud of, and reflects credit upon the taste and enterprise of the publishers. The illustrations are excellent and well chosen—the sketch of Mortimer's Chapel is a capital specimen; the delicious lightness of the paper makes the book as easy to handle as an ordinary octavo; the print is so good as to make reading a positive treat for the eye. Only two hundred copies have been struck off, and it is, therefore, inevitable that, sooner or later, the original subscribers will find themselves the happy possessors of a "rarity." It cannot be said that the author has added much to our knowledge, but he has managed to bring some facts into greater prominence than has heretofore been accorded to them; he has made the most of his authorities; he writes like a man who has read a great deal, perhaps a little too widely and discursively; and he is so brim full of theories that he helps his readers along by stringing all the isolated facts upon some threads of ingenious and sometimes rather startling hypothesis, so that the memory is not burdened, while the imagination is allowed to have very free play. Mr. Knights has divided his book into twenty chapters, beginning with one on the traces of primæval man in Norfolk, and ending with another on the curious relic known as Hardley Cross. They are all pleasant reading enough, but they need to be read with caution, not to say suspicion, by the neophyte. The existence of palæolithic man in the Brandon Valley, and the probable extinction and obliteration of the old savage race by another people, only a little more advanced than their predecessors, and this in ages immensely remote, has now become an accepted conclusion, arrived at by much careful and laborious examination of the evidence, and science has no doubt of the soundness of the induction. But it is a vast step from those times to the days when Roman invaders appeared upon the scene. Of the intervening period Mr. Knights has little to say. It is no fault of his, for he scarcely pretends to be an explorer; but if he has so little to tell, or to guess, about our Celtic forbears, there was a great deal more to say about the Roman occupation. His chapter on this period betrays the limited views and the limited knowledge of a writer who is intensely local in his sympathies; for no man can know much of Roman Norfolk whose purview does not extend far beyond the boundaries of his own province. The same thing must be said of almost the whole book. There is some useful information about the distribution of the East Anglian round towers, about the *burghs*, and a serviceable notice of the dimensions of the great earthworks at Thetford. But when we come to look into the views which are propounded on all

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these old questions we cannot but regard them with grave misgivings. To say that "the Thetford earthworks were *without doubt* thrown up by the Northmen" is audacious. The truth is we know almost nothing as yet about Danish camps and earthworks, nor shall we ever know much more than we do until research has been pursued on that problem, as on many another problem of archæology, after a scientific method. We are far enough from that, unhappily, and not likely to attain to it for many a long day. Mr. Knights, though by taste an antiquary, is by conviction a religious mystic, and like other mystics he looks at everything from the mystical standpoint, and so far as he cites history it is usually to support his dreamy speculations. The chapter on "The Christian Hills" is a rhapsody in which scraps of history are made to do service of the very strangest kind. In his chapter on holy wells we are perplexed by the oddest reflections. What can be the meaning of the following?—"It was no wonder, when the earthly parent of Christ was raised into an object of adoration and worship, that the people should continue to worship that which flowed from the earth." So in another place, when we are told that Augustine "met the representatives of the British Church under an oak," we are solemnly warned that "these facts remind us that it was by the oak of Moreh that the Lord first appeared to Abraham, and that it was under the oak of Shechem that Jacob hid the strange gods of his household." But we may let such follies pass; they are, indeed, more frequent than they should have been, but we all have our eccentricities—sometimes. Mr. Knights, however, now and then takes too much pains to argue a point which had better been left alone. The question whether the old East Anglian bishops fixed their seat at North or South Elmham is not to be settled without much more research than he is capable of. He does not seem to know that it was a common practice of the early Augustinian canons to take over abandoned churches in parishes where there were no priests to serve them. He is under the impression that for a man to set up a mill in old times, and so save the inhabitants of a district from the toil of grinding their own corn in a quern, was an act of extortion. He cannot but believe that all monks were "guzzlers and gourmands who gloated in the things of the flesh." As might have been expected, the chapters dealing with the monastic houses are but weak compilations, yet they are not wholly without value from the picturesque point of view, and Mr. Knights has visited all these ruins and knows them well from personal inspection. As relics of a past life which was not according to his views of the right order of things they are abomination to his devout mind, and suggest mystical interpretations of the most surprising character. But transcendentalists are apt to leave history behind them when they get into the clouds. Mr. Knights goes so far as to tell us that the introduction of Christianity into Gaul did not take place till the fourth century; and in another passage he seems to think that Norwich Cathedral was set down on a spot where there had been a chapel dedicated to St. Ethelbert. Little eccentricities like these, however, and many others we can very well pardon when we have so handsome a book in our hands; and if we have to deplore that this performance was not a little better, we may readily confess that it might easily have been much worse.

Gleanings towards the Annals of Aughton, near Ormskirk. By G. C. Newstead. (Liverpool, Ratcliffe.)—We think that these 'Gleanings' should have been reserved until they made at least a sheaf before they appeared in print. The author has amassed some interesting materials, and writes unassumingly, if not with exactness and research. At p. 3 he mentions a charter dated in 1316, with a notice of "Le Mahomet's field," and thinks that he has discovered a memorial of the Prophet in an obscure Lancashire parish. We look upon his discovery with considerable doubt. Mr. Newstead describes the church, parish registers, and rectors, and gives extracts from the accounts of the churchwardens and constables, from which some curious facts may be drawn. In 1787 the parish bought an umbrella for the minister which cost 14*s.* In 1813 they purchased two white bears, which the author judiciously explains as meaning doormats. The overseers, we find, were clever in lessening the number of their paupers by marrying them and getting them out of the parish. On one occasion they actually went to the expense of a licence to bring the union about. In 1738 they gave 1*s.* 6*d.* for "two new bratts," meaning not children, but pinafores. It seems strange to find them spending half-a-crown for two new shifts for Thomas Bradshaw. In 1742 they paid a bill of a guinea—no doubt under protest—to "Dr. Davies, who *pretended* to cure Thomas Roberts." In 1751 the sum of 8*d.* was given to a man and three children "distressed with thunder." We presume that their house had been struck by lightning. But the strangest and most painful entry occurs in 1758: "To conveying a lunatic woman to Maghull, who lay in Maudslay's swine coat all night, and cash to be quit of her, 1*s.*"! The poor creature was actually shut up for the night in a pigsty!

The Temple Church. By T. H. Baylis, Q.C. (Philip & Son.)—This delightful little book does not pretend to the title of a history of the Temple Church. It is described by the author as an "historical record and guide," a description which will commend itself to foreign and colonial visitors and to itinerant antiquaries. It would be difficult to imagine an historical guide-book affording more information than is contained in the small compass of this dainty little volume. More than this, the information is admirably arranged, and Mr. Baylis has a pleasant way of addressing himself to his readers as though they were actually inspecting the ancient church under his personal guidance. The illusion is maintained by a liberal allowance of plates and facsimiles. Nothing is forgotten that might contribute to the better understanding of the subject, and there is even a useful glossary. Mr. Baylis has naturally found some space for a brief sketch of the history of the knights themselves, and this is, on the whole, very well done. It would seem, however, that, by citing Wats's edition of Matthew Paris instead of Dr. Luard's, the characteristic blunder of "de Sancto Andomaro" for *de Sancto Audomaro* is perpetuated. There are also a few obscurities, for possibly there would be some amongst Mr. Baylis's imaginary audience who would "want to know" why the Outer Temple should once have been called "Exeter Inn," after Walter de Stapleton—or was it Lord Paget? These, however, are trifling blemishes in a really valuable handbook.

Blaeu's Map of Lancashire in 1662. (Stirling, Shearer & Son.)—An enterprising Scottish firm is reproducing the maps of Scotland and England which were published at Amsterdam in 1662 in Blaeu's 'Atlas Major.' That of Lancashire is before us, and is remarkably well done. We recommend our readers to examine it, if they can, with the description of the same county which they will find in Michael Drayton's 'Polyolbion,' a book which may be very properly regarded as a metrical atlas. We hope Messrs. Shearer will go on with their project, and, when that is completed, give us a reproduction of the still more famous maps of Christopher Saxton.

OUR LIBRARY TABLE.

Prof. Knight, of St. Andrews, has reprinted the *Rectorial Addresses delivered at the University of St. Andrews* (A. & C. Black) from 1863, when Sir W. Stirling Maxwell delivered his inaugural address, to 1893, when the Marquis of Bute was the speaker, and pronounced a very interesting oration on the history of St. Andrews. Prof. Knight has prefixed a readable introduction, which is disfigured by some slight inaccuracies. For instance, although he has printed a letter of Browning's giving his address as Warwick Crescent, Prof. Knight a few lines above says that Browning lived in Warwick Square.

Messrs. Sonnenschein & Co. publish a translation of M. Yves Guyot's *The Tyranny of Socialism*, edited by Mr. J. H. Levy, who contributes an introduction and notes in which he somewhat finds fault with his author for being too civil to the economical pretensions of the Socialists.

Messrs. Murray & Son, of Glasgow, send us *The Education of the Horse*, an illustrated volume by "Professor" E. K. Crocker, which is intended for a practical book, but does not impress us favourably.

The Devil's Pronoun, and other Phantasies. By Frances Forbes Robertson. (Reeves & Turner.)—It is difficult to know exactly what to say about this book. Miss Forbes Robertson has evidently written these phantasies for the purpose of inculcating certain social doctrines, for which she is presumably an enthusiast; but the doctrines suggested are of so vague a nature that, even if this were the place to do so, there would be considerable difficulty in criticizing them adequately. Judged simply as stories, these allegories are rather dreary reading. 'The Devil's Pronoun' is the only one of which the sense is tolerably plain, though valiant efforts are made to render even that obscure by the strange dialect used, of which this sentence is a fair example: "The dark new-comers seemed gracious men, and spoke the language of their hosts with the addition of some odd words, of which the islanders had no wot of the meaning." The illustrations are almost as quaint as the text.

Messrs. Eyre & Spottiswoode send a pretty edition of *The Imitation of Christ*, with a preface by Canon Knox-Little, chiefly remarkable for the dogmatic manner in which he assigns the treatise to "S. Thomas à Kempis." The Canon does not seem to know much about the subject.

Modern Dogs, by Rawdon B. Lee (H. Cox), is a handsome volume upon the sporting division of dogs used in the British Islands, with full-page illustrations of each species by Mr. A. Wardle. On the whole, these plates are decidedly good, while the letterpress is of the quality that might be expected from the kennel-editor of the *Field*. Mr. Lee naturally speaks with authority, and from a practical knowledge of his subject, in all that relates to judging the various species and the assignment of their respective "points"; while he shows considerable analytical skill in discriminating between what can be fairly expected of dogs, and what they are often credited with doing. It is obviously unfair, as he shows, to imagine that a bloodhound ought to be able to follow up the trail of a supposed criminal along a pavement which has been "foiled" by other passers-by; but over fresh ground the sleuth-hound is unrivalled, and he will hunt the "clean boot" as no other dog can, whereas for such mere trials as following a sole which has been rubbed with horse-flesh, terriers or almost any clever dogs would serve. In addition to the old and well-known breeds, several others are introduced; such as the whippet, which is a cross between the greyhound and the terrier, and much fancied among working men in the north of England, where it is used in rabbit-coursing and for dog-racing. Another is the Great Dane—including boarhounds, German mastiffs, &c.: a species to which the late Mr. Walsh ("Stonehenge") refused a place in his 'Dogs of the British Islands,' about a quarter of a century ago. Some ten years since, ladies took a fancy to the

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mastiff, and as he was large and had a strong temper, he was fast becoming a dangerous nuisance in the streets, when the rabies scare set in, and as any restraint, either of muzzle or chain, made him furious, he happily went out of fashion. His place has been well supplied by the handsome and good-natured Borzoi or Russian wolfhound, a dog which was almost unknown in England three years ago. As regards hunting, which is often decried by humanitarians, it may be morally wrong, as the production of opium is said to be; but even as "the wages of sin" it has to be considered, for there can be no doubt that fox-hunting alone leads to the direct expenditure and consequent diffusion of from three millions (minimum) to four and a half millions sterling annually, to say nothing of horse-keep, forage, and an enormous amount of indirect expenditure to which we dare not put even an approximate figure. It would be easy to continue, but this is not a sporting journal, and we refrain, having probably said enough to show that the work is good of its kind. Ladies will like it very much; it is just the book for them.

M. Paul Ollendorff, of Paris, publishes *Souvenirs intimes d'un Lancier de la Garde Impériale*, by Marcel de Baillehache, a book which does not contain much that is in itself either amusing or of deep interest, but which, giving as it does a picture of the life of a non-commissioned officer in the Imperial Guard in the latter days of the Second Empire and during the war, is well worth attention, so curiously unreal or antique are many of the facts which relate to a period historically so near and yet grown so dim and misty. Those who remember the birth of the Empire and its whole era nevertheless hardly remember its detail more closely than they know that of the First Empire, which they have heard at second hand from those who remember it. The accounts here given of the ceremonies of 1867 read as though they were descriptive of the events of 1802. Although good stories are scarce in the book, there are some traces of humour. The author was resident in Alsace as a boy, and was confirmed at Colmar by the Bishop of Strasbourg, who preached the confirmation sermon in German. The bishop was a patriotic subject of the French empire, but was very hostile to the use of the French tongue. The lancer's father was Advocate-General, and represented to the bishop his sorrow at the slow progress of French in the schools of Alsace, to which the bishop answered, in his impossible French, to this effect: "Ah! but you see French is the tongue of Voltaire." "That may be so," was the reply; "but it is also the tongue of Bossuet." "Yes, but if they learn French they will read Voltaire, and they won't read Bossuet."

The Royal Artillery Institution at Woolwich reprint, from their *Proceedings*, *The French Soudan*, by Capt. S. P. Oliver, which gives an excellent account of French proceedings on the Upper Niger and in that neighbourhood up to January of the present year, with a further note carrying matters almost to the present time.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Dawson's (W. J.) The Comrade Christ, and other Sermons, 3/6
Jones's (Rev. J. M.) The Cup of Cold Water, and other Sermons, cr. 8vo. 3/6 cl.
Mackintosh's (W.) The Natural History of the Christian Religion, 8vo. 10/6 net, cl.
Milligan's (W.) The Resurrection of the Dead, cr. 8vo. 4/6 cl.
Rainy (P.) and others' The Supernatural in Christianity, 2/
Smith's (R. T.) The Church in France, cr. 8vo. 6/ cl.
Vaughan's (D. J.) Questions of the Day, Addresses, 5/ cl.
Vox Clamantium, the Gospel of the People, imp. 16mo. 1/
World's Congress of Religions, with Introduction by Rev. M. J. Savage, 8vo. 2/6 swd.

Law.

Dillon's (J. F.) The Laws and Jurisprudence of England and America, 8vo. 16/ net, cl.
Marsland's (E.) Rules and Regulations affecting Building Operations in London, 16mo. 2/6 bds.
Richards (H. C.), Payne (W. H. C.), and Soper's (J. P. H.) The Parish Councillor's Guide to the Local Government Act, 1894, cr. 8vo. 2/6 cl.

Fine Art.

Hillier's (D. E.) Illustrated Lessons on Form, 6/ canvas.

Poetry and the Drama.

Aldrich's (T. B.) Poems, cr. 8vo. 6/ cl.
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THE BOOKSELLERS' TRADE DINNER.

April 7, 1894.

In your issue of to-day you refer to the booksellers' trade dinner. You must permit me to take exception to this designation. It is the annual dinner of the Booksellers' Provident Institution—an institution which very few booksellers believe in—and is not associated in any way with the booksellers, whose annual dinner takes place in October of each year.

The dinner which is to be held on the 14th is arranged for by the publishers and publishers' clerks, who will not on the other 364 days of the year allow themselves to be styled booksellers. The dinner committee, numbering twenty-eight, contains only two booksellers' names, or rather booksellers' assistants, and I question if they have been present at any committee meeting. The booksellers who will be present at the dinner will prove to be a very small minority, and it is this which induces me to protest against the word "bookseller" being introduced, when it is so exclusively an affair of the Booksellers' Provident Institution.

A London Bookseller.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the second part of a list of names which it is intended to insert under the letter R (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Ratcliffe, Charles, titular Earl of Derwentwater, 1693-1746
Ratcliffe, Sir Egremont, translator, 1576
Ratcliffe, Henry, 4th Earl of Sussex, 1530*-1593
Ratcliffe, James, 3rd Earl of Derwentwater, 1655-1716
Ratcliffe, John, Lord Fitzwalter, 1495
Ratcliffe, John, President of Virginia, 1609
Ratcliffe, John, bibliophile, 1776
Ratcliffe, Sir Richard, adviser of Richard III., fl. 1480
Ratcliffe, Robert, 1st Earl of Sussex, 1483-1542
Ratcliffe, Robert, 5th Earl of Sussex, 1569*-1629
Ratcliffe, Thomas, divine, fl. 1580
Ratcliffe, Thomas, 3rd Earl of Sussex, 1526-1583
Rathbone, Hannah Mary, author of 'Lady Willoughby's Diary,' 1865
Rathbone, John, landscape painter, 1750-1807
Rathbone, William, merchant of Liverpool, 1809
Rathborne, Aaron, surveyor, fl. 1616
Rattray, Sylvester, medical writer, fl. 1650
Rattray, Thomas, D.D., Bishop of Dunkeld, 1743
Rattree, James, wood carver, 1826-1855
Raulenghien, or Raphelengius, Francis, Hebrew scholar, 1539-1597
Raulston, John, Bishop of Dunkeld, 1463
Raven, John S., water-colour painter, 1828-1877
Ravenet, François Simon, engraver, 1774
Ravenscroft, Edward, dramatist, fl. 1690
Ravenscroft, Thomas, musician, 1592-1640
Ravenser, Richard de, judge, 1386
Ravis or Rale, Christian, Arabic scholar, 1677
Ravis, John, author, fl. 1635
Ravis, Thomas, Bishop of London, 1609
Rawdon, Christopher, "Rawdon Fund," 1780-1866
Rawdon, Sir George, 1st Baronet of Moira, soldier, 1664
Rawes, Henry Augustus, religious writer, 1836-1888
Rawle, Francis, colonist, 1660*-1727
Rawle, Richard, Bishop of Trinidad, 1814*-1889
Rawle, Samuel, engraver, fl. 1805
Rawlett, John, divine, 1642-1686
Rawley, William, chaplain to Francis Bacon, 1588*-1667
Rawlin, Richard, Independent minister, 1667-1757
Rawlin, Thomas, author, fl. 1630
Rawlins, Richard, Bishop of St. David's, 1536
Rawlins, Thomas, dramatist, 1610*-1670
Rawlinson, Christopher, Anglo-Saxon scholar, 1677-1733
Rawlinson, Sir Christopher, Chief Justice of Madras, b. 1806
Rawlinson, George, scientific writer, 1828-1887
Rawlinson, James, painter, 1769-1846
Rawlinson, John, divine, 1631
Rawlinson, Richard, topographer, 1756
Rawlinson, Thomas, bibliophile, 1681-1725
Rawlinson, Sir Thomas, Lord Mayor of London, 1706-1769

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Rawlinson, William, judge, 1640*-1703
Rawson, George, hymn-writer, 1807-1889
Rawson, John, Viscount Clontarff, 1560
Rawson, Richard, chaplain to Henry VIII., 1543
Rawson, Sir William, oculist, 1783-1839
Ray, Benjamin, miscellaneous author, 1760
Ray, John, naturalist, 1628-1705
Rayman, J., violin maker, fl. 1840
Raymond, Robert, Lord Raymond, judge, 1670*-1732
Raymond, Sir Thomas, judge, 1627-1683
Raymond, William, lieutenant-general, 1630
Raynalde, Thomas, 'The Birth of Mankynde,' fl. 1545
Rayner, John, legal writer, fl. 1783
Rayner, Lionel Benjamin, actor, b. 1788
Rayner, Samuel, water-colourist, fl. 1850
Rea, John, florist, 1702*
Reach, Angus B., journalist, 1822-1856
Read, Charles Anderson, compiler, 1841-1878
Read, Charles David, draughtsman, 1790-1851
Read, John, surgeon, fl. 1556
Read, Katherine, painter, 1723
Read, Nicholas, sculptor, 1787
Read, Sir Richard, judge, fl. 1550
Read, Richard, engraver, 1745*-1790*
Read, Samuel, artist, 1816*-1883
Read, Thomas, Royalist divine, 1660
Read, Sir William, empiric, 1715
Read, William, Irish verse-writer, 1796-1866
Reade, Charles, novelist, 1814-1884
Reade, John Edmund, author, 1870
Reade, Joseph Bancroft, botanist, 1801-1870
Reade, Robert, Bishop of Chichester, 1417
Reade or Rede, William, Bishop of Chichester, 1385
Reader, William, portrait painter, fl. 1650
Reader, William, antiquary, 1753-1833
Reading, Burnet, engraver, fl. 1770-1790
Reading, John, divine, 1588-1667
Reading, John, musician, 1764
Reading, Robert de, chronicler, 1313
Reading, William, librarian of Eton College, b. 1704
Ready, William James Durant, painter, 1823-1873
Reay, Stephen, Professor of Arabic, 1783-1861
Rebecca, Biagio, painter, 1735-1808
Reckenzaun, Anthony, electrician, 1850-1893
Record, Robert, mathematician, 1556
Redan, Peter, Jesuit, 1606-1651
Redburga, queen of Egbert, fl. 827
Reddie, James, writer on law, 1775-1842
Redding, Cyrus, journalist, 1785-1870
Reddish, Samuel, actor, 1735-1785
Rede, Leman Thomas Tertius, 'Road to the Stage,' 1799-1832
Rede, Sir Robert, Chief Justice of Common Pleas, 1519
Rede, William Leman, dramatist, 1802-1847
Rederech, King of Strathclyde, fl. 500
Redesdale, Robin of, popular leader, fl. 1470
Redfern, James F., sculptor, 1838-1876
Redford, Sir Henry, Speaker of the House of Commons, fl. 1403
Redford, John, musician, 1491-1547
Redford, Sebastian, Jesuit, 1701-1763
Redgrave, Richard, painter, 1804-1888
Redgrave, Samuel, 'Dictionary of Artists,' 1820-1876
Redhouse, Sir James William, Oriental scholar, 1811-1892
Redman, John, Master of Trinity College, Cambridge, 1499*-1551
Redman, John, poet and physician, 1768
Redman, Richard, Bishop of Ely, 1506
Redman, Robert, printer, 1517-1536
Redman, William, Bishop of Norwich, 1402
Redmayne, Sir Richard, Speaker of the House of Commons, fl. 1421
Redmond, Thomas, painter, 1745*-1785
Redpath, Peter, Canadian philanthropist, 1894
Redwald, King of the East Angles, 627*
Reece, Richard, physician, 1831
Reed, Andrew, Independent minister, 1787-1862
Reed, Sir Charles, chairman of London School Board, 1819-1881
Reed, Isaac, editor and author, 1742-1807
Reed, Joseph, dramatist, 1723-1787
Reed, Joseph Charles, painter, 1822-1877
Reed, Robert, architect, 1774-1856
Reed, Thomas, classical scholar, 1400*-1450*
Reed, Sir Thomas, general, 1796-1868
Reed, William, writer on falconry, fl. 1368
Rees, Abraham, encyclopædist, 1743-1825
Rees, Charlotte, Quakeress, 1782-1836
Rees, George, physician, 1776-1846
Rees, George Owen, physician, 1869
Rees, Owen, publisher, 1770-1827
Rees, Rice, 'Welsh Saints,' 1804-1839
Rees, Thomas, divine, 1777-1864
Rees, William, Congregationalist minister, b. 1802
Rees, William Jenkins, prebendary of Brecknock, 1773-1855

(*To be continued.*)

COUNT FERSEN.

Mrs. Cashel Hoey writes:—

"The word used by Queen Marie Antoinette in her letter to Count Fersen is *empreinte*. I took this to indicate that the writer was not alluding to a seal (*cachet*), but to the article which was then and is now known as a wafer-stamp."

If Mrs. Hoey meant a wafer-stamp, why did she not use that term? though we confess that it is a new one to us, and that we have failed to find it either in Sheridan's Dictionary of 1790, or in more modern books of that description.

RARE EDITIONS.

Crouch End, N., April 9, 1894.

This controversy has now assumed a definite form, and I propose to conclude my reply to Mr. Chambers's criticisms. It will be remembered that this gentleman began by complaining about prices, making allegations, and asking questions. I refuted the former, and answered the latter, giving references, and not merely making statements unsupported by proof. But Mr. Chambers would rather not see, preferring, as he says, to agree to differ. I am glad that he has the grace to agree with me in anything. Let me now proceed to investigate a few more of his assertions. "At p. 2," he says, "the author refers to a memoir of Ainsworth by Laman Blanchard, printed in the 1857 edition of 'Rookwood.'" What I said is not denied, but I am told that I ought preferentially to have quoted the *Mirror*, in which Laman Blanchard's memoir had, so it is said, previously appeared. Why should I? We are dealing with 'Rookwood' and Ainsworth. Mr. Chambers is slightly illogical here. He next corrects me by asserting that the first 8vo. edition (1848) of 'The Miser's Daughter' has no portrait. I said that it has a portrait of the author by Finden, and I still believe that to be so. I have never seen a copy without. The Kilmarnock edition (1786) of Burns is a small book, technically in 12mo., a size not used now except on very rare occasions, but common enough in 1786, and for long afterwards. New books of this size, or near it, are sometimes quoted as foolscap 8vo. We are speaking of an old one. 'Is She his Wife?' by Charles Dickens, was published by James R. Osgood & Co., of Boston, not of New York as I stated. I am wrong and Mr. Chambers right here; but what does it matter? And now comes a remark which, like many others made to support this case, is really most extraordinary. He says: "At p. 91 the threepenny numbers and sixpenny parts of 'Master Humphrey's Clock' are said both to have had green covers." Here is what I say at p. 91, word for word, with punctuation accurate: "In the first instance the work was published in 88 weekly numbers (containing six addresses) at 3*d*. each, demy 8vo., but later on in 20 monthly parts at 1*s*. (or in a few cases 1*s*. 3*d*.) each, in the familiar green covers." Let any one, friend of Mr. Chambers or not, support him in a criticism like his if he can. I was asked why I did not include Cruikshank and Leech in my list. I gave the title of my book and added that I would have done so had I thought they were "popular modern authors." The sarcasm was lost, for I am gravely told in rejoinder, "They were not authors." This is a charming bit of special pleading, but not to the merits. The object is, of course, to fix on me a definite statement that although these artists were not popular modern authors, yet they were authors of a kind; but this is too transparent—it is a mere trick spoiled in the playing. Again, "Mr. Slater not being a collector, nor, so far as I know, a dealer, and probably seldom seeing a bookseller's catalogue" (*Oho! jam satis*), "how can he possibly be an authority upon works which are specially interesting to collectors?" The competency of collectors to pose as judges depends upon their capabilities and experience; of dealers partly on their willingness to subordinate their pecuniary interests to the public good. A bookseller's catalogue is a summary compiled for his own good, and if a dealer had written a book like mine, people would have said that it was a catalogue, and not an impartial record. This cannot be said of my work, for I am unprejudiced, and moreover I have nothing I would sell, except, perhaps, to Mr. Chambers, for mere flesh and blood could not resist such a temptation as that. That gentleman will please to understand that, with the one exception above admitted, I deny the accuracy of the whole of the statements contained in his letter of March 26th, together with every one of his inferences.

In conclusion, let me ask Mr. Chambers a few pertinent questions. Does your "Catalogue of some of the Rarer Books, also Manuscripts and Autograph Letters in the Collection of C. E. S. Chambers.....Edinburgh, 1891," give any evidence, strong or weak, primary or secondary, that you are capable, even in the narrow limits at your disposal, of passing judgment upon any one? Have you a single copy of Burns's works, any edition, which you have thought it worth while to catalogue, or more than seven entries devoted to Ainsworth, all told, or out of the thirty-three authors I notice, have you any personal knowledge, and that only of a very few of their works, of more than five? Do you really believe that Charles Dickens wrote 'Sketches of Young Ladies,' as on p. 7 you say he did, or that the first edition of Lever's 'St. Patrick's Eve' appeared in 1846, or that "Lewis" is the proper way to spell the name of the first husband of "George Eliot," as you spell it, not once, but twice? All these and many other inaccuracies are doubtless mere slips of the pen, and, indeed, I would not insult your knowledge and experience by suggesting that you know no better; but had I made such slips I am afraid you would have described them as worse than blunders.

It is better, I think, to leave criticism to those whose business it is to criticize. No author, whatever the facts, will ever argue with a professional critic, if he be wise. He should, and as a rule does, take his little corrective dose with fortitude to begin with, and then when he has had experience he will swallow others like it with much composure. Had Mr. Chambers been a professional critic I should not have replied to him, even if I had read his remarks—for I seldom read criticisms on my own books—but since he is not I have taken the opportunity to defend myself. And this, so far as I am concerned, must end the matter, for the time spent in examining details and statements of reputed fact has already been much greater than I could have anticipated.

J. H. Slater.

Shaftesbury Avenue, W., March 30, 1894.

I fear Mr. Slater must employ a much larger "staff" than the one he leans on to support his "lame and impotent conclusion" that the collecting of first editions is a "bad investment from any point of view."

The veriest tyro knows better, and the instructed collector will only laugh at such puerilities. Of first editions he says, "they are pleasant to look at and instructive to read, but," he adds, "I submit that when bought and sold like slaves they become mere blocks [is this a misprint for *blocks*, or does he mean block-books?], useless to the owner, and a bad investment from any point of view." Fancy the Rev. T. F. Dibdin indulging in such an elegant flight of metaphor! What it means I am at a loss to understand, unless it is intended as a bull—a bibliographical bull—against the wickedness and folly of collecting first editions. If so, it is formulated in vain. Book-lovers will go on collecting Mazarine Bibles and Columbus Letters, quarto Shakspeares and duodecimo Waltons, original 'Robinson Crusoes' and 'Vicar of Wakefields,' 'Pickwicks' and 'Vanity Fairs,' Leeches and Cruikshanks, and a thousand and one other authors and artists (ancient and modern), in spite of all this slating and slaughtering, and the prices will go on rising in the future as they have in the past. The time even will arrive when Mr. Slater's "average" prices for "average" copies will have to undergo revision, and on an increased scale. But collectors do not, as a rule, care for "average" copies, and it is evident that what suits Mr. Slater does not suit Mr. Chambers, though Mr. Chambers would doubtless be very glad to purchase his first editions at Mr. Slater's prices. Condition, the collector's watchword, forms a more important factor in appraising values than Mr. Slater is probably willing to admit, and a collation of

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The list of elements on p. 110 needs revision and rearrangement; it has a very dissipated appearance now, the arrangement being partly alphabetical and partly incomprehensible; the valencies and atomic weights in some cases need correction. The woodcuts are numerous and very rough, but they are correct, and, we must acknowledge, give often a better idea of the apparatus used than more pretentious illustrations sometimes achieve. To the English mechanic the book will be a very useful introduction to chemistry, and for such it is intended rather than for the more exact student of science.

The Essentials of Chemical Physiology for the Use of Students. By W. D. Halliburton, M.D., F.R.S. (Longmans & Co.)—This small book consists of twenty-six lessons in practical laboratory work, each lesson being followed by a short *résumé* of our present knowledge of the substances studied in the lesson. The work is judiciously illustrated, and contains a full account of the apparatus and reagents required. The first twelve lessons are elementary, and should be carried out by every medical student; the remaining fourteen are intended for more advanced students. In some cases we think matter is introduced for which the student might preferably be referred to the larger text-books, as, for instance, the discussion as to where urea is formed. With this exception we cordially commend these lessons as the outcome of the author's somewhat considerable experience as a teacher and examiner, and we trust that the appearance of the book is a sign that increasing attention is being given to this most important branch of practical work.

Inorganic Chemistry for Beginners. By Sir Henry Roscoe, F.R.S., and Joseph Lunt, B.Sc.(Vict.). (Macmillan & Co.)—Among the piles of text-books and introductions to elementary inorganic chemistry it is refreshing to come upon something rather out of the ordinary rut, and this we have in the present little book. In the selection and arrangement of experiments Sir Henry Roscoe has followed pretty closely the outline of experiments suitable for illustrating elementary instruction in chemistry prepared, some years ago, by himself and Dr. W. J. Russell. The first lesson, on solids, liquids, and gases, begins with some experiments with carbonic anhydride, hydrogen, and oxygen, in order to illustrate that different colourless, transparent gases have different physical and chemical characters. But the beginner is not told how to make these gases, nor even their names until the end of the lesson; he must want a guide to help him here. Lessons on air and water follow, and then the enunciation and illustration of elementary principles and laws, and the physical properties of gases. The latter part of the book deals with some of the non-metallic elements and their more important compounds: hydrogen, oxygen, nitrogen, chlorine, sulphur, and carbon are the elements selected. The names of the authors are sufficient guarantee of the accuracy and the careful selection of the matter of the book, and as a guide to teachers of elementary chemistry or for use with the assistance of a teacher it is most highly to be commended, and should prove very useful and be widely used. The "atomic weights are given to one place of decimals only, as being sufficiently accurate for use in elementary work." Hydrogen is taken as unity, and oxygen is given as 15·9, carbon as 11·9, nitrogen as 13·9, and so on; and these atomic weights are used in the various calculations given in the book. We altogether fail to see the advantage of these numbers over the nearest whole numbers in an elementary book, or in any other book. Surely 15·9 is no nearer to, but rather further from, the true atomic weight (15·96) of oxygen than 16. And so in other cases. The fact that the atomic weights are probably not simple multiples of the atomic weight of hydrogen might have been called attention to without introducing larger errors than those brought about by this common assumption. The equation illustrating the generation of chlorine from common salt, manganese dioxide, and strong sulphuric acid differs from that commonly given in text-books, but is probably nearer the truth. We heartily commend the book as an introduction to the elementary principles of chemistry.

Chemical Problems, with Solutions. By R. L. Taylor, F.I.C., and S. Parrish. (Sampson Low & Co.)—This is really a key to the problems in Taylor's 'The Student's Chemistry' and 'Chemistry for Beginners.' But this little book may be used independently, as the way of working the problems is shown with sufficient detail to enable students to follow the processes. The problems are well selected, and, as far as we have been able to test them, accurately worked out.

A Short Manual of Inorganic Chemistry. By A. Dupré, Ph.D., F.R.S., and H. Wilson Hake, Ph.D., F.C.S. Second Edition, Revised. (Griffin & Co.)—The first edition of this text-book by the teachers of chemistry at the Westminster Hospital Medical School appeared about seven years ago, and notwithstanding the vast multiplicity of text-books on this subject, we are glad to see that in due course a new edition of this one has been called for. Owing largely to the systematic arrangement of the physical and chemical properties of the bodies described and to the lucid style of the authors, they have contrived to pack a very large amount of information into a handy volume. Generally the information imparted has been brought up to date, but even in a short manual of to-day we should like some notice taken of the important compounds azoimide and nickel-carbonyl. We heartily wish that this manual may still further supplant others of less merit, and these are numerous.

THE SPRING PUBLISHING SEASON.

The Clarendon Press announce the 'Mathematical Papers of the late Henry J. S. Smith, Savilian Professor of Geometry in the University of Oxford,' with portrait and memoir, 2 vols.,—'A Manual of Crystallography,' by Mr. M. H. N. Story-Maskelyne,—Part II. of 'Index Kewensis,'—'A Monograph on the Oligochaeta,' by Mr. F. E. Beddard,—Adler's 'Alternating Generations: a Biological Study of Oakgalls and Gallflies,' translated by Mr. C. R. Straton,—'The Measurement of Electrical Resistance,' by Mr. W. E. Price,—and 'Practical Work in General Physics,' by Mr. W. G. Woollcombe.

Mr. Lewis will issue in his "Practical Series" a volume on 'Diseases of the Nose and Throat,' by Dr. P. de Havilland Hall; and a new edition of Dr. Norman Kerr's treatise 'On Inebriety.'

Messrs. George Philip & Son have the following works in preparation: 'A Handbook for Beginners in the Study of Natural History,' a series of articles by well-known writers, with an introduction by Sir M. E. Grant Duff, edited by the Lady I. Margesson,—'A Handy Atlas of the Moon for Students,' consisting of a large-scale map in four sections accompanied by descriptive letterpress, by Mr. T. G. Elger,—'Korea and the Sacred White Mountain,' being a brief account of a journey in Korea in 1891 by Capt. A. E. J. Cavendish, with an account of an ascent of the White Mountain by Capt. H. E. Goold Adams, R.A.,—'Philips' Systematic Atlas, Physical and Political,' by E. G. Ravenstein, forming the first volume of "Philips' Geographical Series,"—'The Tourist's Pocket-Book,' by Mr. G. F. Chambers, revised and enlarged edition,—'Philips' Series of Varied Occupations for the Kindergarten and Lower Standards,'—new editions of the 'Teacher's Handbook of Sloyd,' by Mr. Otto Salomon, and of 'The Theory of Educational Sloyd,'—"The Eva Rodhe Model Series in Woodwork": 'A Manual in Primary Sloyd,'—and 'Lessons in Woodwork for Evening Classes.'

SOCIETIES.

Geographical.—*April* 9.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Lord Cottesloe, Sir W. E. De Souza, Capt. J. S. Cowans, Capt. T. F. B. Renny-Tailyour, Messrs. H. E. Allhusen, R. H. Anderson, J. Kunson, A. Larcom, R. W. Philpott, and F. C. Selous.—The paper read was 'A Journey across Central Asia,' by Mr. St. G. R. Littledale.

Linnean.—*April* 5.—Mr. F. Crisp, V.P., in the chair.—Mr. L. Greening was admitted, and Messrs. W. C. Grasby, G. D. Haviland, J. Smith, and J. F. Wilkinson were elected Fellows.—Sir J. Hooker exhibited a portrait in oils of Sir S. Bentham, a colonel in the service of the Empress of Russia, painted at St. Petersburg in 1784. He was father of G. Bentham, the distinguished botanist and former president of this society, 1861–74 (*Proc. Linn. Soc.* 1886, pp. 90–104).—Dr. B. Shillitoe exhibited some specimens of a primrose having abnormal leaf-like bracts immediately below the true calyx, and found growing with ordinary flowers of the same species.—An exhibition of some trap-door spiders and nests, by Mr. F. Enock, was deferred to a subsequent meeting.—Mr. R. H. Burne read a paper 'On the Aortic-Arch System of Saccobranchus,' in which he elucidated the method by which respiration is effected in certain fishes which in tropical countries, but more especially in India, have acquired the power of living for a longer or shorter time out of water. Referring particularly to a paper by the late Surgeon-Major F. Day 'On Amphibious and Migratory Fishes of Asia' (*Journ. Linn. Soc. Zool.*, vol. xiii. p. 198), he detailed the results of some recent investigations he had made, which were characterized by Prof. Howes as original and valuable.—The Secretary read a paper by Mr. H. N. Ridley 'On the Orchidea and Apostasiaceæ of the Malay Peninsula,' from the Kedah state (long. 99° 30′ to 104° 30′, lat. 7° N.) to Singapore, including the islands adjacent to the west coast and those on the east coast of Johore, with the addition of a few species from Southern Siam, on the borders of the Malay peninsula, the entire area comprising about 50,000 square miles.—Mr. C. B. Clarke, who criticised the paper, commented upon the important additions made to the existing knowledge of the Orchideæ of this region, of which so large a portion was even yet botanically unknown.

Zoological.—*April* 3.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during March.—Dr. Günther exhibited and made remarks on some specimens of the American lepidosiren (*Lepidosiren paradoxa*) from the Upper Rio Paraguay, collected by Dr. Bohls.—Capt. H. G. C. Swayne gave a description of the physical features of Somaliland, and an account of the expeditions he had made into the interior of that country during the past nine years, pointing out the localities in which the larger mammals were usually met with. The paper was illustrated by the exhibition of a large series of well-mounted heads of the various species of antelopes and other animals of Somaliland.—Mr. R. T. Coryndon gave an account of his pursuit of the white or Burchell's rhinoceros (*Rhinoceros simus*) in Mashonaland, and of the way he had obtained the specimens which would shortly be placed in the British Museum, the Tring Museum, and the Cambridge University Museum.—Papers were read: by Mr. O. Thomas, on the dwarf antelopes of the genus Madoqua, in which three species from Somaliland were described as new, and named *M. swaynei*, *M. phillipsi*, and *M. guentheri*; and a revised classification of the six known species of this genus of antelopes was added,—and from Miss E. M. Sharpe, on the butterflies collected by Capt. J. W. Pringle while on the march through British East Africa from Teita to Uganda. A new Papilio was proposed to be called *P. pringlei*, and a new genus and species of Satyridæ was named *Raphicerosis pringlei*. Altogether examples of 134 species were obtained.

Society of Arts.—*April* 9.—Mr. F. Cobb in the chair.—Capt. Abney delivered the second lecture of his course of Cantor Lectures 'On Photometry.'

April 10.—Sir G. Birdwood in the chair.—A paper 'On the Evolution of Decorative Art' was read before the Applied Art Section by Mr. Henry Balfour.—A discussion followed, in which Messrs. H. Stannus, A. Cole, and R. P. Spiers, and the Chairman took part.

April 11.—Mr. J. N. Pinner in the chair.—A paper 'On London Coal Gas and its Enrichment' was read by Prof. V. Lewes.

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Aristotelian.—*April* 5.—Mr. S. H. Hodgson, President, in the chair.—Mr. A. F. Shand read a paper on 'Attention.' The commonly accepted position that attention tends universally to increase the intensity, clearness, or stability of the sensation or representation attended to, was called in question, and it was contended that an examination of well-known cases of psychological experiment shows that this result is due not to attention, but to a process combined with it in ordinary cases, but separable from it. It was contended in the second place that though we cannot say that attention tends to increase the clearness and intensity of the sensation attended to, yet we can affirm universally that it makes us more clearly and intensely aware of that sensation. In this clearer awareness of a sensation that possibly grows more obscure while we attend to it consists attention. And, thirdly, it was contended that the duality of constituents in which attention consists, viz., attending and the object attended to, are equally directly felt and experienced, although the first is often not recognized or identified.—The paper was followed by a discussion.

Hellenic.—*April* 9.—Prof. L. Campbell, V.P., in the chair.—Miss Harrison read a summary of the views in regard to the temples on the Acropolis at Athens recently put forward by Prof. Furtwängler in his great work on the 'Masterpieces of Greek Sculpture.'—In the discussion which this summary was intended to initiate, Mr. A. H. Smith, while admitting that he had read only certain parts of the book in question, expressed the view that it was a *reductio ad absurdum* of modern archæological method. In his opinion, which he illustrated by quotations, the author had attempted to build a huge superstructure of theory upon a very slender basis of fact. It seemed time to protest against this method of dealing with archæological problems, and to remember that many of them were necessarily insoluble until further facts came to light.—Miss Sellers, who followed, protested in her turn against this offhand condemnation of a work which represented years of research, and especially against judging it, as Mr. Smith had largely done, from a single chapter, that on Euphranor, which was admittedly conjectural, whereas the chapters on Phidias, Scopas, and Praxiteles dealt with facts generally accepted. In her view "method" meant merely the arrangement of material, and what seemed new and even revolutionary in Prof. Furtwängler's work was due in great measure to the gradual accumulation and recognition of new material. German archæologists had opportunities for discovering and comparing this material which were as yet denied to English archæologists, who were, therefore, quite taken aback by the brilliant theories put forward in such a book as the one under discussion. Miss Sellers further showed that some of the views put forward by Prof. Furtwängler, notably in regard to the archaistic tendencies displayed by artists of the fifth century B.C., were not so new and fanciful as Mr. Smith seemed to suppose, but merely carried a step further suggestions long ago thrown out by Hauser and other well-known scholars. — Mr. Penrose made some remarks on the architectural problems involved, and Miss Harrison concluded the discussion by replying in detail to some of Mr. A. H. Smith's criticisms.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'The Religion of the Assyrians and Babylonians,' Mr. T. G. Pinches.
— Surveyors' Institution, 8.—Adjourned Discussion on 'The Rating of Ground Values.'
— Aristotelian, 8.—'Mr F. H. Bradley's View of the Self,' Mr. J. S. Mackenzie.
— Society of Arts, 8.—'Photometry,' Lecture III., Capt. W. de W. Abney (Cantor Lecture).
— Bibliographical, 8.—'The Augsburg Printers of the Fifteenth Century,' Mr J. B. Aldrich.
Tues. Royal Institution, 3.—'Electric Illumination,' Prof. J. A. Fleming.
— Statistical, 7½.—'Conditions and Prospects of Popular Education in India,' Mr J. A. Palmer.
— Society of Arts, 8.—'Tasmania and the forthcoming Hobart International Exhibition, 1894-5,' Mr J. F. Hobkin.
— Civil Engineers, 8.—'The Training of Rivers,' Mr. L. F. Vernon-Harcourt; 'Estuaries,' Mr H. L. Partiot.
— Zoological, 8½.—'Bones and Muscles of the Mammalian Hand and Foot,' Prof K. von Bardeleben; 'Two New Species of Sea-Pens of the Family Veretillidæ from the Madras Museum,' Dr G. H. Fowler; 'Two New Genera comprising Three New Species of Earthworms from Western Tropical Africa,' Mr F. E. Beddard.
Wed. United Service Institution, 3.—'Steam Transport on Roads,' Lieut.-Col J. L. R. Templer.
— Society of Arts, 8.—'Design applied to Carpets,' Mr. A. Millar.
— Meteorological, 8.—'Some Phenomena of the Upper Air,' Mr. R. Inwards.
— Folk-lore, 8.—'The Western Folk of Ireland and their Lore,' Prof. A. C. Haddon; 'Folk-lore Gleanings from co. Leitrim,' Mr. L. L. Duncan.
— Microscopical, 8.—'An Eocene Deposit of Diatomaceæ: Origin of a Fossil Lake in New Jersey and the Identification of it by the Diatoms found in the Deposits,' Dr A. M. Edwards.
— British Archæological Association, 8.—'Excavations at Valle Crucis Abbey,' Rev H. T. Owen; 'Pig of Lead lately found near Chesterfield,' Mr A. E. Cockayne.
Thurs. Royal Institution, 3.—'Musical Gestures,' Prof J. F. Bridge.
— Chemical, 8.—'Action of Metals on Strong Acids,' Messrs. G. J. Burch and J. W. Hodgson; 'Action of Light on Oxalic Acid,' Dr A. Richardson; 'English Jute Fibre, II.,' Mr A. Fearn, jun.; 'Natural Oxycellulose,' Mr C. Smith.
— Linnean, 8.—'Monograph of the Acanthularian,' Prof. Graf zu Solms-Laubach.
— Society of Arts, 8.—'Tasmania and the forthcoming Hobart International Exhibition, 1894-5,' Mr. G. C. Levey.
— Antiquaries, 8½.
Thurs. Historical, 8½.—'Baronies under Edward I.,' Prof. T. F. Tout.
Fri. Civil Engineers, 8.—'The Sinking by Compressed Air of the Cylinder Foundations of the Trent Viaduct,' Mr. H. T. White. 'Students' Meeting.'
— Royal Institution, 9.—'Early British Races,' Dr. J. G. Garson.
Sat. Royal Institution, 3.—'Literature and Journalism,' Mr. H. D. Traill.

Science Gossip.

The friends and former colleagues of Mr. R. Etheridge, F.R.S., who retires from work at the British Museum in accordance with the recent order in Council which fixes an age-limit, will entertain him to dinner at the Imperial Institute on Thursday, the 26th inst. Sir William Flower is to take the chair, and among those who intend to be present are Sir A. Geikie, Prof. Ray Lankester, and Dr. Woodward.

Mr. Elliot Stock announces a 'Monograph on the Stalactites and Stalagmites of Cleaves Cove,' in Ayrshire, by Mr. John Smith, Vice-President of the Glasgow Geological Society. The volume will be illustrated.

Mr. B. F. Stevens is going to issue a limited edition of 'Christopher Columbus, his own Book of Privileges,' a photographic facsimile of the compilation made by Columbus himself in 1502 of the privileges, &c., granted to him in relation to his four voyages of discovery in the western hemisphere, now in the Paris Foreign Office. Mr. Stevens has interleaved his facsimile with letterpress transliteration of the old Spanish and translation into English, so that all facing pages, whatever their quantity of matter, have exactly the corresponding MS., Spanish transliteration, and English translation. An introduction is supplied by Mr. Henry Harrisse.

M. Jablochkoff, the celebrated Russian electrician, is dead; and so is Dr. Hassall, the well-known analyst.

The elements of the orbit of the comet (a, 1894) which was discovered by Mr. Denning on the 26th ult. have been determined by M. Schulhof, who finds that the perihelion passage took place so long ago as February 13th, at the distance from the sun of 1·215 in terms of the earth's mean distance. The brightness at the time of discovery did not exceed that of a star of the eleventh magnitude, and is now less than half as great as it was then, so that it will be very difficult to see the comet at all during the moonlight nights of next week. It is moving in a south-easterly direction, through the constellation Leo. M. Schulhof considers it probable that the comet is periodic, and also remarks that the elements of its orbit present a considerable resemblance to those of the comets of 1231 and 1746, which were, however, very imperfectly determined, the former entirely from Chinese observations, whilst the comet of 1746 appears to have been observed (or rather its course through the stars described) only by Kindermann of Dresden.

FINE ARTS

ARCHITECTURAL LITERATURE.

The Poetry of Architecture; or, the Architecture of the Nations of Europe considered in its Association with Natural Scenery and National Character. By John Ruskin. With Illustrations by the Author. (George Allen.)—This is a series of essays written by Mr. Ruskin in 1837, when he was a lad of eighteen, and printed in a long-forgotten magazine. We cannot help thinking that Mr. Ruskin's friends would have done better to leave them in that obscurity, instead of bringing them forth into light, set out with a glory of paper, print, and illustration very different from what originally belonged to them. When a man has made himself a great name in literature we like to know and judge of him in his maturity, and it is hateful to be called upon to gape at him in the vulgar character of the infant phenomenon. The book has an interest, without doubt. In it we may find a clear forecast of the real Ruskin, both in his strength and his weakness. There are passages which he might have written in the plenitude of his power, and there are others which he would hardly then have cared to hear quoted as his. To review the book seriously now would be an anachronism; but we quote one passage which recalls a recent controversy between the architects and the Institute which calls itself by their name:—

"We do not think there is any truth in the aphorism, now so frequently advanced in England, that the adaptation of shelter to the corporal comfort of the human race is the original and true end of the art of architecture, properly so called; for, were such the case, he would be the most distinguished architect who was best acquainted with the properties of cement, with the nature of stone, and the various durability of wood. That such knowledge is necessary to the perfect architect we do not deny; but it is no more the end and purpose of his application than a knowledge of the alphabet is the object of the refined scholar or of rhythm of the inspired poet."

The reproductions of Mr. Ruskin's drawings which are used to illustrate the book are the one feature of it which may without reserve be praised. We should have liked them even better if they had been published by themselves.

Leadwork, Old and Ornamental, and for the most part English. By W. R. Lethaby. With Illustrations. (Macmillan & Co.)—This nicely got-up little book seems to be intended as a plea for the revival of the use of lead as a material for the artist. But it takes the form of a rather sketchy account of various works which have been done in lead from the days of the Roman occupation of Britain to about a hundred years ago. Mr. Lethaby sees great possibilities in lead; but he also sees that before they can be reached much will have to be done in the cultivation of the worker. For it is not in the highest branches of art, but in its application to common things, that lead may become a fit medium. It has been used for statuary, but only on account of its comparative cheapness. The introduction of plaster castings drove it out of the field, which it is scarcely likely to recover on its own merit. So, too, for applied architectural ornament there are other materials more convenient than lead, which was sometimes used in the past. The architectural purist may condemn them, but it is difficult to see why an ornament cast in lead and applied to a wood panel is legitimate, and the same ornament cast in stucco or *papier maché* is to be condemned. They may both be wrong, but if one is lawful the other is, and the lead will not be chosen. But there are things for which lead is the best material, and if Mr. Lethaby's teaching can put art into them, he will have done well. But first he will have to fight to save the plumber himself from extinction. In more than nine cases out of ten the man who is called a plumber to-day is only a fitter, who sets in place things which are selected by numbers from catalogues, and often does not know enough about them to do it right. Even the casting of web lead for roofs, which every village plumber could do fifty years since, would now be a lost art but for the traditions of a few large churches where there are regular staffs of workmen, and the efforts of a very few architects who will have cast lead and give themselves a good deal of trouble to get it. Mr. Lethaby's remedy is "for men with a sense of architectural fitness and a feeling for design to take up the actual workmanship and practise it themselves," which may be all very well for the beginning; but before a real and lasting good can be done the reform must pass out of the amateur stage and leaven a large and very dense lump. Looked at as a history of the use of lead, the book fails through the attempt to cover too wide an area and the unevenness of the treatment. A few subjects

are fully discussed, whilst others as worthy of notice are barely mentioned. The seeming caprice of the selection may be only accidental, and come of the author having used such material as chanced to be in his hands at the time of writing. For there are signs of haste in the composition; the English is sometimes faulty, and we note one or two mistakes which suggest hurry—for example, the well-known twelfth century plan of the abbey of Christchurch, Canterbury, is described as showing a system "for collecting the water from the roofs," whereas it shows the laying on of water collected from springs in the fields some distance away; and on p. 112 we are told that *touchstone* means *alabaster*. The cross said to have been found in the grave of King Arthur at Glastonbury is called an absolution cross, which it was not, and no real absolution cross is mentioned, though a considerable number of these curious objects exist. Leaden fonts are treated of at some length, and a list of English examples is given, which is that compiled by Mr. André, and printed in the 'Sussex Archæological Collections' in 1882, with one omission and one addition. The omission is that at Great Plumstead, in Norfolk, which unfortunately no longer exists, it having been destroyed when the church was burnt down two years ago. The addition is said to be in Northamptonshire, at a place called Walmsford on p. 62, and Wansford on p. 59. We suspect that this is an error. Walmsford we never heard of; at Wansford there is a remarkable early font, but it is of stone. But a book like this must not be judged by its inaccuracies. Mr. Lethaby thinks for himself, and has a quaint way of putting his thoughts into words; and his sketches, of which a goodly number decorate the book, are generally excellent.

AN UNDESCRIBED SILHOUETTE PORTRAIT OF THOMAS GRAY, THE POET.

Scottish National Portrait Gallery, Edinburgh.

In connexion with the valuable article by Mr. Scharf on 'A Newly Discovered Portrait of Thomas Gray,' published in the *Athenæum* on February 24th, it may interest some of your readers to know that an authentic, and, so far as I am aware, hitherto undescribed silhouette portrait of the poet is preserved in the library of the Society of Antiquaries of Scotland, Edinburgh.

It forms part of a series of about one hundred and thirty silhouette portraits, executed, for the most part at Windsor, in the latter part of the eighteenth century by Miss Lucy Lind. This lady was one of the daughters of Dr. James Lind (sometimes confused with another Scottish physician of the name, born 1716, died 1794, who was author of a valuable 'Treatise on Scurvy'), who was born in 1736, accompanied Banks on his voyage to Iceland in 1772, and read various scientific papers before the Royal Society, of which he became a fellow in 1777. About that date he settled in Windsor, and it is usually asserted that he became physician to the royal household, though his granddaughter denies this, and states that he was only a friend of the king's, and that "Queen Charlotte used to delight in hearing him read, and relate his travels." He was a friend of the young Shelley, who said "he loved me, and I shall never forget our long talks, when he breathed the spirit of the kindest tolerance and the purest wisdom"; and he was the original of the old hermit in 'Laon and Cythna,' and of Zonoras in the unfinished 'Prince Athanase.' He died in 1812. His daughter Lucy became a Mrs. Sherwill, whose son, Lieut.-Col. Walter Stanhope Sherwill, presented the series of silhouettes to the Society of Antiquaries of Scotland on May 14th, 1877.

The portrait of Gray is the only silhouette in the series that shows a full-length figure. It is 4¼ in. in height and turned to our right, and it represents the poet in his later years, his upper lip having fallen in through the loss of teeth, and his lower lip protruding; and there is a slight suggestion of loose, withered skin below the chin. The "singularly bird-like" expression of face, which Mr. Scharf notes as characteristic of the portrait of Gray engraved by Basire in the 1757 quarto edition of his 'Poems,' appears, very definitely, in this silhouette. The nose is particularly sharp and clear-cut in its curve, and the straight forehead rises vertically from above the nose, and then suddenly curves back round the top of the temples. A wig, with the thin "rope-like queue" that appears in others of his portraits, is worn. The slim, rather narrow-chested figure is seated well back in a chair, the head being held erect. Three buttons appear prominently in front at the breast of the coat, the long skirts of which fall down over the side of the chair. Knee-breeches and shoes complete the costume so far as the silhouette shows it. The right leg is crossed over the other knee, the toes of its foot just touching the ground, and on the knees rest two books, which are represented by a separate piece of black paper. The words "Gray the Poet" are written in pencil across the dark surface of the silhouette.

The face and the pose of the head convey the impression of keen alertness, and the whole work has the air of being a faithful and characteristic likeness, so far as the restricted method of the silhouette permits.

I have not seen the two silhouettes of Gray preserved at Pembroke College, Cambridge, but I presume that these show only the head and bust; so probably the Lind silhouette may claim the distinction of being the only authentic rendering in full length of the poet, with the exceptions of the first and fourth of the designs by Richard Bentley engraved in the 1753 and 1776 editions of Gray's 'Six Poems'—works in which the artist evidently intended to include representations of the form and features of the poet.

Another of the silhouettes is titled 'Mr. Mason'; but this can hardly represent the Rev. William Mason, the friend and biographer of Gray, for it shows no recognizable likeness to the front-face portrait of the friend and biographer of Gray, engraved by Doughty and by Watson after Reynolds; and it appears to portray a man older than Mason was at the time when Miss Lind was executing her series.

Among the remaining other silhouettes in this curious and interesting series are bust-portraits of George III.; Queen Charlotte; the Princess Amelia; Sir Isaac Heard, Garter; Mr. and Mrs. Delany; Dr. Solander; Thomas Paine; David Hume, the historian; Capt. Grose, the antiquary; Benjamin West, P.R.S.A.; Dr. James Hutton, the geologist; Paul Sandby, the water-colour painter, and other persons of distinction; but, unfortunately, about one-third of the subjects are untitled. They are all distinguished by variety and character, and, judging from those which I have compared with other authentic portraits of the persons portrayed, are faithful and trustworthy likenesses.

From a communication from the artist's daughter, I learn that the silhouettes "were all cut out with scissors without any other instrument," and were "all done from the life." Several of the subjects in the collection, however, being in Indian ink upon white paper, are evidently copies from the original "shades" cut out from life; others are cut out in white paper; but the portrait of Gray is one of the original silhouettes, cut out, presumably directly from life, in black paper. J. M. Gray, F.S.A.Scot.

*** Mr. Gray wrote this letter in the middle of last month, just before his fatal illness seized him, and he did not live to correct the proof.

120, High Street, Portsmouth.

Perhaps it might be interesting to Mr. G. Scharf to know that the engraving of the portrait of Gray which he saw in the Print Room of the British Museum was used to decorate the title-page of Gray's poems in 12mo., published about 1800–1802. I have the book now before me, with the oval portrait after Wilson, but the inscription below it differs from that given by Mr. Scharf. It runs thus: "Printed and sold by G. Nicholson, Poughnill near Ludlow. Sold also in London, by H. D. Symonds, Paternoster-row; Champante & Whitrow, Aldgate; R. Bickerstaff, Strand; T. Conder, Bucklersbury; Lackington, Allen & Co., Finsbury Square, and all other Booksellers." No date. Above the portrait is inscribed "Poems by Thomas Gray, L.L.B., with the Author's Life." The life extends to pp. xxix, and thus concludes: "Besides the 'Long Story,' the pieces omitted in this Selection, are, 'The Fatal Sisters,' and 'The Descent of Oden' [*sic*], from the Norse tongue; the first is too trifling, and the latter abound with too much of gross fable and superstition, to be admitted into a design of retaining pieces of unexceptionable excellence only." G. Nicholson, of Poughnill near Ludlow, seems to have published a good many books in 12mo. I have a collection of about sixty separate works issued by him, bound in six thick volumes, entitled "The Literary Miscellany." Most of them are undated, but a few have dates, the earliest 1800, and the latest 1802. Among these publications are the poems of Milton, Prior, Shenstone, Gray, Lyttelton, Pope, Gay, Armstrong, Goldsmith, Soame Jenyns, and others, to each of which is prefixed a finely executed oval portrait and life of the author. Among the prose writers are B. Franklin, Lord Chesterfield, Shenstone, Langhorne, Sterne, Madame de Genlis, Mrs. Barbauld, and Goethe. The last is represented by the 'Letters of Werther.' W. H. Long.

FROM PALACE TO PAWNSHOP.

19, Bloomsbury Street, W.C.

May I beg you will kindly grant me a few lines in reply to Mr. Rassam's note in your issue of March 24th?

I only performed what I considered to be a public duty in offering to the Trustees of the British Museum the fragment of Assyrian sculpture, and in the hope, expressed in my note, that other fragments might find their way to the Museum; it was not my business to inquire into, or to interfere in any way with, the affairs of the Trustees of the British Museum.

I hardly understand Mr. Rassam's reference to "duplicate or triplicate copies of certain sculptures," seeing that, according to the memorandum in his own handwriting pasted to the back of the fragment in question, it was "cut from one of the slabs found in the mound of Kouyunjik (or Nineveh), which represents men employed in dragging the Human-headed bull to place in the Palace of the Kings of Assyria." From this it is evident that Mr. Rassam believed it to belong to a slab of the series of which some portions are now preserved in the British Museum. Francis E. Whelan.

SALES.

Messrs. Christie, Manson & Woods sold on the 7th inst. the following drawings, from the collection of the late Mr. J. W. Barnes: S. Prout, A Street Scene, Normandy, 78*l*. W. Hunt, Hedge-sparrow's Nest and Pyrus Japonica, 65*l*.; Dead Pigeons, 54*l*. D. Cox, A Road by a Pool, with farmer on horseback, 50*l*. A. Goodwin, The Alpine Summer, 1874, 68*l*. G. P. Boyce, The Crypt of St. Nicolas, Giornico, Canton Ticino, 52*l*.; Edward the Confessor's Chapel, Westminster Abbey, 110*l*.; Bridewell Precincts at Nightfall, 1867, 94*l*.; Black Poplars at Pangbourne, 89*l*.; At the Back of Great Tangley House, Surrey, 63*l*. A. W. Hunt, Durham, from below Framwellgate Bridge, 399*l*. J. M. W. Turner, Lyme Regis, 189*l*. P. De Wint, Carrying Hay, 136*l*.

The same auctioneers sold on the 9th inst.

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the following engraving: The Sergeant's Portrait, after Meissonier, by J. Jacquet, remarque proof, 25*l*.

Fine-Art Gossip.

Visitors to Messrs. Dowdeswell's Gallery, New Bond Street, on Monday next, when the collection will be opened to the public, will most assuredly be enchanted by the splendour and variety of Mr. W. L. Wyllie's century of drawings, intended to illustrate the "Oceans, Seas, and Rivers" which he saw during a year's yachting in the West Indies (including Barbados), Trinidad, Grenada, St. Lucia, and Dominica, returning thence, by way of the Azores, Gibraltar, Algiers, Tangiers, and the Spanish coast, to Start Point. The wonderful beauty of the colour of the sea was never more delicately and brilliantly depicted than in these studies from nature, which display the varied aspects of the ocean at all hours of the day and night. The expansiveness not less than the ever-changing charms of the tropical atmosphere have been represented with the choicest skill and that indomitable patience for which the artist has always been renowned. Nothing finer in its way is known to us than the modelling of the waves in the pictures of the Bay of Biscay in lively turmoil, in the drawing that represents those rugged, lonely peaks the Desertas, or that in which the ship is represented plunging through the seas soon after Guadeloupe is left behind. The solidity and soundness of all these drawings are evidence of the care and learning the artist has bestowed upon them; their harmonies of tone and colour are not less to be admired than their drawing, while their simplicity and sincerity belong to all works which, like these, are excellent in style. The private view is appointed for Saturday (to-day).

The pictures now exhibiting at Mr. McLean's in the Haymarket illustrate more or less well the varied skill and powers of several modern artists of renown. Among the more noteworthy examples are two powerful, superbly coloured sea-pictures by Mr. H. Moore, being his 'Mouth of the Seine,' No. 5, and 'On the North Sea' (44), a noble study of dark blue, lucent waves rushing before the wind that brings heavy drifts of shadow-like rain. M. J. Breton's 'Gleaner' (7) is a sketch worthy of his admirable spontaneity in design and his vigorous touch; Anton Mauve's skill and frank touch are deftly epitomized in 'Dutch Pastures' (15), with cattle couching in a sunny meadow near water; 'In the Forest of Fontainebleau' (16) is a fine sketch by Mlle. R. Bonheur; the same may be said of M. G. Vastagli's 'An Anxious Mother,' a lioness watching her playful cubs (18); and the visitor should not omit to notice M. P. Billet's 'Tending the Geese' (20), the strong and broad study of a girl leaning against a tree. Besides these we may mention M. C. Seiler's 'Amateurs' studying "curios" (23); Mr. P. Graham's 'Scotch Coast Scene,' cows on the seashore, in sunlight; and Heer F. Courtens's 'Golden Shower' (29). All told, the gallery contains sixty-six pictures.

The Fine-Art Society's collection of Mr. F. Goodall's pictures of "Egypt and Life in the Valley of the Nile," which was opened to the public on Monday last in the room adjoining Mrs. Allingham's drawings, of which we may speak on another occasion, is exactly such as we expect from him. Some of them are sketches for, or rather reduced versions of, much larger pictures we have commented upon when reviewing successive Academy exhibitions, and, except as to size, they are in no respect inferior to them. More pleasing, smoother, and more carefully studied, if not more subtle or less obvious in all their motives and qualities, they could hardly be. Lady Colin Campbell has supplied a bright and very sympathetic preface to the catalogue.

Messrs. Shepherd Brothers have opened an exhibition of "Early British" pictures at No. 27, King Street, St. James's, among which some are attributed to G. Romney, G. Vincent, T. Gainsborough, J. Stark, J. Crome, J. S. Cotman, and D. Cox, besides Messrs. V. Cole, E. Hayes, Haynes Williams, W. P. Frith, H. Moore, and J. Brett.

The annual report of the Society of Scottish Artists congratulates the members on its artistic success, and the financial position is stated to be satisfactory. The roll of membership now contains 479 names.

The *Journal des Arts* reports that the jury of painters have admitted to the Salon of this year 1,862 pictures and 686 water-colours, pastels, and miniatures. The society which manages the exhibition on the Champ de Mars, having been refused the large extent of wall space it demanded, has determined not to contribute to the approaching exhibition at Antwerp. M. Jules Lefebvre will contribute to the Salon 'Portrait de jeune Fille' and 'Portrait de M. Clero'; M. A. Moreau, 'Fontainebleau sous le Premier Empire'; M. Watelin, 'Une Prairie à Blangy-sur-Bresle, Normandie'; M. Aviat, 'Deux Amis,' and two portraits; M. Berne-Bellecour, 'Un Secours'; M. Bertholon, 'Coup de Vent du Nord, Falaises du Tréport'; M. L. Bonnat, 'L'Art triomphe de l'Ignorance et de la Barbarie' (plafond); M. Bouguereau, 'L'Innocence et la Perle'; M. G. Cain, 'Victorien Sardou dirigeant une des Répétitions générales de "Madame Sans-Gêne"'; M. Béroud, 'Foyer des Artistes de la Comédie Française'; M. Chaperon, 'Masséna à Wagram'; M. Cormon, 'La Forge'; M. Dawant, 'Une Répétition'; M. J. Desbrosses, 'Route au Soleil couchant' and 'La Plaine au Temps de la Moisson à La Tournelle-Septeuil, près Mantes'; M. Harpignies, 'Les Bords de la Loire' and 'Un Soir d'Automne'; MM. A. Maignan and Champigneulle, 'Jeanne d'Arc au Château des Tournelles, Orléans, 1429' (vitrail); M. G. Mélingue, 'Jeanne d'Arc et le Capitaine Baudricourt'; M. H. Pille, 'Les Puritains'; M. Roybet, 'La Mainchaude'; M. Paul Sain, 'Avignon, le Soir,' and 'Eau dormante'; and M. Tattegrain, 'Quêteuses.' The Salon will be opened, as usual, on the 1st of May.

At Terracina, on Monte Angelo, a search is being made for the temple of Jove, and rich architectural remains have already been found.

MUSIC

THE WEEK.

St. James's Hall.—Bristol Orpheus Glee Society.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Popular Wagner Concert.

There are unquestionably symptoms of a revival of interest in unaccompanied part-singing in London, and the visit of the Bristol Orpheus Society last week may, therefore, be regarded as well timed. Fifty years ago this valuable association was established, and the celebration of its "Jubilee" has been most suitably arranged. Prizes were offered for new five-part compositions by students of the Royal College and the Royal Academy of Music. The adjudicator in the first instance was Sir George Grove, whose choice fell upon 'The Sturdy Rock,' by H. Walford Davies, the words being taken from the Percy 'Reliques of Antient Poetry'; and in the second Dr. A. C. Mackenzie, the successful piece being a setting of Ingoldsby's "There sits a bird," by Charles Macpherson. Without saying that either of these pieces is noteworthy for individuality of any sort, both are certainly compositions in which the general talent of English musicians for vocal part-writing is conspicuously displayed. Other modern compositions, directed by their respective composers, were 'Peace' and 'The Pedlar's Song,' by Mr. C. Lee Williams; Prof. F. G. Bridge's clever version of Dickens's lines from 'Pickwick,' supposed to be sung by Sam Weller, "Bold Turpin vunce on Hounslow Heath"; and Mr. W. H. Cummings's graceful "Oh! the summer night." Mr. George Riseley, whose services to music in Bristol are almost invaluable, conducted various masterpieces by T. Cooke, Dr. G. W. Martin, S. S. Wesley, Horsley, Walmisley, J. J. Viotta, Sir Arthur Sullivan, R. J. S. Stevens, and other writers of part-music, with consummate ability, and the singing throughout of the Orpheus Society was as noteworthy as ever for beauty of tone and delightful *ensemble*. In some of the numbers the assistance of solo voices was needed, and this was satisfactorily supplied by Mr. Harper Kearton and Mr. Watkin Mills.

The regular series of Saturday concerts at the Crystal Palace is drawing to a close. At the performance last week a setting of Longfellow's familiar poem 'The Wreck of the Hesperus,' by Mr. Ferdinand Dunkley, was performed for the first time. It is for chorus and orchestra, without solo voices, and is appropriately spirited and picturesque. Mr. Dunkley, it may be remembered, gained the prize in an orchestral suite competition during a season of promenade concerts at Her Majesty's Theatre a few years ago. He was a scholar at the Royal College of Music, and is now a "Professor of Music" at St. Agnes' School, at Albany in the United States. The most important feature in Saturday's programme was Beethoven's 'Choral' Symphony, which received an excellent interpretation, with Fräulein Fillunger, Miss Annie Layton, Mr. Henry Piercy, and Mr. Andrew Black as the principal vocalists. Nothing else in the concert calls for remark.

Mr. Henschel's so-called "grand popular Wagner concert" at the Queen's Hall on Wednesday evening was a conspicuous success in every way. The programme resembled that which will be given under the direction of Herr Felix Mottl on Tuesday next week; that is to say, it comprised selections from all the Bayreuth master's music dramas with the exception of 'Der Fliegende Holländer,' and included the Overtures to 'Rienzi' and 'Tannhäuser,' the Preludes to 'Lohengrin' and 'Die Meistersinger,' the 'Walkürenritt,' 'Siegfried's Tod,' and the Prelude and Good Friday music from 'Parsifal.' All these were played forcibly, and with much artistic intelligence. We repeat that Mr. Henschel has made rapid strides of late as a Wagnerian conductor.

Musical Form. By Ebenezer Prout. (Augener & Co.)—Mr. Prout remarks in the preface to this latest instalment of his remarkable series of educational works in connexion with music that the previous volumes dealt chiefly with matters of theory, while the present is almost entirely practical, points of theory being hardly touched upon. Curiously enough, however, it is just when he approaches theory, or, more strictly speaking, theoretical assertion,

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that he is most likely to be vehemently opposed. But those who may dissent from him on matters which some may regard as of value and others as of no import whatever cannot fail to acknowledge the amazing amount of research, the splendid musicianship, and the clearness in statement which characterize this book. In one respect it is the most valuable of the series. Works on musical form written by English musicians for English students already existed, Ouseley and Macfarren being among those who have laboured in this field; but they and others have dealt mainly with technicalities, while Mr. Prout has followed his usual method in going to the great masters for examples and argument. He has also studied the principal German treatises on composition, which, as he observes, are not "light reading," and the apology he makes for the delay in the appearance of his book can only be regarded as a touch of humour. Commencing with the thesis that an important difference between the old unbarred music and modern music lies in the regularity of pulsation in the latter, a strong alternating with a weak accent, he goes on to say that from this germ a "motive" is developed, and on a succession of motives a movement is built. A phrase is formed from the combination of two sections, of course with alternate strong and weak accents, and in a cadence in common time the last chord should come upon a strong accent, the principal exception being in what writers on prosody term the feminine ending. Very many examples are quoted to show that the great masters always worked on these principles, though in numberless instances they have barred their efforts incorrectly. No doubt this has frequently happened; indeed, we may go so far as to say that in the majority of the examples given his emendations are valuable as showing clearly that the best composers have penned their ideas carelessly, and that in consequence they are frequently misinterpreted. But to lay down as a law that a strong accent is always preceded by a weak, in imagination if not in fact, invites discussion of a kind which can scarcely result in profit. For what is gained, even if the truth of this point of theory is fully demonstrated? Composers will pen their ideas, good, bad, or indifferent, just as before, without deference to Mr. Prout's technicalities modified from Dr. Hugo Riemann, just as they will after the promulgation of his views on the harmonic chord founded on those of Day and Macfarren. But when attention is diverted from a subject the import of which seems incommensurate with the amount of space devoted to it, to matters of greater value, the position of the questioner must change to that of the eulogist. The motto on all of Mr. Prout's treatises might be, "Musical instruction made easy." Thanks to him, students can now gain really large acquaintance with the works of all the acknowledged masters, ancient and modern, without the trouble and expense entailed in the purchase and study of the scores. The explanations here given of the various forms, such as binary, ternary, rondo, &c., are luminous and, for the most part, logical, and the illustrations are numberless, and in almost all instances felicitous. It should be added that the book deals mainly, though not exclusively, with the fundamental principles of form, the next volume of the series to be issued being 'Applied Forms.' But in the present treatise no fewer than nine complete movements are given from the instrumental works of the great masters, and are fully analyzed. Difference of opinion must necessarily prevail as to the minutiæ of musical forms, because it is quite certain that composers of genius do not trouble themselves concerning the nature of motives, sentences, phrases, and so forth, when penning their inspirations; but, whatever views may be taken as to the value of Mr. Prout's theories, no musician can possibly deny the practical value of his book.

Musical Gossip.

It is worthy of note that English opera, or, to speak more strictly, opera in English, is being played simultaneously in three London theatres, namely, Drury Lane, the Grand, and the Standard. At the Islington house Mr. Arthur Rousbey's company opened for a season of three weeks on Monday with a portion of Donizetti's now rarely heard 'Daughter of the Regiment' and 'Cavalleria Rusticana.' The performances in both instances deserve to be commended; Miss Minnie Leverentz, Miss Agnes Molteno, Mr. St. Austell, and Mr. Rousbey especially distinguishing themselves in the solo parts. The orchestra, chorus, and stage appointments were more artistic than they usually are in enterprises of this nature.

According to authoritative report no fewer than seven additions are to be made to the Covent Garden operatic repertory during Sir Augustus Harris's season which will commence on May 14th. The works named are Berlioz's 'Faust,' Bruneau's 'L'Attaque du Moulin,' Mr. Cowen's 'Signa,' Verdi's 'Falstaff,' Gounod's 'Sapho,' Massenet's 'La Navarraise,' and Puccini's 'Manon Lescaut,' a more than sufficiently extensive list, which it will be difficult to present adequately in the course of a ten or eleven weeks' season of opera.

It is stated that the Musical Union, associated for so many years with the late John Ella, is to be revived under the direction of M. Johannes Wolff, the violinist, and that the first concert will take place on May 21st, when M. Widor, M. Waefelghem, M. Delsart, and Mlle. Chaminade will appear.

An agreeable violin recital, or rather chamber concert, was given by M. Émile Saurot at the Hampstead Conservatoire last Saturday afternoon. The brilliant violinist was effectively assisted at the pianoforte in Beethoven's Sonata in G, Op. 30, No. 3, by Mr. Stanley Hawley, in place of Mr. Haydn Parry deceased, and his principal solo was Spohr's Concerto in A, No. 8. Mr. Charles Conyers evinced considerable promise as a tenor vocalist in songs by Goring Thomas, Miss F. Allitsen, and F. Clay.

Mr. and Mrs. Frank Moir gave a vocal and instrumental recital at the Queen's Hall on Monday afternoon, their programme including Brahms's Sonata in E minor, for piano and violoncello, Op. 38, undertaken by Miss Adelina de Lara and Mr. Edward Howell, and several new songs by Mr. Moir.

The Silesian *Musikfest*, which will take place next June at Goerlitz, is likely to be brilliant. Several distinguished soloists have promised their co-operation, and the chorus will consist of upwards of 800 and the orchestra of 123 persons.

PERFORMANCES NEXT WEEK.

Mon.	Musical Artists' Society, 8, St. Martin's Town Hall.
Tues.	Wagner Concert, 8, Queen's Hall.
—	Mr P. Dawson's Pianoforte Recital, 3, St. James's Hall.
Wed.	Madame Frickenhaus's Pianoforte Recital, 3, St. James's Hall.
—	Mr R. Macfarren's Choir Concert, 8, Steinway Hall.
Thurs.	Philharmonic Concert, 8, Queen's Hall.
—	'Philemon et Baucis,' 8, Drury Lane.
Sat.	Crystal Palace Concert, 3
—	Recital of Chamber Music, 3, Drill Hall, Hampstead.
—	'The Golden Legend,' 8, Queen's Hall.

DRAMA

THE WEEK.

Garrick.—'Mrs. Lessingham,' a Play in Four Acts. By George Fleming.

That the dramatist may take what views he pleases concerning historical characters seems on the point of being conceded; that he should be allowed equal licence with regard to human motives is "a horse of another colour." From opposite points of view Cromwell was a hero or, as Charles II. called him, a *coquin*. Man is man, however, and woman woman throughout, and to represent both as different in nature from what they are is a hazardous experiment. This theory, on the aspects and limitations of which there is not time at present to dwell, has been neglected or ignored by the clever author of 'Mrs. Lessingham,' whose work consequently suffers. Her hero stands between two women, in some respects like the ass of Buridan between two stacks of hay. He knows, however, to which side to turn. On one hand is yesterday, on the other to-morrow, the possessed and the coveted. Doubt is not possible as to the direction in which he will turn. To do justice to the author, no sign of doubt is traceable. The difficulty arises with the women. These meet, and, with the instinct of women, recognize at once the rivalry between them. Before long all clouds are dissipated, and the betrothed of the present recognizes the mistress of the past, and is recognized by her. Both are ladies, and at bottom good women. There is no question of fur and feathers, only a combat of magnanimity. So deep is the love of the one for her seducer that she will immolate or efface herself that he may be happy with the woman of his later choice; so loyal is the other that she too yields up her lover, and compels him to do what she conceives to be his duty, and marry her predecessor. This, good easy man, he does. We have in all this a departure from tradition so wide as to be perplexing and, if the truth must be confessed, unacceptable. Juliet compel Romeo to marry Rosalind! Romeo accept her bidding! Josephine Beauharnais retire voluntarily in favour of Maria Louisa! Here is heresy to all theories, sentimental or tragic. This is the chief defect in 'Mrs. Lessingham.' One able to make the required concession and accept as real a world of topsy-turvydom is rewarded. The play abounds in situations theatrically effective, and in spite of its almost sepulchral gloom stimulates and stirs. A scene in the second act between the two women is ingenious and touching, and the concluding action, the resemblance of which to 'On ne badine pas avec l'Amour' has been pointed out, is harrowing. To the favour with which the whole was received a fine interpretation largely contributed. It is difficult to conceive of the two women being played better than they are by Miss Kate Rorke and Miss Elizabeth Robins. Quite exquisite is the manner in which the young girl, knowing till now of sin and shame as things vaguely existing in the world, receives the knowledge that they are around and about her, blighting her prospects and darkening her sun while it is still day. Miss Robins's method is as yet imperfect, but it is full of promise. Her shuddering sense of the inevitableness of doom and her physical dread of the consequences of the act she has courage to commit are impressive. Mr. Forbes Robertson is the best *jeune premier* we possess, and his presentation of the hero, a somewhat pitiable creature, is masterly. Mr. Hare endows with vitality and value a character which offers few opportunities, and cannot even be regarded as of primary importance.

The Theatrical World for 1893. By William Archer. (Scott.)—Though not the first to supply to the English playgoer something in

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the nature of a theatrical *feuilleton*, Mr. Archer has in the *World*, with which his name is most generally associated, gone nearer that form of composition than any of his rivals. Almost, though not quite, alone in periodicals read by the educated, he is allowed to use the unshackled and irresponsible *I* in place of the customary and repressive *we*, and he takes full advantage of his privileges and immunities. He does not, indeed, like Jules Janin, make a representation which he may possibly not have witnessed a peg on which to air his intellectual frippery, but he is almost as much occupied with the opinions of others concerning the plays with which he deals as he is with his own. Possessor of excellent weapons of offence, and animated at once with the fervour of the zealot and the passion for combat of the soldier, he is as dangerous an enemy as he is a firm partisan. It is in part due to his combative instinct that his book, which consists of a reprint of his criticisms upon last year's plays contributed to the *World*, constitutes so delightful reading. We have ourselves read it, so to speak, in a breath, and, thoughnot always in accord with the writer, cannot too strongly admire the cleverness and subtlety of the whole. Mr. Archer's reasons for republication, and his method of dealing with his existing work, are exposed in a dedicatory address to his friend and associate Mr. Robert W. Lowe, in which is also given an avowal of his dramatic faith. The later criticisms have been reprinted rather than the earlier, not because of any avowed ripening of thought, increase of observation, or improvement of style, but because the past season has been "a veritable 'annus mirabilis' in the history of the modern stage." 'The Second Mrs. Tanqueray' is regarded by Mr. Archer as its supreme accomplishment, but we have had besides the visits of the Comédie Française and Signora Eleonora Duse, the establishment of the Augustin Daly theatre (which, however, Mr. Archer does not count among the memorable events), a representation of one tragedy of Sophocles, three plays of Shakspeare, two of Tennyson, one novelty of Ibsen, together with ambitious dramas by Mr. Henry Arthur Jones, Mr. Oscar Wilde, Mr. Sydney Grundy, and Mr. Louis Parker, and miscellaneous, but interesting experiments too numerous for record. If, then, his book is slight and trivial, it is "because of the inadequacy of the writer to his themes, not because of any unworthiness in the themes themselves." Neither slight nor trivial are, it is needless to say, Mr. Archer's opinions and judgments, nor are they, what some might more readily believe, prejudiced nor doctrinaire. For every form of art Mr. Archer has tolerance, and in his most gravely expressed repugnances he avoids the use of strong language. The rapier is his weapon, not the quarterstaff, when he is in earnest, but he more often finds the lath sword adequate to the task of castigation. His praise, on the contrary, is warm. He does not hesitate to advance the opinion that Tennyson's plays "get well across the footlights. They seize our attention and challenge our criticism. They stand or fall by the same test which we apply to 'Richard III.' or 'Coriolanus,' to 'Egmont' or 'Wilhelm Tell.'" When the sternest condemnation is expressed, it takes some form such as the following, well merited, if ever censure was :—

"Then we had two sisters, whom I, at first, in my innocence, supposed to be importations from America, but whose accent soon proclaimed them children of the wild East—of London. They sang in an incredibly acute and scratchy voice,—a voice, I say, for it sounded like one, and I trust there is not such another in the world—two songs in praise of debauchery, *whereof the frank paganism charmed me unspeakably*."

The italics in the concluding words are our own. Ibsen, Mr. Archer's special horse of battle, occupies no disproportionate share of the volume. A theory concerning 'The Master Builder' is ingenious, but scarcely convincing. There is in this volume a mass of sound criticism, delivered in a highly cultivated and effective style. There is, perhaps, more disputatiousness than is absolutely desirable, but it is generally good-natured, and is invariably defensive rather than aggressive. The volume is, in fact, worthy of Mr. Archer, will be valued by the intelligent public, and is of highest importance to all who take an enlightened interest in the stage.

Dramatic Gossip.

'The Little Squire,' an adaptation, by Mrs. William Greet and Mr. Horace Sedger, of 'The Squire' of Mrs. de la Pasture, given at the Lyric Theatre at a series of afternoon representations, presents a leash of the most uncomfortably artificial and sentimentalized children ever put upon the stage. Such, "so wise, so young," says Richard III., "do ne'er live long," and so far as art life is concerned the truth of the cynical statement or prophecy is acceptable and satisfactory. But for the mistimed zeal of friends, who in a performance already long and tedious insisted tyrannically on encoring everything the poor creatures did, the exhibition might have attained a moderate success, since there is story of a melodramatic kind in the play, and actors so capable as Mr. Charles Sugden, Miss Mary Rorke, Miss Rose Leclercq, and Miss Fanny Brough took part in the performance. The critical reporter meanwhile is pardonable for quoting from Mrs. Browning, with ironical emphasis :—

But the young, young children, O my brothers!

At the revival this evening at the Lyceum of Wills's adaptation of 'Faust' Mr. Irving and Miss Terry resume their original parts. Mr. Terriss is Faust; Mr. Julius Knight, Valentine; and Miss M. A. Victor, Martha.

'The Masqueraders' is the title finally chosen for the new drama of Mr. Henry Arthur Jones forthcoming at the St. James's Theatre on the 28th inst.

'In the Eyes of the World,' a one-act piece by Mr. Frazer Wood, has been unostentatiously added to the bill at the Globe, and its performance now precedes that of 'Charley's Aunt,' which has reached its five hundredth representation.

There is some question of producing at the Court Mr. Clement Scott's adaptation of 'Denise,' with Miss Olga Nethersole as the heroine.

Mr. Weedon Grossmith will on Monday transfer 'The New Boy' from Terry's Theatre to the Vaudeville.

A new play by Mr. Bernard Shaw will shortly replace Dr. Todhunter's 'Comedy of Sighs' at the Avenue.

Mrs. Crowe (Miss Bateman) will give a dramatic recital on May 4th at the Queen's Hall, Langham Place.

The Germans in Austria certainly deserve great commendation for their encouragement of the drama. The *Curatorium* of the Bauernfeld-Stiftung of Vienna offers a prize of 2,000 florins for the best German play which may be performed from January 13th, 1894, to August 9th, 1895; and the well-known composer Herr Alfred Strasser has placed at the disposal of the Raimund Theater the sum of 10,000 florins for the new Raimund Prize.

To Correspondents.—W. M.—H. R. A.—G. M.—H. R.—A. M. W.—R. R. H.—W. S.—G. R. L.—M. B.—J. C. R.—H. A. S.—H. R. H.—received.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3469. SATURDAY, APRIL 21, 1894. PRICE THREEPENCE REGISTERED AS A NEWSPAPER

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Guildhall, E.C., 12th April, 1894. MONCKTON.

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LITERATURE

A Journalist's Note-Book. By Frank Frankfort Moore. (Hutchinson & Co.)

Mr. Moore has written at least a score of novels, and among the "press opinions" concerning some of these, which he prints at the end of this book, is one by a critic who states that "the author is always trying to say clever things." The remark is true of 'A Journalist's Note-Book,' which, though not a novel, is, it may be presumed, to some extent a work of fiction. Mr. Moore, who informs his readers that he was "little more than a boy" in 1874, and who has published volumes of verse and plays, besides his twenty or more romances, can scarcely have been employed in all the newspaper offices in Ireland, Scotland, England, and elsewhere of which he speaks; nor is it probable that he has met with so many knaves and fools among journalists as he here describes. Some of his stories are manifest inventions, and a great many more have evidently been amplified and coloured with the intention of discrediting the trade or profession to which he belongs or belonged. He is an amusing anecdotist, however, when he is not too spiteful or too flippant, and several of his reminiscences—the following, for instance—may well be true:—

"Some years ago I was getting my hair cut in Regent Street, and, as usual, the practitioner remarked in a friendly way that I was getting very grey. 'Yes,' I said, 'I've been getting a grey hair or so for some time. I don't know how it is. I'm not much over thirty.' (I repeat that the incident occurred some years ago.) 'No, sir, you're not what might be called old,' said he indulgently. 'Maybe you're doing some brain-work!' he suggested, after a pause. 'Brain-work!' said I. 'Oh no! I work for a daily paper, and usually write a column of leading articles every night. I produce a book a year, and a play every now and again. But brain-work—oh no!' 'Oh, in that case, sir, it must be due to something else. Maybe you drink a bit, sir.'"

There is not much order in Mr. Moore's book. He writes at random, and turns aside from his mocking gossip about journalists to report whatever he remembers about clergymen, doctors, judges, actors, or people of any other calling whom he can hold up to ridicule. Indeed, these digressions are often more entertaining than most of the "researches into the highways and byways of journalism" which are his professed theme. But he sketches for his readers in some sort of sequence successive groups of drunken and ignorant editors, sottish and incapable sub-editors, blundering and bumptious leader-writers, inventive and thievish reporters, and others with whom he would have us believe it has been his constant misfortune to be in contact. As most of his newspaper work appears to have been done in Ireland, it might be rash to say that his information is altogether misleading; but it bears a suspicious likeness to the unkind tittle-tattle contained in such old books as Cyrus Redding's 'Recollections,' and such later repertories of scandal as the late Mr. Henry Vizetelly's 'Glances Back,' and it is to be hoped that no one will accept the book as a fair account of journalistic life and ways in London or any respectable provincial town. At any rate, Mr. Moore appears to have been exceptionally unfortunate. If, in the course of his fitful and versatile career as a pressman, he has come across more than two or three honest and intelligent journalists, he does not tell us so. His object is to make fun of both craft and craftsmen, and presumably to show how very much superior he is to it or them. Therefore his book is crowded with fanciful pictures of such "types" as he can most laughably contrast with himself. We have, for instance, one reporter who is, and another who should be, a ticket-of-leave man; a sub-editor "with a rooted prejudice against soap and the comb," but constrained to drink six bottles of stout in the course of a night's "work"; another sub-editor who lives on nothing but porridge; a third who poisons all his colleagues by cooking red herrings for his supper; and a leader-writer who keeps a collection of newspaper cuttings and constructs his "original articles" by piecing together selections from his scrap-book. The account of the last-named, or rather unnamed, individual is a favourable sample of Mr. Moore's story-telling:—

"At night I frequently came down to my office and found that he had written two columns of the most delightful essays. One might, perhaps, be on the subject of Moresco-Gothic Architecture and its influence on the genius of Velasquez, another on Battue-shooting and the Acclimatisation of the Bird of Paradise in English coverts; but both were treated with equal grace. That such erudition and originality should be associated with cloth gloves astonished me. One day, however, the man wrote a column upon the decoration of one of the courts of the Alhambra, and a more picturesque article I never read—up to a certain point; and this point was reached when he commenced a new paragraph as follows: 'Alas! that so lovely a piece of work should have fallen a prey to the devastating element that laid the whole structure in ruins, and eclipsed the gaiety, if not of nations, at any rate of the people of London, who were wont to resort nightly to this Thespian temple of Leicester Square, feeling certain that under the liberal management of its enterprising *entrepreneur* some brilliant stage spectacle would be brought before their eyes. Now, however, that the company for the restoration of the building has been successfully floated, we may hope for a revival of the ancient glories of the Alhambra.' I inquired casually of the perpetrator of the article if he had ever heard of the Alhambra? 'Why, I wrote of it yesterday,' he said. 'I've been in it; it's in Leicester Square.' 'Did you ever hear of another Alhambra?' I asked blandly. 'Yes; there's one in Glasgow.' 'Did you ever hear of one that wasn't a music-hall?' 'Never. Maybe the temperance people give one of their new-fashioned coffee places the name to attract sinners on false pretences.' 'Did you ever hear of an Alhambra in Spain?' 'You don't mean to say that they have music-halls in Spain? But why shouldn't they? Spaniards are fond of dancing, I believe.' 'Why not indeed?' said I. The next day he had an explanation to offer to the chief of the staff. In the evening he told me that he was going to leave the paper. 'How is that?' I inquired. 'I don't like it,' he replied. 'My ideas are cribbed, cabined, and confined here.' 'They are certainly cribbed,' said I. 'Did you never hear of the Alhambra at Grenada [*sic*]?' 'Never; that's what played the mischief with the article. You'll see how the mistake arose. There was a capital article in the *Telegraph* about the Alhambra—I see now that it must have referred to the one in Spain—about four years ago; well, I cut it out and indexed it. A year ago, when the Alhambra in Leicester Square was about to re-open, there was an article in the *Daily News*. I found it in my index also, and incorporated the two articles in mine. How the mischief was I to know that one referred to Grenada [*sic*] and the other to London? These writer chaps should be more explicit. What do they get their salaries for, anyway?'"

Mr. Moore discreetly withholds the names of the journalists and newspapers that he prattles about; but Mr. Henry Irving and a few others with whom he has been connected in journalism or play-writing are mentioned, and some of the anecdotes about them with which he ekes out his volume are among its most readable passages. The following is, perhaps, the best thing in the book, and its humour is not weakened by the frank admission that it does not give "exact instances" of Boucicault's Irishisms:—

"It may be remembered that ten or eleven years ago the late Mr. Dion Boucicault was obliging enough to offer to give a lecture to English actors on the correct pronunciation of their mother-tongue. The offer was, I suppose, thought too valuable to be neglected, and it was arranged that the lecture should be delivered from the stage of the Lyceum Theatre. A more interesting and amusing function I have never attended. It was clear that the lecturer had formed some very definite ideas as to the way the English language should be spoken; and his attempts to convey these ideas to his audience were most praiseworthy. His illustrations of the curiosities of some methods of pronouncing words were certainly extremely curious. For instance, he complained bitterly of the way the majority of English actors pronounced the word 'war.' 'Ye prenounce the ward as if it wuz spelt w-a-u-g-h,' said the lecturer gravely. 'Ye don't prenounce it at all as ye shud. The ward rhymes with "par," "are," and "kyar," and yet ye will prenounce it as if it rhymed with "saw" and "paw." Don't ye see the diffurnce?' 'We do, we do!' cried the audience; and, thus encouraged by the ready acquiescence in his pet theories, the lecturer went on to deal with the gross absurdity of pronouncing the word 'grass,' not to rhyme with 'lass,' which of course was the correct way, but almost—not quite—as if it rhymed with 'laws.' 'The ward is "grass," not "graws,"' said our lecturer. 'It grates on a sinsitive ear like mine to hear it misprenounced. Then ye will never be injuced to give the ward "Chrischin" its thrue value as a ward of three syllables; ye'll insist on calling it "Christyen," in place of "Chrischin." D'ye persave the diffurnce?'

'We do, we do!' cried the audience. 'Ay, and ye talk about "soots" of gyarments, when everybody knows that ye shud say "shoots"; ye must give the full valye to the letter "u"—there 's no double o in a shoot of clothes. Moreover, ye talk of the mimbers of the polis force as "cunstables," but there 's no "u" in the first syllable—it 's an "o," and it shud be pronounced to rhyme with "gone," not with "gun." Then I've heard an actor who shud know better say, in the part of Hamlet, "wurds, wurds, wurds"; instead of giving that fine letter "o" its full value. How much finer it sounds to pronounce it as I do, "wards, wards, wards"! But when I say that I've heard the word "pull" pronounced not to rhyme with "dull," as ye'll all admit it shud be, but actually as if it was within an ace of being spelt "p double o l," I think ye'll agree with me that it 's about time that actors learnt something of the rudiments of the art of ellycution.' I do not pretend that these are the exact instances given by Mr. Boucicault of the appalling incorrectness of English pronunciation, but I know that he began with the word 'war,' and that the impression produced upon my mind by the discourse was precisely as I have recorded it."

As Mr. Moore says that he has hundreds of other journalistic stories to tell if the public cares for them, we hope that his next volume, should he publish it, may be at least as vivacious and much more generous.

Witnesses to the Unseen, and other Essays. By Wilfrid Ward. (Macmillan & Co.)

The essays in this interesting volume have, with one exception, already made an appearance separately at different times and in various magazines; but as they are clearly inspired by common sentiments and dominated by a common purpose, they form in their new shape a work of a sufficiently homogeneous character. In some respects they are also a valuable contribution to the current literature of theological controversy; for whether or not we agree with the doctrines here expounded, it is well to have them stated with as much precision as is consistent with their mystical nature, and with as much skill and learning as can be supplied by a competent writer who has spared no pains to present them from his own point of view. For Mr. Wilfrid Ward is certainly an able exponent of what we may call the higher Catholicism. He is endowed with wide knowledge; he is familiar with the resources of theological and philosophical argument; and he knows how to make the most of the advantages arising from vague and elastic elements in the Catholic creed. He appears to be perfectly alive to the nature and effect of the progress which physical science and historical criticism are making, and the further progress which they are likely to make, in undermining the old Catholic position; but he is beset by no fears, for he is also perfectly alive to the convenient constitution of a Church which finds the means of adapting its creed to fresh requirements whenever such a course is indispensable to its existence.

In this connexion the essay in which Mr. Ward discusses the effect of "New Wine in Old Bottles" is one of the most instructive; for while he there reviews some attempts which have recently been made to find a *modus vivendi* between the Christian faith and the conclusions of science—while he leads us to suppose that those attempts must of necessity end in the bottles being broken and the wine spilled—he maintains at the same time that the Catholic Church can and does put whatever is good in the new wine into the old bottles without any disastrous consequences. The method is simple. The Church waits until the wine has proved its character. If it keeps well, if the conclusions of science and of history are firmly established, she uses them in her own service; for, says Mr. Ward with remarkable courage, "the discoveries of science are among the acknowledged *criteria* used by the Church in the explanation of Scripture" (p. 96). He quotes with manifest approval a passage from an address given by Monsignor d'Hulst to an International Scientific Congress of Catholics at Paris, in which that eminent Catholic defended a dilatory attitude on the part of the Church. He pointed out to his hearers that so long as they showed a common docility to the Church, they were not forbidden to hold their own views on questions of science or criticism on which she had hitherto made no definite pronouncement. "But this," proceeds Mr. Ward,

"is not all. While individual Catholics often have what may be called a certain provisional power of reconsideration where the Church has not decided authoritatively, we may also see in the Church a power of assimilation and of ultimate consolidation of her teaching in its relations to assured scientific advance, or well-examined and tenable hypothesis. While her caution protects her against those whims of the *Zeitgeist* which prematurely claim the title of discoveries, the activity of her life enables her *in the end* to find a *modus vivendi* with what is really valuable in intellectual movements or really true in scientific achievement. This is a special prerogative of a living authoritative tribunal which, from the nature of the case, cannot be clearly asserted by any ruling power whose nature is documentary. And the Church has on occasion exhibited the principle of progressive assimilation in a marked manner."

A very slight knowledge of history suffices to show that the Church has not always treated scientific novelties with this irreproachable prudence; and it is fairly obvious that it is only the existence of a large body of educated opinion which prevents the Church from now acting towards the pioneers of science as she acted in the Middle Ages. Mr. Ward's explanation of this ugly difficulty is ingenious, but to the Protestant mind unconvincing. He maintains that in the old days "there was probably less need for toleration for the sake of individual consciences, as scientific discovery had not yet got so firm a foothold as to be in many cases a living source of difficulty." To admit a startling scientific novelty would, he says, have endangered the Christian conscience; to yield to a new discovery would have shaken dogmatic beliefs in the minds of persons unable to separate the traditional interpretation of a dogma from its essence. But now, says Mr. Ward, the Church takes an exactly opposite course.

"The over-subtle mind of the present day, readily grasping the real weight of evidence for a new scientific discovery, more readily than formerly distinguishing between the essence and the traditional interpretation of dogmatic belief, has more to fear from the temporary denial of what may prove true, and less to fear from the readjustment of explanations of dogma."

The conclusion which the plain man will draw from this ecclesiastical opportunism is not far to seek. He will judge, and rightly judge, that in regard to science and history—that is, in regard to organized knowledge in large and important branches of human inquiry—the Catholic Church is not in the least concerned to remove old error; nay, that she has a definite motive for preferring old error, if it leaves religious belief undisturbed. Nor will he be wrong in further judging that this indifference, or rather this opposition to new truth in some branches of knowledge, which the Church admittedly presses into her own service at her own convenience, argues ill for any strict regard to truth in the performance of what Mr. Ward calls her primary duty, that of protecting religious belief in the mass of Christian souls.

But, as every one knows, the Catholic Church is as little disposed in these days to exalt reason at the expense of faith as she was in the days of Abelard; and in the question which, according to Mr. Ward, she now has to solve, it is, of course, faith and not reason which determines her solution of it. To what extent—so runs the question—ought belief in Christian dogma to be affected by the results of modern science and historical research? This fundamental problem is attacked in "The Wish to Believe," a series of three dialogues, taking up half the volume. There Mr. Ward endeavours to come to close quarters with the real difficulty of his position. There, as elsewhere, he attempts a practical application of the doctrine involved in Newman's theory of an illative sense; that is to say, a faculty by which the mind draws, and is entitled to draw, inferences without any conscious logical process; and his object is to show that when, for instance, two men of equal ability view the same evidence for the Christian dogmas, one in a spirit of strict impartiality, and the other with a fervent desire to find them true, this wish to believe does not, in the latter case, invalidate the verdict. Mr. Ward has a heritage of dialectical skill which by use and exercise he has made his own, and he entertains his readers with a good display of intellectual fencing of a certain order. His main contention is that there is one set of principles for estimating the effect of historical evidence, and another for estimating the effect of religious evidence; and that in the investigation of religious evidence it makes a radical difference in the appreciation of that evidence whether or not the investigator intensely wishes that one interpretation of it should prove true rather than another. A man, he declares, who looks at evidence with equal readiness to draw one conclusion or another, according to the weight of it, is without the true motive power for critical inquiry. Very well; but Mr. Ward assumes throughout that the only interpretation of the evidence which a man thoroughly in earnest will desire to see proved is the Catholic interpretation. The first essential of the *religious* attitude of mind is, he says,

"a deep sense of the importance of the knowledge and of the bearing of the fact to be known

upon oneself. This immediately issues in a passion for true knowledge based on this sense, and thus passion is enlisted on the side of reason."

It is obvious that a passionate desire to prove the validity, let us say, of a theism like Dr. Martineau's, or an agnosticism like Mr. Huxley's, would make an investigator equally keen in appreciating all the evidence, and equally sensitive to all the clues, that lead to theism or agnosticism; and it cannot be denied that we have theists and agnostics who are passionate in this sense. Mr. Ward appears to confuse the wish to find some explanation of the facts of life and consciousness, as a refuge from complete scepticism, with the wish that some particular explanation should prove true; and it is begging the question to suppose that the desire for knowledge and the desire to believe must necessarily be confined to the inquirer who finds his theories stilled by Catholicism, or to lay down at the outset that the only or the best explanation of the facts is that which he earnestly wishes to establish.

Of the remaining essays, two are devoted to an estimate of certain aspects of Newman's influence and a vigorous reply to Dr. Abbott's attack on Newman's 'Essay on Ecclesiastical Miracles.' In 'The Clothes of Religion' Mr. Ward batters, in a playful and effective fashion, the weaker sides of Mr. Spencer's theory of the "Unknowable" and Mr. Harrison's deification of humanity—doctrines that have, of course, often been battered before. The introduction contains some remarks hitherto unpublished on the extent to which contemporary opinion ought to influence private judgment; in a word, on the respect due to the *Zeitgeist*. Mr. Ward finds it a hopeful sign of the present age that, with us at least, the *Zeitgeist* in some degree recognizes its own want of accuracy and finality; and it is plain that if this is really so the *Zeitgeist* is doing well; but a prudent man will not too readily suppose that the world is on that account about to return to Catholicism.

Life of the Right Rev. William Reeves, D.D., Lord Bishop of Down, Connor, and Dromore. By Lady Ferguson. (Dublin, Hodges, Figgis & Co.; London, Longmans & Co.)

Next to Dublin, the see of Down, Connor, and Dromore is the Irish bishopric best known to Englishmen, and this is due to the fact that in three successive centuries occupants of its episcopal throne have been one man of genius, and two men of letters of the first order: Jeremy Taylor, Dr. Percy, and Dr. Reeves. William Reeves was born March 16th, 1815, and died January 12th, 1892. His birthplace was Charleville, a town founded by the first Earl of Orrery in 1661. In the Bishop's childhood the oldest inhabitants used to relate the tradition received from their great-grandfathers of how the Duke of Berwick had dined at Charleville House with his officers, and had set it on fire immediately after dinner, before retreating to Limerick. His grandfather was agent to the Earl of Cork, successor of the founder of the town, and in his kitchen the boy saw many fiddlers and pipers, who sang the 'Aisling air Eire' or 'Vision of Ireland' and other compositions of the famous poet of the district, John Claragh MacDonnell. He often visited the neighbouring ruined abbey of Kilmallock, and had heard from the people the local tradition of the Earl of Desmond's return in 1600—how there were bonfires and crowds to welcome him, and how when Sunday came he went, in accordance with his bringing up in England, to the Protestant church, to find when he emerged that the crowd had disappeared and that he had not a single friend among the country people. Such local influences gave Reeves his first inclination to the study of Irish history, while his profession led him to devote himself chiefly to the ecclesiastical part of that history. He always regretted that he had not early in life made use of his opportunities for acquiring a thorough knowledge of the Irish language. In the general history or literary history of the country, want of this knowledge would have prevented him from doing any original work of permanent value; but in ecclesiastical matters Latin and not Irish is the dominant language. It may be added that his generous disposition and absolute freedom from sectarian feeling made him the friend of every native Irish scholar of his time. O'Donovan and O'Curry both gladly transcribed and translated for him, and, while fully acknowledging their help, he gave them more in return. He sent O'Donovan 60,000 references to aid him in the preparation of the index to his noble edition of the 'Annals of the Four Masters.'

Reeves was the author of more than sixty works of various sizes, some of which appear to be less known than they deserve, for a useful appendix to the life, by the Rev. J. R. Garstin, B.D., which gives a complete list, states:—

"As illustrating the way in which publications, brought out as were the Bishop's, appear—or rather fail to appear—in the catalogues of great libraries enjoying copyright privilege, it may be worth referring to that of Oxford. The Bodleian Catalogue has twenty-one references under the title 'Reeves (William)'; but, of these, only seven belong to the Bishop, and one is a cross-reference to Mr. Carroll's 'Clergy of St. Bride's,' &c., the Preface of which was furnished by Dr. Reeves. The British Museum Catalogue contains eleven of his works, and the same cross-reference."

His first work was a short essay, 'A Description of Nendrum, commonly called Mahee Island,' and was published in 1845. It was followed in 1847 by the valuable 'Ecclesiastical Antiquities of Down, Connor, and Dromore,' and in 1850 by 'Acts of Archbishop Colton.' These two books give an account of the parishes of all the counties of Ulster which are on the seacoast, except Donegal, the first in relation to a Papal taxation of 1306, and the second in relation to an archiepiscopal visitation of 1397. The most interesting and important of his works is his edition (published in 1857) of 'The Life of St. Columba, Founder of Hy, written by Adamnan, ninth Abbot of that Monastery.' Besides the text and an introduction of the highest interest, it contains two hundred and fifty closely printed quarto pages of notes, each of which is, in fact, a separate and generally exhaustive treatise on some point of the history of the times or places mentioned in the life.

The Professorship of Ecclesiastical History in the University of Dublin, the Librarianship of Trinity College, and the Archbishopric of Armagh were three positions for which Reeves had high qualifications, but all of which were awarded to other men when he was a candidate. Yet he never complained. He was long a country clergyman and a schoolmaster of an undistinguished school, but after many years became Rector of Tynan (a village near the ecclesiastical capital of Ireland) and Librarian of Armagh, then Dean of Armagh, and finally bishop of the diocese in which a large part of his life had been spent as a perpetual curate. He was one of those men to whom the past is just as living as the present, and it gave him constant pleasure to think that at Tynan he was living in the home of one of the most accomplished of Irish scribes, Maelisa Macintacairt, the tutor of the Maelbrigte who wrote in 1138 the exquisite gospel which bears his name, and is now in the British Museum. Bishop Reeves used often to quote a passage on fol. 14: "The writing of my tutor, that is [Maelisa] Macintacairt of Tynan, is at the top of this page. May God be gentle to the soul of Maelisa!"

Throughout the Bishop's 'Life,' and in the many letters which are published in it, kindness of heart is as prominent as a love of learning. Lady Ferguson states her method of biography clearly: "His aims have been as far as possible given in his own words; his successes in the words of men of eminence, his contemporaries and friends." She has shown considerable skill in following this method, and has produced a terse yet readable life of a man whose generous consideration of all other scholars was no less remarkable than his own depth of scholarship.

Man Hunting in the Desert: being a Narrative of the Palmer Search-Expedition (1882–1883). By Alfred E. Haynes, Captain Royal Engineers. With an Introduction by Walter Besant. (Cox.)

This story of one of the saddest of the many tragedies of the Egyptian war is belated, for obviously the public interest of the narrative has lost something in ten years; but if there is a loss in the delay, there is also a gain. When the crime committed on August 11th, 1882, in Wadi Sadr was fresh in the public memory, when the nation as well as the many friends of Palmer and Gill were mourning their irreparable loss, it would have been impossible for this story how "justice, swift, stern, not to be escaped, fell upon their murderers," to have been calmly told. And there is much that calls for calmness. Palmer, and those with him, fell in no ordinary desert raid. Seldom was a murder more deliberately planned or carried out in cooler blood. "Perhaps," says Mr. Walter Besant in the introduction which he has written for this volume,

"the time has not yet come to tell the whole truth concerning this expedition. Things are known—I do not speak of things connected with his instructions, his powers, or the Government—which are not easy to prove, yet are very well known to a few. It is sufficient here to say that the real murderers of this scholar, and of the two gallant officers who fell with him, were not the wretched men who were rightly hanged for being the tools, but others."

The time to tell the whole truth will not come, it may be added, in the lifetime of living men. It may, indeed, never be told. It is a story of treachery and calculating malice, but as the reader peruses this account of the fate that, as if in answer to Palmer's dying invocations, overtook his murderers, he will feel that there is a strange injustice in those who planned the crime escaping its penalty.

It is doubtful whether the importance of Palmer's expedition to the Sinai Desert in the beginning of the summer of 1882 has quite been realized. From the first his doings were surrounded with a veil of mystery which has never been penetrated. The scanty relics of the expedition which were rescued by Sir Charles Warren, Capt. Haynes, and their brave comrades, as we are told in this narrative, have revealed little. The official despatches, or such of these as the exigencies of the public service permitted to be published, told scarcely more. But although certainty and complete knowledge are out of reach, we can, from such data as we possess, draw conclusions which throw some light upon much that is dark in this matter. Palmer's death came as a bitter surprise to those who knew him best, and most of all to those who knew something of the Desert of the Tih. He was better acquainted with the desert than any living European. It was only ten years since he had accomplished the survey for the Palestine Exploration Fund related in the 'Desert of the Exodus.' No doubt, as Capt. Haynes argues, the conditions had changed meanwhile, and the war had already produced results which could not be readily measured. But Palmer, with his intimate knowledge of the Bedouin—a knowledge to which no other Englishman had ever before attained, with the exception possibly of Sir R. Burton—was able to appreciate all these things. It must be remembered that when, accompanied by Capt. Gill and Lieut. H. Charrington and a small retinue, he set out from Suez on the mission, as it was given out, of buying camels and cutting the Syrian telegraph, he had already accomplished his great ride. He left Gaza to visit the Bedouin sheiks he knew, and those to whom he had introductions, on July 15th, and he reached Suez on the 1st of August. Mr. Besant has told us all that is known of that perilous journey in his 'Life and Achievements of Edward Henry Palmer.' But there is much that will now probably never be known. Palmer was engaged on secret service, and he was not the man to violate the conditions of his employment by the Government by any ill-timed disclosures. But his subsequent conduct points to the conclusion that he had accomplished that mission to his own satisfaction. Upon the dangers he ran single-handed in this enterprise, Capt. Haynes throws some additional light. For example, Palmer was pursued by Sowarki Bedouin sent after him by the Governor of El Arish with orders to bring him in dead or alive. He carried his life in his hand, every mile of the hundred he travelled, as he went alone among the desert tribes, all then hostile to Christians, if not all yet attached to the cause of Arabi. That in spite of this he succeeded in getting through in safety, and, more than that, in pacifying the tribes, was a most remarkable achievement. The difficulties experienced by Sir Charles Warren in entering the desert—difficulties which were only overcome by unusual energy and determination — afford a measure of the service Palmer rendered. By necessary inference, more than by direct statement—for Capt. Haynes wisely confines himself for the most part to matters which happened within his own experience—he places beyond all doubt the surmise that it was to Palmer that the safety of the Canal was due. At the time when he went about from tribe to tribe, allaying their anxieties by arguments and promises, and securing their allegiance to the Khedive, they were almost to a man being subjected to overwhelming influences in favour of Arabi. It is not putting it too high to say that nobody except the Sheik Abdullah could have turned back the current of desert opinion. Capt. Haynes questions Palmer's figures as to the fighting force of the Bedouin, and he may have been misled by the sheiks as to the number of men they could command; but there is little doubt that their influence would have rendered the task of the British army far heavier than it was—perhaps impossible. "What if he had not gone through the desert first?"

Capt. Haynes has told his story simply. If his volume is of a strong cerulean tint, the blemish is one which may be forgiven. It is a story, too, worth telling. It is well that it should not be left to Blue-books to relate how the strong arm of England was stretched out in defiance of all obstacles—of the impenetrability of the desert, of the silence of the Bedouin almost to a man, and of the duplicity of the great Cairene sheiks, who, at the moment when they were pretending to assist Warren, were straining every nerve to render his task impossible and to wipe off the face of the earth every vestige of that ghastly tragedy in the Wadi Sadr. But the dying prophecies of the Sheik Abdullah were destined to be fulfilled. And perhaps they have not yet reached their full fulfilment.

St. Andrews. By Andrew Lang. (Longmans & Co.)

An eminent Scottish antiquary has lately denounced all county and parish histories that are not largely founded on an exhaustive examination of the local retours; but, alas! the word "retours" is not so much as mentioned in any one of the 350 pages of this work. Mr. Lang himself modestly calls it "a little sketch of the history of St. Andrews"; so, too, Turner made little sketches of Kilchurn and Bemersyde, and other Highland and Border scenes. Turner's sketches, as Mr. Hamerton has pointed out, are not always too accurate; and in Mr. Lang's sketch we notice some slight inaccuracies. Alexander III. met his death at Kinghorn in 1286 (not 1285); and Paul Crawar, by Mr. Lang's own showing elsewhere, was burnt in 1432 (not 1471)—the true date, we fancy, is 1433. The "Murray" of p. 177 becomes "Moray" on p. 183; "Tala" is better spelt "Talla"; the author of 'Old Dundee' is Mr. Maxwell (not Melville); "monster" strikes us as strange for "monstrance"; and Montrose surely forded the Tweed afoot, not on horseback. Mr. Lang writes of the sainted Samuel Rutherford that "some irregularity or peccadillo in connection with his marriage caused him to resign his lectureship"; the peccadillo in question was (so Mr. Cochrane discovered in 1892) nothing less than that pre-nuptial offence which figures so frequently in the kirk sessions' records.

There could not be much that is absolutely new in a history of St. Andrews; the slaying of the cardinal, the execution of Chastelard, the hanging of Archbishop Hamilton, and the murder of Archbishop Sharpe have often been told before. Still, in this history there is plenty of novelty, for Mr. Lang has the happy art of saying common things in an uncommon way, and of reviewing events from an unconventional standpoint. As a rule the writer who does not venerate Knox is certain to cherish a blind admiration for Montrose; that the rule does not hold good here is shown by the following passage:—

"In attempting to estimate the conduct of the clergy and Argyll, we must not forget how much Argyll had suffered from Montrose, who sacked his country, and how much the populace of Scotland had endured from the savagery of Montrose's Irish. They, in a civilised land, were like Red Indian or Zulu forces let loose among Europeans. The sack of Aberdeen was neither forgotten nor forgiven, and Spottiswoode, with his gallant friends, was a sacrifice as much to natural revenge as to the bloodthirsty zeal of a theocracy modelled on the wildest passions of ancient Israel. Others might have forgiven, these flowers of the kirk never forgave."

The passage affords a fair specimen of the history, and it also illustrates Mr. Lang's attitude towards the Reformers and Covenanters. Knox and Burns have been the two "makers of Scotland," the Ormuzd and Ahriman, so to speak, of its social life, though which has been which may be questioned. Anyhow, the great body of Scotsmen view Knox with respect, if not, indeed, with affection; Mr. Lang both dislikes and despises him. "That Knox," he writes, "'never feared the face of man' is proverbial, but he did not lack the better part of valour"; and Mr. Lang it was who first pointed out—as he points out once more here—the moral of the second marriage of Mrs. Knox to Ker of Faldonside, the most ruffianly of the ruffians who murdered Rizzio. The moral is that "the lady had a singular taste in lovers."

Such pithy sayings are to be met with on every page. The Covenanters "could do much to bring about what they predicted, and as they usually prophesied evil, they were usually correct in their forecasts." Ferguson is "our only modern poet, our harmless Villon—a noisy, lively lad, full of whisky, and melancholy, and religious fears." "Meanwhile Heaven, which is Presbyterian, punished St. Andrews with a plague and much unusually disagreeable weather"; and so forth. There is, it will be noticed, a certain causticity, but then Mr. Lang does not spare even himself, or at any rate his fellow Gifford lecturers. His work, with its thirty-two charming illustrations by Mr. Hodge, is a delightful one; we can conceive no more pleasant handbook of the annals of this little grey Northern city from the early days when it held seven Culdee Parsons.

Vieux Souvenirs, 1818–1848. Par le Prince de Joinville. (Paris, Calmann Lévy.)

This is a book of remarkable interest, with illustrations by the author, one of which, however, represents his birth, and many of which represent scenes in which he figured at the age of four or five. As we have mentioned the illustrations, we ought to add that, whether imaginary or not, from whatever hand, they are spirited, and in many cases give representations of scenes which are of considerable historical moment, with lifelike portraits of the personages, although the heads are on a microscopic scale. The recollections of a man who has dined in childhood with Louis XVIII. at the Tuileries; who has had the same tutor as Metternich, and who remembers a coronation at Rheims; who (as the son of the reigning king and as captain of a frigate) was long afterwards charged with the duty of bringing to France the ashes of Napoleon Bonaparte; and who has lived to see the exile of his father, the Second Republic, the Second Empire, and the twenty-fourth year of the Third Republic, cannot but be striking; and the Prince de Joinville's memoirs, which are written with extraordinary freedom, will enjoy an undoubted success.

He has not hesitated to caricature his sisters as well as himself, and to tell every story which he remembers, whether to the credit or the discredit of his family. Apologizing for his parents having allowed him as a boy to be a good deal behind the scenes of theatres, he explains that after all the trade of prince and the trade of actor are so much alike that it is just as well that princes and actors should be brought up together. Speaking of a party given by the old Duc de Bourbon, at which he was present with Louis Philippe and Marie Amélie, he says that there was a crowd because his father and mother had consented to receive Madame de Feuchères, "who had great influence with the old Duke, and who was not received at Court." Considering the history of the suicide or murder, the action of M. de Feuchères in afterwards refusing to receive, or to consent to his wife's accepting without separation from himself, any portion of the Duke's bequest to her, the bequest by the same will of the bulk of the Duke's fortune to the Prince de Joinville's brother, the tragic story of the supposed Condé curse, and the use which has been made of the incident by anti-Orleanist writers, the Prince de Joinville's paragraph almost bears the air of being purposely malicious. We believe, however, that it is merely a part of the writer's extraordinary frankness, which must make his book a terror to his family and party, but which renders it the more historically important and the more certain to be widely read.

Among the Prince de Joinville's revelations is an account of how, having seen during the fair of Neuilly the non-commissioned officers of the Guards dancing in the public balls with the washerwomen in a style which may be imagined by those who have seen the dancing at a French fair, he set to work to induce his sisters to practise the same steps. The notion of the Duchess of Wurtemberg, the Queen of the Belgians, and that staid and reverend lady the Princess Clementine of Orleans dancing what is politely termed the national dance of France is irresistibly comic. There is another terrible story of how, when the Prince paid his visit to the church of the Holy Sepulchre at Jerusalem, and was kneeling with his suite in prayer, the organ struck up in his honour, of all tunes in the world, the 'Marseillaise.' Another hit at the history of his father's reign is the Prince's anecdote of how one of the great officers of State, after one of the many attempts upon the King's life, on the remark by one of his friends, "Are we going now to the King to congratulate him?" gravely replied, "Certainly; it is the usage on these occasions." There is an anecdote of Talleyrand, dying, receiving the young princes for the purpose of prophesying to them how the reign of Louis Philippe was to terminate. "It will be neither the knife nor the pistol, but a rain of great stones from the roof which will crush you all." Another somewhat pretty anecdote is that of the Prince de Joinville, after the State dinner celebrating the inauguration of the Museum of Versailles, which was followed by a gala representation of comedy, opera, and ballet, going to the King to ask him to allow the *artistes* to join the guests for the royal torchlight promenade. The King in consenting meant, of course, the actors and actresses of the Théâtre Français and of the Opéra, but the Prince de Joinville extended the royal invitation to the whole *corps de ballet*, the ladies of which proceeded to come in their town clothes, to which they had changed, carrying their pumps and skirts in little cardboard boxes in their hands.

When the Prince de Joinville sailed to join the fleet in the Levant, where he was to see a good deal of service, he had obtained orders from the ministry that he was not to have a State reception at Toulon, having been much annoyed at such treatment on former occasions. When he was some five miles from the town, he spied a horseman, who rode off towards the fortress after having seen that the Prince was in the carriage; and feeling certain what this meant, the Prince at once left the carriage and allowed it to go empty to Toulon, while he walked across the fields to the dockyard. He soon heard the royal salute, and says that he has no doubt that his carriage was received "with an enthusiasm difficult to describe," according, as he adds, to the universal official assurances on such occasions. Shortly afterwards he sailed for St. Helena to fetch the ashes of Napoleon. Comte Philippe de Rohan-Chabot was attached to his mission as a diplomatist for the settlement of the negotiations, and is well known to us as that Comte de Jarnac who afterwards died (when Ambassador of the Third Republic at London) of an easterly wind experienced at a Drawing-Room. As soon as they were at sea the Count displayed "sealed orders," signed by Thiers, directing the diplomatist to take complete command of the mission, showing the distrust felt for the King by the minister, and the intention to place the King's son under the ministry, and to affirm distinctly the principle that the constitutional king had no share in government. The result was, not a breach between the two young men, but the creation of a feeling of hatred and contempt for the minister in the mind of the Prince.

When Prince de Joinville reached Paris with Napoleon's body he explained that he knew exactly what to do because the ceremony for "the entry" was the same as he had already gone through in the case of Charles X. and in that of the Duchess of Orleans. The ministers had drawn up a speech for the Prince to his father, to be made in handing over the body, and a reply for the King; but they had not given the speech to the Prince nor told him of it—at least so he says, though we would not be too certain that he had not torn it up; and the result was that his speech was not delivered, although it duly appeared in the official journal.

Later in the book we come to a good deal of scandal, about well-known English people among others, such as an anecdote about Lord Clarendon when British Minister in Spain as Mr. Villiers; and some of the stories, both about well-known French people and about English ladies, might well have been expunged.

There is a curious apparent slip in the Prince's account of his visit to the United States, which reads almost as though he thought that Murat had survived 1815; but this can only be apparent, or else it would be inexplicable. Among the fun that he makes of American ways he tells a story of a Philadelphia theatre at which he had taken seats, and which proceeded to advertise in enormous letters "Prince de Joinville at 8.30"—with the result that he did not attend.

The last of the references which we shall make concerns the annual festivities of all governments, which he says are always exactly alike, and always equally annoying. The speeches of the various bodies represented "are entirely without sincerity, and to their expression of their wishes the unfortunate chief of the State is eternally condemned to reply by the most diversified formulas of banality." In the case of the King, his father, he says they were taken down in shorthand, and then handed over to a brilliant Academician "to be polished up," the latter describing the process as "cooking the royal macaroni." During the reign of Louis Philippe

"the reception of the clergy had an originality of its own. Invariably not one word could be heard of the speech of the Archbishop. Whether it was by chance or by an unfortunate coincidence of hours, that speech was always covered by the noise of the tremendous congratulatory roll delivered in the courtyard by the twelve to fifteen hundred drums of the National Guard and garrison of Paris."

NEW NOVELS.

Katharine Lauderdale. By F. Marion Crawford. 3 vols. (Macmillan & Co.)

Mr. Crawford has mapped out for himself and his readers a sort of human comedy, made up of passages from the lives of a few wealthy residents in New York; and in the story of 'Katharine Lauderdale'—which deals largely in family details, analysis of character, hereditary motives and tendencies, with other problems of consanguinity, such as Balzac, Zola, and even the author of 'Saracinesca' have delighted

to handle—he seeks to lay the foundations of a new structure of romantic interest. It seems just a little doubtful whether there is sufficient strength of characterization, or ruthlessness of vivisection, or bold intensity of purpose in Mr. Crawford's literary creations to sustain the fifteen or twenty volumes which he appears to contemplate. The drunkard, the miser, the shrewdly benevolent millionaire, the Spartan mother, and the epileptic artist have made their entrance on the stage; but, truth to tell, the air of New York scarcely seems to suit them. One misses the atmosphere that surrounded Mr. Crawford's earlier romances; and the very cleverest epigram and repartee, the pink of New York society, the indefinite multiplication of personages like Hamilton ("Ham") Bright and Frank Miner, would not suffice to make up for it. Of course there is no necessity to say that the author is more than equal to the task of creating a world in which the people know good and evil, and act upon their knowledge in the most interesting fashion. The hero and heroine are fairly sympathetic; but they are not amongst the most successful characters which Mr. Crawford has drawn.

Jack Doyle's Daughter. By R. E. Francillon. 3 vols. (Chatto & Windus.)

Mr. Francillon seldom troubles himself much over the construction of a story, and yet few writers make a more abundant assemblage of building materials. The mysteries attending the birth and palming off of Jack Doyle's daughter, and the complications involved in the descent of certain landed property in Lincolnshire, are so many in number, so incoherent, inconsistent, and improbable, that few readers are likely to keep count of them or put faith in them. If the author had found more difficulty in getting himself out of his complications, the story might have been much improved; but he never hesitates about taking a character created for one purpose and using him, or her, as a long-lost brother or a missing heir, and thus confusion is worse confounded. This is all the more unfortunate because the idea of a heroine with six fathers is happily conceived, and leads to some novel and amusing situations. 'Jack Doyle's Daughter' is a good novel spoiled in the making.

Orchard Damerel. By Alan St. Aubyn. 3 vols. (Hurst & Blackett.)

'Orchard Damerel' is a warm-coloured and somewhat gushing story, told with girlish simplicity and ignorance of technicalities. It makes a man succeed to an earldom through the discovery of an entry in an old book of recipes, after the title had been supposed to be in abeyance, although the trustees had known him for many years as a kinsman of the family, bearing the same name as the last earl, and although he himself knew as much as the book of recipes told him. It makes a disagreeable couple of bailiffs turn out of a rectory at a moment's notice, late at night, on the production of a cheque the worth of which they had no means of verifying. The most poignant sorrows and the most ecstatic joys recorded in these volumes spring from the loss or the acquisition of little sums of money; but such is Alan St. Aubyn's artless skill that the reader inclines to accept everything on her own showing—to grieve with her women's grief, and to rejoice with her women's joy. There is very little substance in 'Orchard Damerel,' but it will certainly be voted a nice and a pretty story.

A Man of To-day. By Helen Mathers. 3 vols. (White & Co.)

The chief characteristic of this slipshod story is the vulgarity which permeates it from one end to the other. Matter and manner are both alike in this respect, and the pages of observations about things as they are—or are not—in society and the world in general are the most deplorable of all. The heroine has the misfortune to have a father who is engaged in trade, whereas her lovers and acquaintance are nearly all "born in the purple." This young person, whose name is "Easter," is no credit to her family, nor are her vagaries before or after marriage of an entertaining character. Her undesirable father's manners and customs—one of which is said to be the kissing of pretty maidservants—are no worse than those of the aristocratic circle in which she subsequently moves. The word "cad" is the only one which at all describes her Russian prince. The wicked Lala Hoyos, with her high-born countenance and low morality, is the only person whose remarks occasionally have some point in them. Both she and Easter are fond of being "attired à quatre épingles": why not "tirées"? Their misdemeanours are dull and monotonous; but what is really shocking to any right-minded person is the coolness with which a little girl, called Nan, is drugged by the author with full understanding into the polluted complications between Easter and the Strokoff animal. To throw a child into the mire to play good angel to two such persons is a lamentable device indeed, even in such a story.

Her Angel Friend. By Monica Tregarthen. 3 vols. (Digby & Long.)

A story much poorer as a story, or of a poorer style, than 'Her Angel Friend' it would be difficult to find even in these days of multitudinous writings. Yet a word or a touch here and there suggests that the author might possibly "with longer time and deeper lore" do something slightly better; there is much more to show she could not possibly do worse. Doctoring, nursing, and the medical profession generally appear to be her favourite hunting-ground. The "general practitioner" who is the principal character is quite humane and exemplary, and the one unkind word which makes him more or less responsible for the death of a hyper-sensitive wife must not be set down against him too severely. The "Angel Friend" is not this lady, but a popular young lady-nurse, who subsequently "takes over" the doctor and his daughters, and gives "every attention" to a case of hip disease developed by one of these. There are lots of other people, amongst them a virtuous country jeweller, his wife, and a young person who pawns a ring. None of them seems to have much vital connexion with the story nor any vital spark of their own. Most of them are remarkable for being very easily amused—a mere nothing excites them to outbursts of mirth. They may be called amiable and inoffensive persons, and we have no wish to find fault with their laughter-loving mood.

A Daughter of Music. By G. Colmore. 3 vols. (Heinemann.)

The most serious drawback about Mr. Colmore's clever novel is the fact that by its title, its motto—"The daughters of music shall be brought low"—the tone of its references to modern music, and the magnetic influence over the heroine ascribed to one of the chief characters, it will undoubtedly strike most readers as being a novel with no other purpose than that of endeavouring to establish a direct connexion between music and morals in general and Wagner and morals in particular. This is all the more to be regretted inasmuch as the controversial tendency of the book is likely to interfere with the success of its appeal to the public as a work of art. Mr. Colmore's major premise—that music intrinsically, and apart from associations, scenic accessories, or words, can work moral mischief—is disputable; but there can be no doubt of the force and sombre picturesqueness with which he has carried it out to its logical catastrophe. Evidences, conscious or unconscious, of the Brontesque influence are perceptible in the landscape and characterization. But Mr. Colmore's method is, in the main, his own, and a dramatic and forcible one to boot, while the complete absence of all "up-to-date" actuality in the dialogue and mounting of the story lends it a freshness which accentuates its undoubted originality.

The Daughter of the Nez Percés. By Arthur Paterson. 2 vols. (Bentley & Son.)

To turn from the unpleasant problems which occupy the attention of so many novel-writers of the present day to a story about Red Indians (noble-hearted or otherwise), and such adventures as those of Winnetka and "Big Fist," is quite a refreshing exercise. Mr. Paterson goes to some trouble in his preface to explain that his novel both is, and is not, historical; that Joseph, chief of the Nez Percés, is actually alive, although various of the incidents of this stirring tale spring from the fertile brain of its author. Part of the explanation will probably be superfluous; the other part may conceivably add something to the interest of one of the figures in it. For the rest, there is plenty of realistic fighting and of good old unrealistic romance, supplied by Joseph's half-caste and highly civilized daughter and her admirers, red and white. Tomahawks, scalps, squaws and piccaninnies, none of the good old properties are wanting, and the story awakens sensations which are pleasingly reminiscent of days too long gone by. The pretty binding of the book must not be passed over without a word of praise.

Janet Delille. By E. N. Leigh Fry. 2 vols. (Hurst & Blackett.)

Without being either a very striking or original book, 'Janet Delille' has several most engaging qualities. Although in its essence a story of serious aim, its pathetic

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side is enhanced by the author's fresh and often irresistible strokes of humour. The studio life of the heroine and her companion, with its struggles and its triumphs, is excellent reading; and although Mr. Leigh Fry is perhaps too fond of introducing the lights of fashionable Bohemia under thinly-veiled pseudonyms, his satire is well aimed and in the main genial. "Passion in the parlour" is a decidedly happy phrase for the fervid folly of some modern minstrels; and there is a really delightful sketch of a restless Jill of all trades, a Lady Haddesley, who gave up charity for athletics, and renounced the latter "after she had fallen from the horizontal bar in the presence of a select female circle, two bishops, and a section of the medical profession." As for Janet herself, she is one of those women whom it would be good to meet in real life. Mr. Leigh Fry, in short, has earned our sincere gratitude for a story that is at once wholesome and entertaining.

The Man in Black. By Stanley J. Weyman. (Cassell & Co.)

'The Man in Black' is not likely to add to the reputation of the author of such romances as 'The House of the Wolf' or 'A Gentleman of France,' and yet it is in no way a discreditable performance. But it is slight, and wanting in blood and bone and an air of conviction and vigour. The "business" is dark and stern enough in kind, but it is reeled off so easily that its portentous character disappears. There is not a great deal of the solid interest and peculiarly artistic atmosphere and workmanship Mr. Weyman has taught us to expect. Though the story is of themes that should be exciting—it is of France in the early days of 1600—some will own to a feeling of disappointment. The Man in Black is an astrologer and poisoner, and his personality and "place of business" are grim enough in all conscience. Yet one feels it is all too facile and easily touched off, and that the reader will be apt to take it with equal ease and lightness in spite of the horrors depicted.

An Unsatisfactory Lover. By Mrs. Hungerford. (White & Co.)

Terry O'More is pleasantly Irish, like her name, and quite enough so to be the alternate plague and delight of the conventional young Englishman with the eyeglass, whom she is perpetually putting into false positions from which he emerges more or less discomfited. As a study of the growth of love, the course of which is sufficiently checked to test its reality, the history of Terry and Gerrard Trefusis is not unworthy of the author, who has often happily described the dawning womanhood of unsophisticated girls. But it is unfortunate that its merits should be obscured by such deformities as the inane interludes provided by Mr. Evingley, the poet, and Mr. Kitts, the comic man; by commonplace, not to say coarse jibes at Low Church devotees; and by such rude anecdotes as that of the duchess who swallowed her false tooth, and of Sir Darby Mackenzie, who was drunk at a temperance meeting. The two young "pickles," too, for whose sake their sister Terry first accepts the idea of marriage, are none the more tolerable for their clownish practical jokes. Mrs. Hungerford's wit, it must be confessed, is often depressing, and strangely out of keeping with the undeniable humour which pervades and lightens her love scenes. We like Terry and her swain, who is as true as he is tactless; but we wish they had been in better company.

The King's Assegai: a Matabili Story. By Bertram Mitford. (Chatto & Windus.)

Mr. Mitford indulges in a "romance of an historical episode," which Mr. Stanley Wood makes more attractive with half a dozen pictures of horrid black men in the most frantic attitudes. We read of Tshaka's impi, and Basuto kraals, and a Tyafigama dance, and a Mosutu witch-doctor, and many other details and incidents in the recent history of the noble savage in South Africa. The tale is told by Untúswa, son of Ntelani, freely annotated by Mr. Mitford; and no doubt there is a good deal of trustworthy information in its two hundred and fifty pages.

Marcienne. Par Édouard Delpit. (Paris, Calmann Lévy.)

M. Delpit's book is not very like real life, but is a sensational novel in which there is a good deal of character, so that movement is obtained, if not reality. The novel is an ordinary modern French story of passion; but the scene is laid in a world which is a little cosmopolitan, although not much hint of this is given, so that some of the incidents will be as "shocking" to well-brought-up French people as to English readers. The book is one not very easy to lay down, in spite of its improbabilities.

Le Chemin de Damas. Par Léon de Tinseau. (Paris, Calmann Lévy.)

M. de Tinseau's new story, although comparatively speaking a simple tale, with but a small number of characters, reminds us of M. Paul Bourget's 'Cosmopolis.' It contains excellent studies of an exotic lady and of a French lady who successively adore a French naval officer, also well drawn. He is too young to understand the first, and the poor Levantine kills herself when she finds that she has her maid for rival. He is converted by the second to the true humility of love. All three—the hero and two heroines—are too fond of digging themselves up to see how they are growing.

Les Élans d'Élodie. Par Madame P. de Nanteuil. (Paris, Hachette & Co.)

Madame de Nanteuil's new volume, which belongs to the "Petite Bibliothèque de la Famille" series, is, generally speaking, of the usual character, but is a story of our times, of which the scene is laid at Cherbourg, and which is somewhat less a novel of adventure and less an "historical novel" than are most of those of this excellent writer.

AMERICAN HISTORY AND BIOGRAPHY.

The History of the United States of America, by Henry Adams, is now concluded by the publication of the ninth volume (Putnam's Sons). We have noticed all the volumes except the last three, and they are as good as the others which we have praised. A general index, at the end of the ninth, adds to the usefulness of the whole. Mr. Adams writes well, but he might have treated sixteen years of his country's history within a smaller compass. Mr. Kinglake wrote at as great length when narrating the Crimean campaign, yet the length of his story was its chief fault; the style, at any rate, was vivacious. Mr. Adams does not succeed in making the reader forget the number of pages which he covers. A large part of the concluding volumes is devoted to the war against England which the United States declared in 1812. Mr. Adams tries to defend Madison's conduct, urging as an excuse that England was then so disastrously engaged in a struggle with Bonaparte that she could not have been expected to resist with success the demands which the United States preferred, sword in hand. The Southerners favoured the war; the Northerners were its opponents. In the history by Bryant and Gay it is stated that Madison plunged into war with the view of being elected President for the second time. He was re-elected; but the war itself ended without the demands of the United States being conceded. If the country had remained at peace its progress would have been more rapid. Those who desire to read the details of this great blunder should turn to Mr. Adams's work.

The French War and the Revolution, by Prof. Sloane (Sampson Low & Co.), and *Division and Reunion,* by Dr. Woodrow Wilson, another Princeton professor (Longmans), are recent additions to the mass of books dealing with the history of the United States. These two volumes contain nothing that is new, and not much that cannot be found in others. Both are carefully compiled, and both contain illustrative maps. Of the two the first is better fitted for the general reader, who is supposed to hunger after information, while the second is obviously prepared to instil information into the schoolboy, who may have no longing for it. Prof. Sloane tells his story with clearness, and now and then he makes observations which display his acuteness, as, for instance, when he writes that the revolutionary war was a contest between brothers: "There was no nice line of separation on one side and on the other of either principles or conduct, for there were Tories in America and American sympathizers in England." If the framers of Fourth of July orations would take these words to heart they might pen less nonsense. Prof. Wilson deals with contemporary politics and with questions which are still burning. He has endeavoured to be impartial, and, though his success is not perfect, his intention is praiseworthy. Surely, however, he might have headed the fifth chapter "Restoration of the Union," and not "Rehabilitation of the Union." Each work has the great advantage of an excellent index.

Through Colonial Doorways, by Anne Hollingsworth Wharton (Lippincott), is a pretty volume and a pleasant one to read. The author has tried to represent the lighter side of colonial life, and she has succeeded in her endeavour. Before the revolution and during it, cakes and ale were known in America. The wives and daughters of the revolutionary leaders did not disdain fine clothes when they could wear them, or dances when they could enjoy them. While Philadelphia was occupied by General Howe, a splendid entertainment, arranged by the unfortunate Major André, was given in the General's honour. It was called "The Mischianza," and grave historians have written as if it were a disgrace. The particulars of what occurred have been withheld, and Mrs. Wharton has taken great pains in obtaining and setting them forth. The performance itself was a revival of a Middle Age tournament, with several changes and improvements. Balls and receptions given in New York after Washington became President are described, as are the more serious proceedings of the American Philosophical Society. A bundle of old love-letters forms another inter-

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esting chapter. After the evacuation of Philadelphia, the ladies who had taken part in the festivities during the British occupation were excluded from invitations to the festive gatherings. There Mrs. Washington held her first Drawing-Room—it is absurdly called a Levee by Mrs. Wharton—and a writer who was present said, "There was so much of Philadelphia taste in everything that it must be confessed the most delightful occasion of the kind ever known in this country." No intelligent reader of this volume will regret the time spent over it.

Thomas Hazard, Son of Rob', call'd College Tom, by Caroline Hazard (Boston and New York, Houghton, Mifflin & Co.), is a study of life in Rhode Island during the eighteenth century. The work contains curious particulars relating to local history in Narragansett, which the historian of America would find profitable, but they are set forth in too crude a form for the reader who likes his information to be palatable. The title of the book is a puzzle. It might naturally be supposed that the person nicknamed College Tom had some special connexion with a university, whereas Thomas Hazard was thus styled because he had attended New Haven College for several terms. He was born in 1720. His family were in good circumstances, and he seems to have been so also. He was a member of the Society of Friends, and his chief achievement was to convince that Society that slavery was a sin, and he laboured hard and successfully for its abolition. He set the example by freeing his own slaves. A few anecdotes relieve the dryness of these pages. In Connecticut there was greater religious strictness than in Rhode Island. A small boy was taken from his Rhode Island home to visit some relatives in Connecticut. The head of the house catechized him, and put the question, "How many Gods are there?" "There ain't e'er a one in Rhode Island," was the reply. By way of contrast another story is told of a little Connecticut boy who, when asked the question, "What State do you live in?" immediately replied, "State of sin and misery, sir."

Princeton Sketches: the Story of Nassau Hall, by George W. Wallace (Putnam's Sons), relates to the foundation and rise of the University of New Jersey. Though considerably younger than several other American universities, it has grown as rapidly as any of them, and its name is held in as high honour. It was founded on November 9th, 1748. Funds were provided in its earlier days by means of a lottery, and Mr. Wallace gives the facsimile of a scheme for that purpose which appeared in the *Pennsylvania Journal* for January 16th, 1750, the encouragement being held out to those who bought tickets that the design was to "furnish the youth with all useful learning, and at the same time to instil into their minds the principles of morality and piety." After a long struggle, the new university prospered. Jonathan Edwards, who became its President in 1758, died from unsuccessful inoculation shortly after being installed. Less notable men succeeded him, the most successful being one in recent days, to whom this seminary of learning owes much of the fame which it now enjoys. This was the Rev. Dr. McCosh, who left the Chair of Logic and Metaphysics in Queen's College, Belfast, to preside over Princeton. He did so for twenty years with considerable ability. The sphere of the University widened during his time, and has continued to do so, science being now as much cared for, it is said, as the older departments of knowledge. Mr. Wallace, a graduate of Princeton, has narrated the changes in a pleasant style, and the illustrations add to the charm of his interesting volume.

Personal Recollections of Nathaniel Hawthorne, by Horatio Bridge (Osgood, McIlvaine & Co.), is a small book which every admirer of Hawthorne ought to read. Few of the volumes which have been written on the subject give the reader much information that is worth having. Mr. Bridge was Hawthorne's schoolfellow and his intimate friend through life. He entered the navy, and he did not stand in a literary relation to his literary friend. For that reason, possibly, Hawthorne was most frank with him. The letters which are reprinted here all contain passages worth reading. The following was written by Hawthorne shortly before 'The Scarlet Letter' appeared: "Some portions of the book are powerfully written; but my writings do not, nor ever will, appeal to the broadest class of sympathies, and therefore will not attain a very wide popularity." After its appearance he wrote to his friend:—

"I feel an infinite contempt for the Salem people, and probably have expressed more of it than I intended, for my preliminary chapter has caused the greatest uproar that has happened here since witch-times. If I escape from town without being tarred and feathered, I shall consider it good luck. I wish they would tar and feather me; it would be such an entirely novel kind of distinction for a literary man. And, from such judges as my fellow-citizens, I should look upon it as a higher honour than a laurel crown."

Although the letters in this volume are not many, they are all characteristic and instructive, and help to reveal the real Hawthorne.

William Jay and the Constitutional Movement for the Abolition of Slavery, by Bayard Tuckerman (Osgood, McIlvaine & Co.), is a work designed to explain the anti-slavery agitation which ended in the civil war of 1861-5. Mr. Jay, whose life is narrated, was the son and biographer of one of the founders of the North American republic. He was an eminently patriotic and pious man, yet if it be an honour to have a biography written, he did not deserve it. In the chapter on early anti-slavery men it is said that Patrick Henry, of Virginia, and John Jay, of New York, were conspicuous among them. The writer of these words must have been unaware that Patrick Henry, who eloquently proclaimed the doctrine of human equality, lived and died a slave-holder. The agitation for the abolition of slavery, in which William Jay played an honourable and conspicuous part, did not have his approval in all its manifestations. Some of those who were ardent in the cause wished to achieve other ends. Gerrit Smith was one of them. He thought that drinking anything containing alcohol was as wicked as holding slaves. William Jay wrote in 1838 that he had seen abolition used "as a packhorse to carry into the world some favourite notion having no legitimate connexion with the anti-slavery cause." He added: "Thus have I known an official document, under the signature of a secretary of a State society, pass a high eulogium on a particular form of Church government, and I have seen an editorial article in an official anti-slavery periodical recommending a decoction of dried currants as a substitute for the fermented juice of the grape in the observance of the Lord's Supper." William Jay was born on the 16th of June, 1789; he died on the 14th of October, 1858.

The History of the Expedition under Lewis and Clark (Henry Stevens & Son) is the most fascinating story of exploration in the annals of the United States. It was undertaken at the instance and with the support of President Jefferson, after Louisiana had been acquired from France. The work has been out of print for many years. The new edition, in four volumes, is something more than a reprint of the authorized one which appeared in 1814. Dr. Elliott Coues, the editor, has had the manuscript journals and field note-books of the explorers from which to draw explanatory notes. Moreover, full details are given of those who took part in it. The small party executed a feat such as commands our respect. They passed through an unknown land and through tribes of hostile Indians from the Missouri to the Pacific Ocean. They took their lives in their hands, and for two years they disappeared from public view. It was with surprise that their return was welcomed. They were supposed to have perished. That they should have lived to return is wonderful. Those who now traverse the continent in a luxurious railway carriage cannot realize how great were the obstacles which Lewis and Clark had to surmount. The work deserves to be read; it resembles a narrative of travel in the Middle Ages, not only in the adventures passed through, but in the simplicity with which the story is told. This edition supersedes any other, and it is one which every good library should contain.

The Life and Adventures of James P. Beckwourth, Mountaineer, Scout, Pioneer, and Chief of the Crow Nation of Indians (Fisher Unwin), is the long title of the new edition of a work for the authenticity of which Mr. Leland vouches. Beckwourth was born in 1798, and he is supposed to have lived till 1867. The greater part of his life was spent among the Indians on the frontier. He took part in their fights; he married and had children by Indian girls. His feats were heroic, as narrated in these pages, but they may have been largely imaginary. When reading what he performed we recall the words of Fuller, who noted that Capt. John Smith was the sole witness of his own achievements in the New World. Yet, even if all that is narrated be authentic, the book is most wearisome. The Indians appear to have been unable to rest for more than a short time in peace with their neighbours. They regarded warfare as civilized persons regard going to the play. The following passage is the most instructive in the book:—

"Trading whiskey for Indian property is one of the most infernal practices ever entered into by man. Let the reader sit down and figure up the profits on a forty gallon cask of alcohol, and he will be thunder-struck, or rather whiskey-struck. When disposed of, four gallons of water are added to each gallon of alcohol. In two hundred gallons there are sixteen hundred pints, for each of which the trader gets a buffalo robe worth five dollars. The Indian woman toils many long weeks to dress these sixteen hundred robes. The white trader gets them all for worse than nothing, for the poor Indian mother hides herself and her children in the forests until the effect of the poison passes away from the husbands, fathers and brothers, who love them when they have no whiskey, and abuse and kill them when they have [any?]. Six thousand dollars for sixty gallons of alcohol! Is it a wonder that with such profits in prospect men get rich who are engaged in the fur trade? or is it a miracle that the poor buffalo are becoming gradually exterminated, being killed with so little remorse that their very hides, among the Indians themselves, are known by the appellation of a pint of whiskey."

Since this was written the buffalo have almost entirely disappeared. The North American Indians are following them to the land of spirits.

OUR LIBRARY TABLE.

We have received *The Parish Councillor's Handbook*, by Mr. Corrie Grant, with a preface by Dr. Spence Watson, President of the National Liberal Federation, published by the Liberal Publication Department. This handbook, like two others which we have noticed, gives a fair and generally accurate account of the Local Government Act, although the one now before us differs from the other two in according special prominence to Parish-Council parishes, and allowing other matters to fall into the background. It may, therefore, be slightly more convenient than the others for use in Parish-Council parishes, but it will be of little value elsewhere, and will be useful in only a limited number of parishes, as more than half the parishes in the country will either certainly not have Parish Councils, or are in doubt whether they will have them or not. Of course, no parishes in urban districts can obtain them. The two chief errors which we notice in this book are Dr. Spence Watson's statement in the

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preface that the new powers of the parish include "the control of village charities"; and Mr. Corrie Grant's statement at the head of his account of Parish Meetings in parishes which have not Parish Councils: "There will be some cases in which parishes will not choose to have a Parish Council or will not be grouped with other parishes to elect a Parish Council." This latter statement implies that a "Parish-Meeting parish" (to use the new slang) will be a rare exception. A careful perusal of the Act shows that Parish-Meeting government must be very common, and our belief is that it will be general in the smaller parishes, which form the vast majority in most counties. With regard to Dr. Spence Watson's statement, the control of village charities is exactly what the villages have asked for and have not received. Where there is a vestige of popular control at present, that vestige is retained and revivified; but where there is not—which is the more important case, and the case with all the richer charities—the villages have got (unless they can convert that very "stiff" body the Charity Commissioners) virtually nothing.

Mr. Bentley has done well in reprinting the *Journal of the Conversations of Lord Byron with the Countess of Blessington*, for although it is a dangerous authority to rely on, the volume will always have a certain value for those who wish to understand Byron, and it is decidedly readable. Miss Power's sketch of Lady Blessington is prefixed to this handsome reprint, which is enriched with portraits, and the editor has added an excellent memoir, which, however, terminates abruptly.

Mr. Pike's *Biography of John Cassell* (Cassell & Co.) is written in too emphatic a style, and outside the circle of readers to whom it directly appeals it will probably excite somewhat different feelings from what the author designs to call forth.

Lady Betty Balfour has prefixed an interesting introduction to the volume of *Selected Poems: The Earl of Lytton* (Longmans). Her criticism of her father's work shows judgment and sound sense, although her opinion of Lord Lytton's poetical achievement is naturally enough higher than ours. The choice of poems is judicious.

We have received a pretty little volume from the Florentine firm of Löscher & Seeber, named *Dante: di Giorno in Giorno*. It is compiled by Signorina Eugenia Levi, and consists of a number of extracts from Dante for each month and each day of the month, the extracts being given not only in the original Italian, but in foreign languages as well—French, German, and English. In the English language Longfellow and Lyell are the favourites, but some other translators have also been drawn upon. For the months the extracts are appropriate enough. As to the days, little or no attempt is made to select anything apposite—for instance, the extract for Christmas Day has no reference to that day in particular. The plan of the compilation is, we think, less satisfactory, the editor beginning with extracts from the 'Vita Nuova,' and, when these are exhausted, passing on to other works—the 'Paradiso' coming last but one, and then finally a Latin eclogue. This is not the first production of Signorina Levi, who has compiled some other anthologies, beginning in 1891. The print of the present volume is small, but choice, the ink rather faint, so that a tolerably good pair of eyes is needed for enjoying the selection. In its proper circle of readers it deserves acceptance.

We have received new editions of Mr. Allardyce's clever tale *The City of Sunshine* (Blackwood & Sons); of Mrs. Kennard's translation of *Timar's Two Worlds*, by Maurus Jokai (same publishers); of *Adventures in Mashonaland*, by Two Hospital Nurses (Macmillan & Co.); of *Between the Silences, and other Stories*, by Curtis Yorke (Jarrold & Sons); and of Mr. Gissing's recent novel *The Emancipated* (Lawrence & Bullen).

The Medical Register and *The Dentists' Register*, two standard works of reference, have reached us from Messrs. Spottiswoode.

The first volume of the *Yellow Book* (Mathews & Lane), an illustrated quarterly, evidently aims at novelty, and yet it is not unlike in appearance the annual volumes of *Chatterbox* and other periodicals for young people. The opening article, Mr. Henry James's story, is the best piece of writing in the volume. Dr. Garnett and Mr. Saintsbury have also furnished excellent contributions. On the other hand, Mr. Le Gallienne's verses, which follow Mr. James's tale, are too artificial to be poetry, and Mr. Beerbohm's 'Defence of Cosmetics' is silly. Mr. Sickert's illustrations are not to our taste, and Mr. Beardsley's portrait of Mrs. Patrick Campbell is libellous. The *Yellow Book* will need to be better edited if it is to succeed.

We have on our table *Walpole, a Study in Politics*, by E. Jenks (Methuen),—*Studies of Travel: Italy*, by E. A. Freeman (Putnam),—*Modern German Series: Harold*, by Ernst von Wildenbruch, edited by A. Vœgelin (Rivington, Percival & Co.),—*Saskia, the Wife of Rembrandt*, by C. K. Bolton (New York, Crowell),—*Centenary History of the South Place Society*, by M. D. Conway (Williams & Norgate),—*Transactions and Proceedings of the Japan Society*, Vol. I. (Kegan Paul),—*An Introduction to the Study of Political Economy*, by L. Cossa, translated by L. Dyer (Macmillan),—*Zoe's Lessons on Scientific Palmistry* (Record Press),—*The Queen of the Adriatic*, by C. E. Clement (Gay & Bird),—*John Boyd's Adventures*, by T. W. Knox (Low),—*A Queer Honeymoon*, by H. Dew (Hayman & Co.),—*The Station-Master's Children*, by L. Indermaur (Wells Gardner),—*On the Trail of the Moose*, by E. S. Ellis (Nelson),—*Ashtord, and other Poems*, by W. E. Brockbank (Kegan Paul),—*The Feast of Cotytto, and other Poems*, by C. T. Lusted (Digby & Long),—*Shakspere's Historical Tragedy of Richard III.*, edited by J. H. Leigh (Stewart),—*Dante, a Dramatic Poem*, by G. H. R. Dabbs and E. Righton (Macmillan),—*Some Translations from Charles Baudelaire, Poet and Symbolist*, by H. C. (Digby & Long),—*Christ and Modern Life*, by H. B. Ottley (Wells Gardner),—*Religion in History and in Modern Life*, by A. M. Fairbairn, D.D. (Hodder & Stoughton),—*Thoughts for the Times*, by F. C. Woodhouse, M.A., 2 vols. (Wells Gardner),—*The Gospel according to St. Mark*, edited by H. R. Heatley (Rivingtons),—*The Christ Has Come*, by E. Hampden-Cook (Simpkin),—*Geschichte des Alterthums*, by E. Meyer, Vol. II. (Stuttgart, Cotta),—*Guizot*, by J. de Crozals (Paris, Lecène & Oudin),—*Doris*, by L. Gallet (Paris, Lévy),—*Chateaubriand*, by A. Bardoux (Paris, Lecène & Oudin),—*Joh. Peter de Memels Lustige Gesellschaft*, by F. Gerhard (Nutt),—*Shakspere*, by A. Brandl (Luzac),—*Die Klagelieder Jeremiae in der aethiopischen Bibelübersetzung*, edited by Dr. J. Bachmann (Nutt),—*Weltsprache und Weltsprachen*, by G. Meyer and H. Schuchardt (Strasburg, Trübner),—and *De "Fosterage" of Oproeding in Vreemde Families*, by S. R. Steinmetz (Leyden, Brill). Among New Editions we have *The Chairman's Handbook*, by Sir R. F. D. Palgrave (Low),—*The Credentials of Science*, by J. P. Cooke, LL.D. (Macmillan),—*Australia as It Is*, by a Clergyman (Longmans),—*Scott's 'Ivanhoe'* (Nelson),—*Discussions on Education*, by G. Combe (Cassell),—*A History of Civilisation in Ancient India*, by R. C. Dutt, C.I.E., 2 vols. (Kegan Paul),—*Johnston's Elements of Agricultural Chemistry*, revised by C. M. Aikman (Blackwood),—and *The Horse in Health and Disease*, revised by G. Armatage (Warne).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Manual of Devotions for the Holy Communion, compiled from Various Sources, 16mo. 2/ cl.
Parker's (J.) People's Bible: Vol. 22, Acts i.-xvi., 8vo. 8/ cl.
Spurgeon's (C. H.) Third Series of Lectures to my Students, 8vo. 2/6 cl.
Thorold's (Rt. Rev. A. W.) The Tenderness of Christ, 3/6 cl.

Law.

Day's (S. H.) Election Cases in 1892-3, cr. 8vo. 7/6 cl.
Hall's (W. E.) A Treatise on the Foreign Powers and Jurisdiction of the British Crown, 8vo. 10/6 cl.
Mothersole's (H. B. N.) The Parish Councils Guide, 2/6 cl.

Fine Art and Archæology.

Petrie's (W. M. F.) Tell-el-Amarna, with Chapters by Prof. Sayce and others, imp. 4to. 20/ net, bds.
Society of Fine Arts, Paris, 1894, Illustrated Catalogue, 3/6
Wood's (E.) Dante Rossetti and the Pre-Raphaelite Movement, cr. 8vo. 12/6 half-parchment.

Poetry and the Drama.

Akerman's (W.) The Cross of Sorrow, a Tragedy in Five Acts, imp. 16mo. 6/ net, parchment.
Chaucer's Complete Works, edited by Rev. W. W. Skeat, Vol. 2, demy 8vo. 16/ buckram.
Fielding's (B.) In Verse and Out of It, being Metaphysical Studies and Stories, cr. 8vo. 2/6 cl.
Lang's (A.) Ban and Arrière Ban, a Rally of Fugitive Rhymes, 12mo. 5/ net, cl.
Poems, Sonnets, Songs, and Verses, 12mo. 3/6 parchment.

Bibliography.

Catalogue of Books relating to the University, Town, and County of Cambridge, Notes by R. Bowes, 10/6 net, cl.

Philosophy.

Fowler (T.) and Wilson's (J. M.) The Principles of Morals, 8vo. 14/ cl.
Waller's (B.) The Microcosm and the Macrocosm, an Essay in Philosophy, cr. 8vo. 2/ cl.

History and Biography.

Cassell's History of England, Vol. 7, cr. 4to. 9/ cl.
Grant (General Sir H.), Life of, edited by H. Knollys, 2 vols. 8vo. 31/ cl.
Johnson's Life of Pope, with Introduction by F. Ryland; Life of Swift, cr. 8vo. 2/ each, cl.
Taine's (H.) The Modern Régime, Vol. 2, 8vo. 16/ cl.

Geography and Travel.

Scollard's (C.) On Sunny Shores, illustrated, cr. 8vo. 5/ cl.

Philology.

Juvenal's Satires, 1, 3, 4, edited by A. H. Allcroft, 3/6 cl.
Livron's (Capt. A. de) Anglo-Russian Marine Dictionary, 7/6
Maclagan's (T. T.) The Royal English Dictionary, 2/6 cl.
Matriculation Model Answers: French, cr. 8vo. 2/ swd.
Ritchie's (F.) A First Latin Verse Book, cr. 8vo. 2/ cl.

Science.

Carnegie's (D.) Law and Theory in Chemistry, cr. 8vo. 6/ cl.
Hurd's (H. M.) Hospitals, Dispensaries, and Nursing, 8vo. 21/ net, cl.
Lee's (R. B.) Modern Dogs of Great Britain: The Terriers, illustrated, 8vo. 10/6 cl.
Rose's (T. K.) The Metallurgy of Gold, 8vo. 21/ cl.
Tweedie's (Major-General W.) The Arabian Horse, his Country and People, royal 4to. 63/ cl.

General Literature.

Costley's (T.) My Favourite Authors, cr. 8vo. 2/6 net, cl.
Crawford's (F. M.) Marion Darche, cr. 8vo. 6/ cl.
Dale's (O.) Strange Stories of Strange People, cr. 8vo. 3/6 cl.
Elementary Education, cr. 8vo. 4/ cl.
Fallen Angels, a Disquisition upon Human Existence, by One of Them, cr. 8vo. 6/ cl.
Godkin's (G. S.) Il Mal Occhio, or the Evil Eye, cr. 8vo. 3/6
Gould's (S. B.) The Queen of Love, a Novel, 3 vols. 31/6 cl.
Gray's (M.) A Costly Freak, cr. 8vo. 6/ cl.
Haimaulx's (L.) Time and the Player, cr. 8vo. 3/6 cl.
Jocelyn's (Mrs. R.) For One Season Only, a Sporting Novel, 12mo. 2/6 cl.
Landon's (J.) The Principles and Practice of Teaching and Class Management, cr. 8vo. 5/ cl.
Organization of Charities, edited by D. C. Gilman, 6/ net, cl.
Southam's (A. D.) Type-writing as a Means of Earning a Livelihood, cr. 8vo. 2/ cl.
Squance's (H. S.) Miss Mackerell Skye, a Fairy Tale, 2/6 cl.
Street's (A. B.) Critical Sketches, cr. 8vo. 5/ cl.
Twain's (M.) Tom Sawyer Abroad, cr. 8vo. 3/6 cl.
Venn's (Mrs.) The Husband of One Wife, 3 vols. cr. 8vo. 31/6
West's (J. M.) The Elements of Military Topography, 2/6 cl.

FOREIGN.

Theology.

Friedländer (M.): Zur Entstehungsgeschichte des Christenthums, 2m. 80.
Kohn (S.): Die Sabbatharier in Siebenbürgen, 7m.
Reusch (F. H.): Beiträge zur Geschichte des Jesuitenordens, 5m.
Tepe (G. B.): Institutiones Theologicæ in usum Scholarum, Vol. 1, 4m. 80.
Winter (J.) u. Wünsche (A.): Die jüdische Litteratur seit Abschluss des Kanons, Vol. 1, 11m.

Drama.

Schwartz (R.): Esther im Drama des Reformationszeitalters, 4m.

History and Biography.

Bertin (G.): Madame de Lamballe, 3fr. 50.
Boguslawski (A. v.): Der Krieg der Vendée, 7m. 50.
Guillon (E.): Les Complots militaires sous le Consulat et l'Empire, 3fr. 50.
Kunz: Einzeldarstellungen v. Schlachten aus dem Kriege von 1870-1, Part 5, 5m.
Lamprecht (K.): Deutsche Geschichte, Vol. 5, Part 1, 6m.
Fortig (G.): Schiller in seinem Verhältnisse zur Freundschaft u. Liebe, 16m.

Geography and Travel.

Mission Pavie, Exploration de l'Indo-Chine, 2 vols. 30fr.
Monthard (G.): A travers le Maroc, 12fr.

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Pouchet (G.): Mission scientifique de "La Manche" à l'Ile Jean Mayen et au Spitzberg, 10fr.

Philology.

Dunbar's Poems, edited by J. Schipper, Part 5, 7m.
Peters (K.): Schulwörterbuch zu Ovids sämtlichen Dichtungen, 2m. 80.
Reinhold (H.): Griechische Oertlichkeiten bei Pindaros, 1m. 20.
Scherffig (R.): Französischer Antibarbarus, 3m. 50.
Toendorf (M.): The Taill of Rauf Coilyear, 1m. 80.

Science.

Behrens (H.): Das mikroskopische Gefüge der Metalle u. Legierungen, 14m.
Bujard (A.) u. Baier (E.): Hilfsbuch f. Nahrungsmittelchemiker, 8m.
Lohmann (P.): Lebensmittelpolizei, 8m.

General Literature.

Beaume (G.): Au Pays des Cigales, 3fr. 50.
Erzherzog Carl von Oesterreich: Ausgewählte Schriften, Vol. 4, 12m.
Oertzen (M. M. v.): Norwegische Novellen, 5m.

THE BOOKSELLERS' TRADE DINNER.

39, Paternoster Row, April 14, 1894.

"A London Bookseller" (who oddly enough does not give his name, so that his claim to be so called may be estimated) has administered to me, and I fear to many others, a startling shock. For forty-four years, the greater part of which has been spent in the wholesale trade, I have thought that I have been a bookseller; this, however, I now find, is not everybody's opinion, and what is worse, the gentleman, whom we must assume to be one, gives no clue to tell me what I really am.

But your correspondent must be a very Thomas amongst booksellers. He appears not to believe that a man employed in the wholesale part of the business has a right to be called a bookseller. He states that few believe in the Booksellers' Provident Institution (we may take it for granted, I think, that he is one who does not). He does not believe that the five dinners initiated by the Institution are trade dinners. And he does not believe that the majority of those who have been present are really booksellers.

May I be allowed to express the beliefs I hold in opposition to the "London Bookseller's" doubts?

I believe that a man remains a bookseller although he is merely in a wholesale warehouse, but whose work still consists in selling books in large quantities. I believe in and am proud of the great and beneficent action of such a society as that of the Booksellers' Provident Institution, which has for fifty-seven years existed to relieve the necessities of those in the trade who are its members, and which after all those years grants annually more than 1,500*l.* amongst fifty or sixty recipients—these, I know well, thoroughly believe in it. I believe and am certain that booksellers have largely predominated amongst those present at each of the dinners referred to. And I do further believe that the dinner under the auspices of the Institution is more truly representative of the whole trade than a similar undertaking promoted by a body consisting chiefly of that part of it who have recklessly flung aside their living in an evil attempt to undersell their fellow tradesmen, and who now foolishly ask the principal wholesale houses to provide for them that profit which has been needlessly given to the public. The large firms have never advised nor favoured such unwise competition, and even now they afford by their steadfast terms the only security against a further ugly rush of discount.

William Bartram.

4, Stationers' Hall Court, April 16, 1894.

Your correspondent of last week, who poses as "A London Bookseller," must, I think from the ignorance he displays of the composition of the committee and of the persons who attend our annual dinners, be of that unfortunately large class who would be more correctly designated as sellers of books rather than booksellers.

It has always been the object of the promoters of these dinners to have every department in the trade of bookselling represented. There are on the committee publishers, publishers' clerks, book distributors, booksellers (in your correspondent's sense of the term), and booksellers' assistants; whilst at the dinner we have, in addition to the classes already mentioned, paper-makers, stationers, printers, authors, bookbinders, *real* booksellers (I counted over forty present on Saturday last), and, in fact, representatives of every department that assists in making and carrying on what is called the bookselling trade.

Perhaps your correspondent, in his wisdom, would define the meaning of the term "bookseller," and also state from what source he derives his information "that few booksellers believe in the Booksellers' Provident Institution." But it is impossible to discuss these questions with one who is apparently ashamed of his name. To me it is a great satisfaction that I belong to the Booksellers' Provident Institution. I am also proud to be one of the committee of the dinners held under its auspices, and that we are instrumental in bringing together two hundred and fifty gentlemen all, more or less, interested in the trade of bookselling.

I maintain that we are doing far more good by thus giving authors and publishers the opportunity of seeing and knowing those who have the selling and distributing of the books they produce, and by our effort to establish a seaside home for booksellers and their assistants, than those "whose annual dinner takes place in October," and who are just now attempting to coerce the publishers into giving them better terms.

Joseph Shaylor.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the third part of a list of names which it is intended to insert under the letter B (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Reeve, Clara, author, 1729-1803
Reeve, Edmund, divine, fl. 1637
Reeve, Edmund, judge, 1647
Reeve, Henry, physician, 1780-1814
Reeve, John, coadjutor of Muggleton, 1608-1658
Reeve, John, actor, 1799-1838
Reeve, Joseph, Jesuit, 1733-1820
Reeve, Lovel, conchologist, 1808-1865
Reeve, Thomas, B.D., divine, fl. 1660
Reeve, Sir Thomas, judge, 1737
Reeve, William, musical composer, 1756-1815
Reeves, Charles, architect, 1815-1866
Reeves, George, author, fl. 1760
Reeves, John, king's printer, 1752-1829
Reeves or Reeve, Richard, Benedictine monk, 1642-1693
Reeves, William, chaplain to Queen Anne, 1668-1726
Reeves, William, Bishop of Down, Connor, and Dromore, 1815-1892
Regan, Maurice, Irish chronicler, fl. 1171
Regimorter, Assuerus, physician, 1615-1650
Reginald, Abbot of Abingdon, 1096
Reginald of Canterbury, Latin poet, fl. 1112
Reginald, Abbot of Walden, fl. 1164
Reginald of Durham, author, fl. 1165
Reginald de Dunstanville, Earl of Cornwall, 1109-1175
Reginald, Henry, translator, fl. 1548
Regnold, King of the Danes in England, fl. 934
Regulus, St., Abbot or Bishop of St. Andrews, fl. 4th cent.
Relistock, Edward, eccentric and linguist, 1819-1891
Reid, Alexander, painter, 1747-1823
Reid, Alexander, educational writer, fl. 1845
Reid, Andrew, author, fl. 1740
Reid, David Boswell, inventor, 1805-1863
Reid, George William, Keeper of Prints at British Museum, 1819-1867
Reid, Hugo, scientific writer, fl. 1832-1870
Reid, James, Chief Justice of Canada, fl. 1830
Reid, James Seaton, divine, 1798-1851
Reid, John, general, 1721-1807
Reid, John, physician, 1773-1822
Reid, John, 'Bibliotheca Scoto-Celtica,' fl. 1832
Reid, John, anatomist, 1809-1849
Reid, Capt. Mayne, novelist, 1818-1883
Reid, Peter, physician, 1777-1824
Reid, Richard T., Professor of Jurisprudence at Bombay, 1853
Reid, Robert, Bishop of Orkney, 1558
Reid, Thomas, Scottish metaphysician, 1710-1796
Reid, Thomas, surgeon, 1791-1825
Reid, Sir William, major-general, 1791-1858
Reid, William Hamilton, bookseller and minor poet, 1764-

Reilly, William Edmund Moyses, Inspector-General of Artillery, 1837-1886
Reinagle, George Philip, painter, 1802-1835
Reinagle, Joseph, music composer, fl. 1785
Reinagle, Philip, painter, 1749-1833
Reinagle, Ramsay Richard, painter, 1775-1862
Reinald or Reginald, Bishop of Ross, 1213
Reiner or Reginald, Archbishop of Armagh, 1286
Reinger or Renger, Richard, judge, 1232*
Reiny, John de, judge, 1246*
Reisen, Charles Christian, medallist, 1670*-1735
Relham, Anthony, physician, 1776
Relhan, Richard, naturalist, 1755-1823
Relly, James, universalist, 1720-1778
Relph, Josiah, Cumbrian poet, 1712-1743
Remigius, Bishop of Lincoln, 1092
Remnant, Richard, agricultural writer, fl. 1637
Rempston, Sir Thomas, admiral, 1406
Rempston, Sir Thomas, soldier, 1456
Remedyke, John, draughtsman, fl. 1755
Renaud de Hollande, verse-writer, fl. 1190
Rendel, James Meadows, engineer, 1800-1856
Render, William, miscellaneous writer, fl. 1690
Rendle, John, divine, 1768-1815
Rendle, William, F.R.C.S., writer on Southwark, 1893
Renehan, Laurence, President of Maynooth College, 1797-1857
Rennel, James, geographer, 1742-1830
Rennell, Thomas, divine, 1787-1836
Rennell, Thomas, Dean of Winchester, 1753-1840
Rennie, George, agriculturist, 1749-1828
Rennie, George, sculptor, fl. 1820-1826
Rennie, George, civil engineer, 1791-1866
Rennie, James, zoologist, 1867
Rennie, John, civil engineer, 1761-1821
Rennie, Sir John, civil engineer, 1794-1874
Renniger or Rhanger, Michael, divine, 1539-1600
Renouard, George Cecil, scholar, 1780-1867
Renton, George, agriculturist, fl. 1807
Renton, John, painter, fl. 1799-1841
Renton, Sir Thomas, physician to George I., fl. 1720
Rentel, Sir Matthew de, Irish writer, 1634
Renwick, James, Covenanter, 1662-1688
Renwick, William, naval surgeon, fl. 1790
Repington, Philip, Bishop of Lincoln, 1434*
Repp, Thorleif Gudmundsson, Advocates' librarian, 1794
Repps, Repse, or Rugg, William, Bishop of Norwich, 1550
Repton, Humphrey, gardener, 1752-1818
Repton, John Adey, architect, 1775-1860
Reresby, Sir John, Governor of York and diarist, 1669
Resbury, Nathaniel, Nonconformist divine, fl. 1660-1700
Reseby, John, Wycliffite, fl. 1420
Restitutus, British bishop, fl. 314
Retford, Robert de, judge, fl. 1207
Rethun, Bishop of Leicester, fl. 830
Reuter, Adam, author, 1627
Revans, Samuel, "father of the New Zealand press," 1838
Reveley, Willey, architect, 1721-1799
Revet, Edward, dramatist, fl. 1670
Revett, Nicholas, architect, 1721-1804
Reynard, Francis, mathematician, 1777-1841
Reynardson, Sir Abraham, Lord Mayor of London, 1590-1661
Reynell, Carew, economic writer, 1680
Reynell, Carew, Bishop of Derry, 1694-1745
Reynell, Edward, divine, b. 1619
Reynell or Rennell, Thomas, painter, 1718-1798
Reyner, Clement, Benedictine monk, 1631
Reyner, Edward, Puritan divine, 1600-1670*
Reyner, John, Nonconformist divine, fl. 1662
Reyner, William, Catholic controversialist, fl. 1713
Reynes, John, printer, fl. 1530
Reynold, Thomas, printer, fl. 1535
Reynolds, Sir Barrington, admiral, 1766-1861
Reynolds or Reginaldus, Bathsua, Latin poet, fl. 1616
Reynolds, Charlotte, friend of Shelley, 1802-1884
Reynolds, Christopher Augustine, Archbishop of Adelaide, 1834-1893
Reynolds, Edward, Bishop of Norwich, 1560-1676
Reynolds, Frances, painter, 1729-1807
Reynolds, Frederick, dramatist, 1765-1841
Reynolds, Frederick Mansell, novelist, 1850
Reynolds, George, Archdeacon of Lincoln, 1700
Reynolds, George, mathematician, fl. 1812
Reynolds, George Nugent, Irish verse-writer, 1802
Reynolds, George W. M., *Reynolds's Newspaper*, 1879
Reynolds, Henry Revell, physician, 1743-1811
Reynolds, James, Lord Chief Baron, 1696-1739
Reynolds, James, Baron of the Exchequer, 1684-1747
Reynolds, James, Orientalist, b. 1803
Reynolds, John, epigrammatist, 1614
Reynolds, John, divine, 1667-1737
Reynolds, John, of Oswestry, genealogist, fl. 1730
Reynolds, John Hamilton, author, 1796-1852
Reynolds, John Stuckey, educational promoter, fl. 1830-1840
Reynolds, Sir Joshua, painter, 1723-1792
Reynolds, Laurence, "Laureate of the Irish Brigade," 1803-1867
Reynolds, Richard, chronicler, 1006*
Reynolds, Richard, Bishop of Lincoln, 1744
Reynolds, Richard, inventor and philanthropist, 1735-1816
Reynolds, Robert, regicide, fl. 1660-1665
Reynolds, Robert Carthew, rear-admiral, 1811
Reynolds, Samuel William, engraver, 1773-1835
Reynolds, Thomas, Presbyterian divine, 1664-1727
Reynolds, Thomas, antiquary, 1752-1829
Reynolds, Thomas, informer, 1771-1836
Reynolds, Reginald, Raynold, or Raynald, Walter, Archbishop of Canterbury, 1327
Reynolds, William, Nonconformist divine, 1622-1696
Reynolds, William, inventor, fl. 1764
Rhaim, William Lewis, 'Dictionary of the Farm,' 1778-1863
Rhees, Morgan John, D.D., divine, 1760-1804
Rhind, Alexander Henry, antiquary, 1833-1863
Rhiwallon, Welsh prince, fl. 1068
Rhodes, Benjamin, hymn-writer, 1742-1815
Rhodes, Edward, 'Peak Scenery,' fl. 1840
Rhodes, Henrietta, miscellaneous writer, 1756-1817
Rhodes, Henry, printer, fl. 1770

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Rhodes, Hugh, 'The Book of Nurture,' fl. 1550
Rhodes, John, author, fl. 1606
Rhodes, John E., painter, 1809-1842
Rhodes, Richard, 'Flora's Vagaries,' 1666
Rhodes, Richard, engraver, 1765-1838
Rhodes, William Barnes, dramatic writer, 1772-1826
Rhodri, Welsh prince, fl. 1174
Rhodri Mawr, Welsh prince, 877
Rhun, Welsh prince, 586
Rhydderch Hael, King of Cumbria, 621
Rhydderch, John, poet, fl. 1700-1720
Rhys, Welsh prince, 1074
Rhys ap Tewdwr, King of Deheubarth, 1093
Rhys, Welsh prince, 1196
Rhys or Rhese, John David, Welsh grammarian, 1534-1609
Rhys, Morgan, Welsh hymn-writer, 1776

EARLY EDITIONS.

159, Queen Street, Glasgow, April 10, 1894.

I have no wish to interfere between the author of 'Early Editions' and his critic—Mr. Chambers—although to a Scotsman the correspondence presents several tempting points. But I venture to make some "corrections," if he will allow me the use of the term, on Mr. Slater's "Bibliographical Survey" of the works of Robert Burns. It is matter for regret that Mr. Slater, who is generally "up to date" in the market value of books, should be so Rip Van Winklish in regard to Burns. 'Early Editions,' to quote the sub-title of the book, may be described as an epitome of the priced catalogues of the leading auctioneers; and it is not too much to say that in the matter of current prices the book, so far as it goes, is, upon the whole, reliable. Such is the quality of the volume, and if the record at Sotheby's had been co-extensive with Mr. Slater's rather ambitious chapter on Burns, he might have escaped the blunders into which he has fallen. But to particulars.

In his description of the Kilmarnock edition of the 'Poems' Mr. Slater has so blundered that one doubts if he has seen a perfect copy of the book. Rightly enough he says it is one of the costliest of books; but he errs in saying that "it is only a small book in 12mo." The Kilmarnock edition of the 'Poems,' as all the world knows, is not a small 12mo., but a regulation 8vo. That is to say, the volume, as issued, measures nine by six inches.

Nor is Mr. Slater more happy in his description of the Edinburgh edition of the following year, which, he assures his readers, was "published in calf gilt, with yellow edges. Copies," he continues, "in the original binding sell readily enough by auction for two or three guineas, and sometimes for even more." Both statements are wide of the mark. The book was issued in boards; and the "Young" copy, which had been rebound, but which had the rough edges undisturbed, was knocked down to Mr. Hugh Hopkins, at Sotheby's, in 1890, for 14*l.* 15*s.*

"From 1786," continues Mr. Slater, "when the Kilmarnock edition of the poems was published, to 1870 (a period of eighty-four years), only two years—1791 and 1795—have elapsed in which at least one edition of the poems has not been published"; and he sets down the total issue of the "collective works" of Burns at considerably over one hundred editions, whatever figure that may represent. If Mr. Slater would multiply his one hundred by five, he would be nearer the mark.

It is calculated, says Mr. Slater, that at the close of 1816 no fewer than 22 editions had been published in London; 19 in Edinburgh; 16 in the United States; 4 in Dublin; 4 in Belfast; 3 in Glasgow; 2 in Berwick-upon-Tweed; 1 in Kilmarnock; 1 in Paisley; and 9 in other towns scattered about England and Scotland, making in all 81 editions. Mr. Slater gives no authority for his figures, but I have gathered the books, and Mr. Slater is very welcome to count them, if he chooses. Counting those only with which I am familiar, I make (without including single poems or selections) 163 editions (262 volumes), being double the number given by Mr. Slater. The issues in the respective towns of publication are: Edinburgh, which tops the list, 38; London, 30; Belfast, 15; Glasgow, 14; Alnwick, 7; Dublin, 7; Newcastle-upon-Tyne, 6; Berwick, 4; Paisley, 3; Arbroath, 3; Montrose, 2; Perth, 2; Kirkcaldy, 1; Liverpool, 1; Cork, 1; Kilmarnock, 1; Musselburgh, 1; Falkirk, 1; Stirling, 1; Dundee, 1; and Air, 1. United States: Philadelphia, 9; Baltimore, 5; New York, 5; Salem, 2; Boston, 1; and Wilmington, 1.

Should Mr. Slater be correct in including the years 1792 and 1796 (which, so far as my collecting goes, are blank) among those in which one or more editions were published, the number will be still further increased. The editions not having been specified, we are in the dark as to their importance. With the Alnwick Burns, of which he might have given us a description, it is otherwise. I am grateful to Mr. Slater for having added one Burns of the first importance to the record. Some few years ago our friends the Alnwick collectors were not a little fluttered when the edition of 1807, which had escaped such chroniclers as Hugo, Pearson, and Gibson, was discovered. Imagine their joy on being informed that to the ancient hamlet of the Percy belongs the proud distinction of not only having kept step with Edinburgh and London in simultaneously publishing the poems of Burns, but of having anticipated (by fourteen years) "baith North and South Countree" with an illustrated edition! It is not too much to say, thanks to Mr. Slater, that the 1787 Bewick Burns is the most cherished glebe in Northumbria's book-land.

Assuming that the years 1792 and 1796 each produced an edition of the poems, we have (with the 1787 Bewick added to the list) not a total of 81 but of 165 editions up to the close of 1816. In view of the altered figures, I have to ask Mr. Slater, How stands the circulation of the Bible, Shakspeare, and Thomas A'Kempis in relation to Burns? These three, according to Mr. Slater, are the only books that in "continuous publication" surpass Burns. It has never been doubted in the Burns cult that the circulation of the poems and letters of the bard has outrun that of all other books, with, perhaps, the single exception of the Bible; and nothing that this iconoclast has said to the contrary will shake the faith of our weakest brother.

W. Craibe Angus.

12, South Castle Street, Liverpool, April 10, 1894.

Mr. Slater states in his letter which appeared in your issue of March 24th that he will accept Mr. Chambers's criticisms, but not his corrections. I do not ask Mr. Slater to accept any criticisms from me, but I must ask him to accept my correction.

On p. 211 of his book Mr. Slater states that the first edition of 'Memoirs of the late John Mytton, Esq.,' by Nimrod, is 1837, that it contains eighteen plates by Alken and Rawlins, and that the value of the book is five pounds.

Now the first edition was not published in 1837, it does not contain eighteen plates by Alken and Rawlins, and its value is not five pounds. The first edition was published in 1835, and contains twelve coloured illustrations by Alken (not Alken and Rawlins), and two of the plates—'Blood and the Bull-Dog' and 'Mytton and the Savage Dog'—have never been reproduced in any other edition of the work.

Mr. Slater need have no fear that I am making a mistake in this matter. The first edition is of course excessively rare, but a copy of it is in the library of Mr. James Hornby, of Swinley House, Wigan, who has very kindly collated the book for me.

Harold Edgar Young.

THOMAS LOVELL BEDDOES.

April 9, 1894.

It may be of some interest to your readers, and possibly save the money of the unwary, if you will permit me to say that I was yesterday visited by a German whose name, according to the card he presented, is Hans Ole Brack. After eliciting from me the fact that I was interested in English literature, he produced a portfolio, from which he drew some MS., copied, he stated, from papers published in Zurich, and containing uncollected poems by Thomas Lovell Beddoes. On looking over these I was convinced that a literary fraud is about to be or has been perpetrated. Herr Brack declined to leave me for inspection any of the MS., which he said was in his own handwriting; but on my selecting one of the poems it struck me that a certain amount of imitation was discernible, and though I did not betray my ideas on the subject, I asked him why he had not consulted Mr. Gosse, who has edited both the poems and letters of Beddoes. To this he replied that he was about to do so. I give you herewith a hasty translation made of one of these poems after Herr Brack's departure. He would not permit me to even make shorthand notes of the original.

TO Z. K.

With the morn a letter comes
  Unto me who wait
In a silence that benumbs
  Like the touch of Fate.
Swiftly wheel, O rolling earth,
  Plunge athwart the night—
Spin! and let the morrow's birth
  Flood my soul with light.

R. W. Colles.

THE FLINDERS PETRIE PAPYRI, PART II.

Apropos of your kindly and instructive review of my book, in which many good suggestions were made, allow me to observe (1) that the correction ἀδελφὸς was already made by me (p. 29 of Introduction, on vii.). (2) The correction *ταμιεῖον* for *ταμίσιον* I should have suggested, but cannot read the *ι*, and it is my religion to print papyri as I find them. (3) My explanation of the historical papyrus has been accepted by Diels, Köhler, Wilcken, and others, so that it seems now no longer doubtful, though put forward as such by me. This support I have received in private letters, so that your reviewer could hardly have known it. (4) I do not agree with him that the horseshoe sign for signifying remainders in arithmetic (xxxix.) is derived from the λ of λοιπόν. There is no evidence of λ ever being written in any such form among these papers. But *π* is often so written, especially with an *ο* inside it, for πολις. I therefore suggest that it represents the *π* of *περιεστι* (εἰσι).

But I will not occupy your space without contributing something new. I found in the Gizeh Museum last month, among the papyri preserved there, a fragment of the Iliad, containing the ends of the lines iv. 191–219, and another of the Odyssey, containing the ends of xv. 217–234, and the openings of vv. 239–54, at least partly. The latter text, numbered 8 in the collection, seems to agree closely with our *textus receptus*; the former has some variants of interest (vv. 196–7 are omitted), but none at all approaching to those of the old fragment in the Petrie papyri and in M. Nicole's old fragment. As Mr. Kenyon has observed (vol. xxii. of the *Journal of Philology*), most old papyri increase our confidence in the faithfulness of the more recent MSS. This is not so with the Iliad and Odyssey. Before the second century B.C. there appears to have been a widely different version. In quoting Ludwich's excellent article on the value of these old texts, your reviewer should also have cited the able article of E. Meyer ('Homerische Parerga' in *Hermes* for 1891), who modifies Ludwich's conclusions considerably.

J. P. Mahaffy.

*** We did not question Prof. Mahaffy's explanation of the historical papyrus. As to the other points, we had certainly overlooked Prof. Mahaffy's correction of the reading referred to in No. 1; on Nos. 2 and 4 we prefer our own view, though without assuming infallibility.

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SALES.

Messrs. Sotheby, Wilkinson & Hodge commenced the sale of the second and final portion of the library of the late Rev. W. E. Buckley on Monday. The following are the principal prices realized in the first three days. Bewick, History of British Birds, with Supplement, 1794–1821, 15*l.* 15*s.* Badminton Library: Hunting, on large paper, 21*l.* Thomas à Kempis, De Christi Imitatione, editio princeps, 20*l.* 5*s.* Aristotelis Opera et Theophrastus de Historia et de Causis Plantarum, first edition, Venetiis, 1495, 30*l.* Asseri Ælfredi Regis Res Gestæ, et T. Walsingham, Historia ab Edwardo I. ad Henricum V., 1574, in one volume in red morocco, with the Tudor rose and initials "E. R." stamped in gold, 51*l.* Mr. Buckley considered that this volume formerly belonged to Queen Elizabeth, and was bound by Archbishop Parker's binder. Burns's Poems, first Edinburgh edition, with the original proposals for printing and verses in the autograph of Burns inserted, 12*l.* 15*s.* Byng, Cantica Variæ (*sic*), with the badges and motto of the Emperor Charles V. on the sides, 14*l.* 15*s.* Horatius, edited by W. Baxter, 1725, with memorandum on fly-leaf in Lord Byron's autograph, 13*l.* 15*s.* Chaucer Society's Publications, 15*l.* 10*s.* Chetham Society's Publications, 19*l.* 5*s.* Coleridge, Ode on the Departing Year, 1796, and Wordsworth's An Evening Walk, 1793, both first editions, in one volume, 21*l.* 10*s.* Della Bella, fourteen original drawings of the entry of the Polish Ambassador into Rome, 1633, 36*l.*

Messrs. Puttick & Simpson dispersed the library of a well-known private collector on April 11th, 12th, and 13th: A complete set of the Aldine Poets fetched 20*l.* 10*s.* Officium Virginis Mariæ, MS. on vellum, with thirteen miniatures, 17*l.* 10*s.* Alken's National Sports, 24*l.* 10*s.* Curtis's British Entomology, 16 vols., 14*l.* 10*s.* A volume of Horæ (Paris, 1536), 33*l.* Gould's Birds, 43*l.* Redouté, Les Liliacées, 8 vols., 18*l.*; Les Roses, 3 vols., 20*l.* Strange's Historical Prints, 21*l.* Wallich, Plantæ Asiaticæ Rariores, 10*l.* Tussac, Flore des Antilles, 15*l.* 10*s.* Dugdale's Monasticon, 15*l.* 10*s.* The ninth edition of the Encyclopædia Britannica, 19*l.* 5*s.* The total realized was 1,309*l.* 1*s.*

THE SPRING PUBLISHING SEASON.

Messrs. Hutchinson's spring announcements include a translation by Mr. R. H. Sherard of the 'Memoirs to Serve for the History of Napoleon I. from 1802 to 1815,' by his private secretary, Baron Claude François de Méneval, arranged and edited by his grandson,—'Outlines,' a volume of stories by the Hon. Mrs. Henniker,—'The Green Bay Tree,' by Messrs. W. H. Wilkins and Herbert Vivian,—Mrs. Oliphant's 'A House in Bloomsbury,'—'Aaron the Jew,' by Mr. B. L. Farjeon,—'The Temple of Death,' by Mr. E. Mitchell,—two volumes of the "Homespun Series," 'The Trial of Mary Broom,' by Mrs. Coghill, with illustrations, and 'A Foolish Marriage,' by Miss Annie S. Swan,—'Sojourners Together,' a story by Mr. Frankfort Moore,—'The Heritage of Langdale,' a romance of the eighteenth century, by Mrs. Alexander,—'A Marriage Ceremony,' by Ada Cambridge,—'The Experiences of Loveday Brooke, Lady Detective,' by C. L. Pirkis,—'Confessions of a Poet,' by Prof. F. Harald Williams,—'Hooks of Steel,' by Helen Prothero-Lewis,—'A Precious Scamp,' by Mr. H. Crescwell,—'Found and Fettered,' a series of detective stories, by Dick Donovan,—'The Game of Life,' by Darley Dale,—and two volumes of "Famous Women of the French Court" series, 'The Court of Louis XV.' and 'The Last Years of Louis XV.'

Literary Gossip.

The *Century* for May will contain yet another of Mr. Lowell's posthumous articles. It consists of a metrical translation of some length, by the American poet, from the 'Kalevala,' believed never before to have been published.

In the May number of *Blackwood* will appear an account of a visit to the Tennyson family, paid under romantic circumstances in 1839, which will afford some glimpses of the late Laureate in the days before he became famous. This account is taken from the journals of a lady who was a member of the little-known literary coterie of the "Husks," to which Tennyson and some of his brothers and sisters then belonged.

Messrs. Blackwood & Sons have in the press a sporting novel, 'A Banished Beauty,' by Mr. John Bickerdyke, the author of the 'Curiosities of Ale and Beer.' The scene is chiefly laid in the Island of Lewis. The plot to some extent reflects the influence of the Land League agitation in Ireland upon the minds of the Hebridean crofters. Messrs. A. Constable & Co. have in the press a work entitled 'Thames Rights and Thames Wrongs,' dealing with the Conservancy question, by Mr. Bickerdyke.

Mr. William Heinemann will publish early in May a novel by Miss Ella Hepworth Dixon, entitled 'The Story of a Modern Woman.'

Besides the subscriptions we have already mentioned for the Booksellers' Home at the seaside, we may mention the following: The Directors of Simpkin, Marshall & Co., 30*l.*; Mr. John Murray and his brother, 25*l.*; Mr. Bentley, Messrs. Cassell & Co., Mr. Darton, Messrs. Crosby Lockwood & Son, and Messrs. Smith & Elder, 21*l.* each; the Lord Mayor, Messrs. Blackwood & Sons, Messrs. Chapman & Hall, Messrs. Hurst & Blackett, Messrs. Routledge & Sons, Messrs. Spicer & Sons, Mr. Awdry, Mr. J. C. Francis, Mr. Heinemann, and Mr. Sotheran, 10*l.* 10*s.* each; Prof. Goldwin Smith and the proprietor of the *Athenæum*, 10*l.* each.

The best speeches made at the dinner were those of Prof. Goldwin Smith and Mr. Murray. The latter made the remarkable statement that the depression that had prevailed of late was unexampled since the crash of 1826. Sir Francis Jeune excited some surprise by informing his hearers that "newspapers anxious to get good advertisements were willing"—we quote the report in the *Standard*—"to adapt themselves to the feelings and interests of good readers, and it was the advertisements they sought to obtain that forced them to behave in a way to secure a good class of readers." This theory of the natural wickedness of newspapers, and their tendency to vicious courses being providentially checked by the salutary influence of advertisers, is quite novel, and suggests startling reflections. To what depths of depravity might not the staff of the *Times* descend if their inherent propensity to evil were not kept in check by a desire for a well-filled outer sheet? We never thought of it before. The editor of the *Daily News*, too, probably meditates on wicked courses in Bouverie Street, but the wholesome warnings of his publisher in Fleet Street prevent him from frightening away "a good class of readers," and being left alone with the bad ones. This curious adjustment of natural forces is, indeed, a discovery, and should lead advertising agents to regard themselves as a moral power.

The final issue of the new Spencer Society to its members consists of 'The Spider and the Flie' of John Heywood.

A large publisher in Philadelphia—Mr. Henry Altemus—has purchased the right to publish a special edition of Mr. Coulson Kernahan's 'Book of Strange Sins' in addition to that published in the United States by Messrs. Ward & Lock, and the New York *World* has made arrangements for the issue of some of the stories in its columns.

At a meeting of the Asiatic Society of Bengal, held on March 7th, Dr. Rost, late Librarian of the India Office, was elected an Honorary Member.

Messrs. MacLehose, of Glasgow, will publish immediately a volume by Prof. MacCunn, of University College, Liverpool, on the 'Ethics of Citizenship.' The object of the book is to connect some leading aspects of democratic citizenship with ethical facts and beliefs. Among the subjects dealt with are "The Equality of Men," "Fraternity," "The Rights of Man," "The Rule of the Majority in Politics," "Party and Political Consistency," "Democracy and Character," and "Some Aspects of Luxury."

The late Mr. Talbot Baines Reed left in a practically finished state a story which will shortly be published, under the title of 'Kilgorman,' by Messrs. Thos. Nelson & Sons. Mr. Reed's friend and neighbour, Mr. John Sime, who has seen the work through the press, has prefixed a short memoir of the author, and Mr. J. Williamson, whose illustrations to the Dryburgh edition of Scott will be familiar to our readers, is illustrating the story. *Apropos* of this, we learn that funds have been collected by the friends and neighbours of Mr. Reed for the purchase of a library of between 200 and 300 books for boys, which is to be presented as a "Reed Memorial" to the Literary and Scientific Institution at Highgate, where Mr. Reed lived and died.

In the course of next month 'My Paris Note-Book,' by the author of 'An Englishman in Paris,' will be published by Mr. Heinemann. It treats chiefly of the political personages and also of the social conditions of Paris since the war of 1870, and is said to be full of anecdote and gossip—a little more veracious, we hope, than his former collection.

The annual festival dinner of the Newsvendors' Benevolent Institution on Tuesday last was a great success. The subscriptions announced by the secretary, Mr. Walter Jones, amounted to nearly 900*l.*, towards which Mr. J. Passmore Edwards generously contributed 200 guineas.

Mr. J. Passmore Edwards perseveres in his encouragement of the free library movement. On the 13th ult. he was engaged in laying the foundation stone of a free library at Falmouth, towards the cost of which he is a munificent contributor. Mr. Edwards is also establishing a free library at Cam-

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borne, to which he proposes to present one thousand volumes.

Mr. C. F. Keary has returned from India, and is in France, engaged on a new novel. Meanwhile 'The Two Lancrofts' is coming out in a single volume, the original edition having sold out in spite of the boycotting it received.

Mr. Nutt is going to issue Mr. Ellis's rendering into verse of 'The History of Reynard the Fox: with some Account of his Family, Friends, and Associates,' from Caxton's translation of the Dutch prose version of the story, adding "some particulars not therein set down, but very needful to be known." That Mr. Ellis has considerably amplified the story may be judged from the fact that the volume consists of about ten thousand lines of octosyllabic verse in forty-five chapters. It presents the novel features of quatrain shoulder notes, indicating the gist of each chapter, and a rhyming glossary.

Mr. W. Roberts, who published in the March *Fortnightly Review* a paper on 'The First Edition Mania,' is contributing to the same review a somewhat similar article on 'The Stamp Collecting Craze.'

General Read writes regarding his paper on the 'Washington Ancestry':—

"On p. 378, col. 3, l. 43, 'George Reade, fifth son of Henry Reade and Mildred Windebank,' should be 'George Reade, fifth son of Robert Reade and Mildred Windebank.'"

At the annual dinner of the Association of the Edinburgh Booksellers' Assistants, which was recently held, the report showed that the Association was in a prosperous state. The toast of the book trade was proposed by Mr. How Morrison, librarian of the Free Library, and was responded to by Mr. J. H. Thin, who referred to the evil entailed on booksellers by the discount system which is now so rife.

The printers' readers have got together 260*l.* towards the second pension they propose founding. At their dinner to-night Mr. F. Macmillan will be supported by Dr. Garnett, Mr. Joseph Hatton, Mr. Henniker Heaton, Mr. G. Macmillan, Mr. James Sime, and Mr. McCullagh Torrens.

Mr. Clinch, having disposed of Marylebone and Bloomsbury, is going to bring out a monograph on Soho, and would be glad of information addressed to the care of his publishers, Messrs. Dulau.

Mr. Peach is going to add to his memoir of Ralph Allen, of Prior Park, an account of the parishes of Lyncombe and Widcombe, which were outside the city of Bath till 1832. Among the subjects of illustration will be, besides Prior Park Mansion, Old Widcombe Church, Pope's Walk, and the Palladian Bridge. A portrait of Allen will be added.

Messrs. Oliphant, Anderson & Ferrier are to publish a novel, 'William Blacklock, Journalist,' by Mr. T. Banks Maclachlan, editor of the *Weekly Scotsman*. The scene is laid in Scotland, and the story describes the career of an ambitious young Borderer on the press and in love. Most of the press scenes are drawn from real life; likewise more than one of the principal characters—notably the late editor of the *Scotsman*, Alexander Russel.

The Imperial Academy of St. Petersburg has determined to issue, under the title *Byzantine Chronicles*, a quarterly devoted to Byzantine history, archæology, and philology. The articles will be written either in Russian or in modern Greek.

The poet and art critic Ludwig Pfau died in Stuttgart on April 12th. He was born at Heilbronn in 1821, and was sent to France to learn gardening. He devoted his spare time to learning to draw and paint, and to the study of French, gathering the materials for a translation of Breton songs, which he published in 1853. Returning to his fatherland, he entered the university of Tübingen, and later of Heidelberg. His participation in the revolutionary movements of 1848, when he edited the comic *Eulenspiegel*, involved him in a charge of high treason, and he fled to Paris. After fourteen years' absence from Germany he settled in Stuttgart, and became editor of the *Beobachter*. He published several volumes of poems, chiefly lyrical. His collected æsthetic writings are in considerable repute in his own country.

The Parliamentary Papers of the week include Report on Statistics, University of Edinburgh (2*d.*); Report on the Finances, Administration, &c., of Egypt (6*d.*); Education, England and Wales, Return showing Expenditure on Annual Grants, and the Number of Schools on the Annual Grant List, &c. (3*d.*), and Minute providing for Grants for the Education of Blind and Deaf Children (1*d.*); Welsh Intermediate Education, Management of the Funds in the Counties of Flint (3*d.*) and Anglesey (3*d.*); and Statement exhibiting the Moral and Material Progress of India during 1891–2 and the Nine Preceding Years (4*s.*).

SCIENCE

GEOGRAPHICAL LITERATURE.

My Arctic Journal, by Josephine Diebitsch-Peary (Longmans & Co.), has for its author a lady who accompanied her husband to Northern Greenland in 1891, and who, notwithstanding the hardships she underwent, and the advice of solicitous friends, is now spending a second winter on the inhospitable shore of Whale Sound. It is a brightly written narrative, containing a mass of information on the home life of the Eskimo, with whom the author, almost of necessity, held close and frequent communication. Sportsmen, too, may find something to interest them in this beautifully illustrated volume, for Mrs. Peary was a brave woman, who hunted not only the bear and the reindeer, but also boldly faced an infuriated walrus, who thrust his savage head, with gleaming tusk and bloodshot eyes, out of the water, threatening to capsize the boat which was occupied by herself and her husband, still a cripple from an accident.

Mr. Fred. W. W. Howell, the author of *Icelandic Pictures drawn with Pen and Pencil* (Religious Tract Society), has twice visited Iceland, and was the first to reach the summit of the Oerœfa Jökull. His book will be welcome to those who contemplate a summer trip to the home of the Norseman, for it abounds in information—historical, topographical, and social—is well written, and abundantly illustrated.

A Descriptive Physical, Industrial, and Historical Geography of England and Wales, by Thomas Haughton (Philip & Son), is the work of a practical teacher—the author is the late head master of the Liverpool Blue Coat Hospital—and is essentially a teacher's manual. In addition to the information usually to be found in a text-book it abounds in geographical details and historical notes reproduced from the author's note-books, and rightly considered by him to afford materials for rendering the lessons in geography more interesting and stimulating than is still too frequently the case. Teachers, we should say, will find this a very useful companion.

The Clarendon Press publish the third volume of Mr. Lucas's 'Historical Geography of the British Colonies,' the present volume (which is, like the others, complete in itself) being on *West Africa*. It includes not only West Africa proper, but also St. Helena, Ascension, &c. With the exception of the Niger sphere of a Chartered Company, and the Oil Rivers Protectorate and Lagos, which are somewhat closely connected with that sphere, British West Africa forms a sorry spectacle. Gambia and Sierra Leone are hemmed in by the possessions of France, which shows as much enterprise in West Africa as we, except on and near the Niger, show the reverse. The Gold Coast, Ascension, and St. Helena are in a miserable position; and Walfisch Bay is merely kept, dog-in-the-manger fashion, because it makes Damaraland and Namaqualand (which the Germans ought never to have been allowed to occupy) useless to them. While we are on the subject of Damaraland, we ought to point out that, in the map of Africa given by Mr. Lucas, the tongue of land running from Damaraland to the east up to the Zambesi Falls—which was by a most extraordinary arrangement conferred by Lord Salisbury upon Germany, which had never sent a traveller to it, and could have no conceivable interest in it—is not shown. The result is that the wasp-waist between the British Bechuanaland Protectorate and British Central Africa is made far wider on the map than it is in reality. The British Bechuanaland Protectorate is also made too large, and the sphere of influence of the British South Africa Company too small, upon the map. The line marked on the map for the range of the Arab trade and influence is a curious one, for it surely ought to be placed much further south; and the words "area of supply of slave labour," which run along the Atlantic coast from the Canary Islands almost to Damaraland, are somewhat unmeaning there, and would perhaps be more applicable to the Mozambique Channel and the East Coast generally, unless they are intended to be purely historical, in which case they are out of place on a map which is otherwise purely modern. Mr. Lucas is an agreeable and an accurate writer, and though he has a terrible story to tell of the gradual decline of British influence, and the cooping-up and starving of British colonies, he tells it well. It is a pity, however, that there is so little in his book about the Niger sphere, which is really the only interesting remnant of British influence. There are, indeed, four pages relating to the territory occupied by the Company; but four pages for that which alone is great, and has in it the possible elements of success and of a future, as contrasted with the couple of hundred or more pages which contain the record of a disastrous failure, is indeed small measure. There is nothing stranger than to compare the growth of British India, and the survival of the historical French empire in India in the form only of Pondicherry and the *Loges*, with the growth in West Africa of the magnificent French empire of Senegambia around those historical remnants of our past in West Africa—Gambia and Cape Coast. The British navy declare Sierra Leone to be essential to the Cape route, which itself is vital to us in time of war; yet Sierra Leone is becoming a little unhealthy county, lost in a vast French possession fully garrisoned and provided with all modern machinery of government—a position which can hardly be permanent.

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The principal articles in the *Geographical Journal* for April are by Dr. K. Grossmann, who gives an account of a journey through Iceland, and Mr. Harry Lake, who describes the native state of Johore, on the Malay Peninsula. Both these articles are accompanied by excellent maps. Among minor articles are one on 'Recent Contributions to Oceanography,' by Mr. H. N. Dickson, and excellent abstracts of two papers read before the Berlin Geographical Society, the one, by Dr. A. Philippson, dealing with Northern Greece; the other, by Lieut. Marcker, with the Kizil Irmak (the Halys of the ancients) in Asia Minor.

CHEMICAL NOTES.

V. H. Veley has proved that dry chlorine and dry lime do not unite at the ordinary temperature—in fact, no reaction takes place until about 300°, when a partial replacement of oxygen by chlorine occurs. A similar reaction takes place with baryta and chlorine at ordinary temperatures.

At different times various substances have been described as new sulphides of carbon, carbon monosulphide and others; these substances have generally been amorphous solids and difficult to purify. We have now, however, a new liquid sulphide of carbon, C_3S_2, obtained by Prof. von Lengyel, of Buda-Pesth. It was obtained by subjecting the vapour of carbon disulphide to the action of an electric arc, taking care that the products of reaction were rapidly removed from the sphere of action. The new sulphide has the specific gravity 1·2739. It can be partially distilled *in vacuo*, but has a great tendency to form a solid black polymeride. It readily ignites and burns with a luminous flame, has a very powerful and frightful odour, but strangely enough it combines with bromine, whose odour has similar attributes, to form a compound, $C_3S_2Br_6$, possessing a pleasant aromatic odour.

Dr. Paul Duden, of Jena, has obtained an interesting di-nitroderivative of marsh gas, $CH_2(NO_2)_2$. It is not surprising that it is dangerously explosive, but its potassium derivative, $CHK(NO_2)_2$, is far more stable. Silver and other metallic compounds have been obtained, and they show remarkable properties.

Rossel and Frank describe a new method of preparing phosphorus, using aluminium as the reducing agent. If a phosphate be heated alone with aluminium, one-third of the phosphorus is given off in the free state, the remainder forming aluminium phosphide; but if the phosphate be previously mixed with powdered silica, all the phosphorus is given off in the free state. Any mineral phosphate, such as coprolites, apatite, or bone ash, may be employed. The reaction may be readily adapted to a lecture experiment by mixing sodium metaphosphate, finely powdered silica, and aluminium turnings, and heating them in a long combustion tube in a gentle current of hydrogen. When the reaction commences a brilliant incandescence will be observed, and the action will go on without further heat, the phosphorus condensing in globules in the cooler part of the tube.

Aconitine, the intensely poisonous alkaloid or alkaloids from monkshood, is receiving a good deal of attention, both in this country from Prof. Dunstan, and in Germany from Freund and Beck. Many other workers have investigated this difficult substance, or rather group of substances, and probably we shall shortly, from these researches, be in possession of much more exact knowledge of this deadly base.

Dr. Bernard Dyer has published, through the Chemical Society, the results of a laborious and important investigation on the determination of available mineral plant-food in soils. Ordinary soil analyses give little information on this point, the strong acids used in preparing the soil solutions being far too drastic in their action. Pure water, again, is too mild a solvent. Dyer, after determining the average acidity of the roots of about one hundred plants, determined to use a 1 per cent. solution of citric acid as the soil solvent, this being taken as fairly representing the acid sap of the rootlets of plants. He examined samples of soils from twenty-two of the historical barley plots on Hoos Field at Rothamsted. From no other place in the world but Sir John Lawes's farm could soils have been obtained whose past history, condition, and capabilities were sufficiently well known for the purpose of this research. The results show that this solution, although necessarily empirically arrived at, does dissolve from soils an amount of phosphoric acid and of potash which is a good measure of the *available* plant-food of this kind in the soil. The thanks of agricultural chemists and of agriculturists are certainly due to Dr. Dyer for his labours, which we expect to see widened by himself and other workers.

SOCIETIES.

Geological.—*April* 11.—Dr. H. Woodward, President, in the chair.—Messrs. C. W. Andrews and C. W. Fennell were elected Fellows; Prof. E. S. Dana, New Haven, Conn., U.S.A., a Foreign Member; Prof. J. P. Iddings, Chicago, U.S.A., and Prof. J. H. L. Vogt, Christiania, Foreign Correspondents of the Society.—The following communications were read: 'Mesozoic Rocks and Crystalline Schists in the Lepontine Alps,' by Dr. T. G. Bonney,—and 'Notes on some Trachytes, Metamorphosed Tuffs, and other Rocks of Igneous Origin on the Western Flank of Dartmoor,' by Lieut.-General C. A. McMahon.

Statistical.—*April* 18.—A paper was read, by Mr. J. A. Baines, 'On Conditions, Progress, and Prospects of Popular Education in India.'

Entomological.—*April* 11.—Capt. H. J. Elwes, President, in the chair.—Mr. F. W. Jones and Dr. W. S. Riding were elected Fellows.—The Hon. W. Rothschild exhibited male and female specimens of *Ornithoptera paradisea*, Stdgr., from Finisterre Mountains, New Guinea; *O. trojana*, Stdgr., from Palawan; *O. andromache*, Stdgr., from Kina Balu, Borneo; *Œnetus mirabilis*, Rothsch.; and a few other splendid species from the Upper Amazons.—The President, Lord Walsingham, Col. Lang, Messrs. J. J. Walker, O. Salvin, Champion, and Hampson, made remarks on the geographical distribution of some of the species and the elevation at which they were taken.—Mr. H. Goss exhibited, for Mr. G. A. J. Rothney, several specimens of a species of Hemiptera (*Serinetha augur*, Fab.) and of a species of Lepidoptera (*Phauda flammans*, Walk.), the latter of which closely resembled and mimicked the former. He said that Mr. Rothney had found both species abundantly on the roots and trunks of trees in Mysore in November last, in company with ants (several species of Camponotus and Cremastogaster). The Hemiptera appeared to be distasteful to the ants, as they were never molested by them, and he thought that the species of Lepidoptera was undoubtedly protected from attack by its close imitation of the Hemipteron. Mr. Goss said he was indebted to Mr. C. J. Gahan for determining the species.—A discussion followed on the mimicking species, in which the President, Col. Swinhoe, Messrs. Waterhouse, J. J. Walker, and Hampson, took part.—Mr. J. W. Tutt exhibited a typical specimen of *Lycæna corydon*, captured in July, 1893; a hybrid male (*L. corydon* and *L. adonis*), taken *in copulâ* with a typical female *L. adonis*; a typical male *L. adonis*; a female *L. adonis*, the pigment failing in one hind wing; a pale var. of *L. corydon*, probably to be referred to var. *spenusina* of Zeller, usually taken in Italian mountains, or var. *albicans*, H. S., taken in Andalusia. Mr. Tutt remarked that of the first Staudinger (Cat. p. 12) says "pallidior," of the latter "albicans." He also remarked that the hybrid retains the external features of the species *corydon*, but has taken on to a great extent the coloration of *L. adonis*.—The question having been raised by the President as to the number of meetings of the Society which it was desirable to hold during the year, and the most convenient dates for such meetings, a discussion on the subject ensued, in which Mr. Waterhouse, Mr. Salvin, the Hon. W. Rothschild, the Rev. T. Wood, Mr. S. Stevens, and the Rev. J. S. St. John took part.

Microscopical.—*March* 21.—Mr. A. D. Michael, President, in the chair.—Mr. C. L. Curties exhibited and described a new form of photo-micrographic camera and drawing apparatus, designed by Prof. Edinger and constructed by Herr E. Leitz.—Dr. W. H. Dallinger exhibited and described a new model microscope by Messrs. Swift.—Messrs. Watson & Sons exhibited a new super-stage plate fitted with two steel springs. They also showed a Ramsden screw micrometer and an Abbe camera lucida, both made in aluminium.—Mr. R. T. Lewis described a scale insect from Natal, which he believed to be *Trioza pellucida*.—Mr. J. G. Grenfell exhibited and described specimens of Dicyemida, parasites found on the renal organs of cephalopods.—The President read a paper entitled 'Notes on the Uropodinæ,' a sub-family of the Gamasidæ, one of the higher families of Acari. The classification was first considered; that by former authors was reviewed, and a new classification proposed suitable to the present state of knowledge on the subject. Two new genera were established: one, Glyphopsis, for species with the body of irregular form, sculptured on the dorsal surface, and with excavations for the legs on the ventral surface, which the author claimed as forming a natural group; the other, Trachetes, to replace Celæno, which name has failed by the operation of the law of priorities and for other reasons. Three new species were described, two from Cornwall and one from Tyrol: one of the former, *Glyphopsis bostochi*, is the largest and handsomest of known Uropodinæ; the Tyrolese species, *Uropoda hamulifera*, is also a remarkable creature. A list of the British species, which has not been attempted before, was then given, and the synonymy, which has fallen into great confusion, elucidated. The author then treated of the anatomy of *Glyphopsis formicariæ*, a curious species found some years since by Sir John Lubbock in the nests of the ant *Lasius flavus*, and lately found by Mr. Michael in considerable numbers in Cornwall in similar nests. The anatomy varies a good deal from that of other Uropodinæ previously investigated. The alimentary canal is more of the type of other Gamasidæ than of the Uropodinæ, the ventriculus being small and its cæca long. The male genital organs also present special features; but the most remarkable novelties consist in a number of branched "racemose glands" of various sizes, underlying the dorsal cuticle in fixed situations, and probably functioning as dermal glands. The coxal gland, which is attached to the second leg on each side, is also noticeable, specially for the extremely large size and fleshy nature of its duct. It is probably the most striking coxal gland found in the Acarina.

Philological.—*April* 13.—The Rev. Prof. Skeat, Litt.D., V.P., in the chair.—M. de Chemendy was elected a Member.—Dr. Murray made his yearly report on the progress of the Society's 'New English Dictionary.' Since last year the letters C and E have been completed; D is in type to "Definition," and F, which Mr. Bradley edits, to "Fiancé." D and E will form vol. iii.; F, G, and H, vol. iv., if they can be got into one volume. Suggestions have been made by many subscribers that the 'Dictionary' shall be issued in half-crown parts of seventy-two pages every two or three months. This plan, if adopted, would need an increase of Mr. Bradley's staff. During 1893, 50,000 quotations were sent in: 9,500 by Mr. T. Henderson for combinations and phrases of simple verbs, *go*, *keep*, &c.: in *come*, 300 of Mr. Henderson's slips appeared in the 'Dictionary.' A. Matthews sent 9,500; G. Joicey, 4,300; J. Dormer, 4,000 (besides other help); W. Minor, 3,500; R. Duncan, 3,000; C. Gray, 2,000; F. Furnivall, 2,000; B. Talbot, 2,000; and many others less numbers, from 1,500 (E. Peacock) to 100 or fewer. But extracts from modern novelists—Hardy, Haggard, Ward, Lang, &c.—are wanted. Thirteen sub-editors sent in their work done: parts of D (C. B. Mount), T (W. B. Robertson), M (W. J. Anderson), G, R (J. Bartlett), W (O. Bousfield), K (E. L. Brandreth), I (Miss Brown, with help), O (W. J. Löwenberg), P (Mrs. McLintock), M (J. Smallpeice), W (W. A. Beckett), M (J. Brown), N (H. A. Nesbitt). Other parts of I, K, M, N, O, P, R, T, W, still need sub-editing. Dr. FitzEdward Hall continued his invaluable help. All proofs were read by him, H. H. Gibbs, J. R. Johnstone, J. T. Fowler, W. Sykes, and F. J. Amours. Profs. Sievers, P. Meyer, Pollock, Maitland, Goudie, Vines, &c., also gave aid. D is about a half larger than E or F, but the bulk of it consists of *de-* and *dis-* words, which are dull work and difficult. There is so much connotation besides the denotation of these words; their uses are vague and indefinite, their forms and meanings often confused, specially when Latin had verbs with both particles, like *decernere* and *discernere*. In Mid. Eng. both *decerna* and *discerna* occur in the senses of the modern *discern*, as well as in those of the modern *decern*. *Defer*, to put off, is not from L. *de+ferre*, but from *dis* (*dif*)+*ferre*. After *defer*, *different* and *difference* were taken into English, and then *differ* was

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used as a distinct word. But to make up for treating as distinct two words from the same original, *defer*, to put off, was confused with another *defer*, to submit to another man's judgment, from L. *défero*, to carry down, tender, submit. The initial *d* in *daffodil* has not been satisfactorily accounted for. It first appears in Turner, 1547, "the white affodil or Dutch daffodil"; Cotgrave (1611) has "thaffodil"; from Fr. *aphodèle*. *Damp* was (1) a noxious exhalation, miasma, "choke-damp, fire-damp"; (2) a watery vapour; fig. a dejection of spirit: 1748, "shame, that cold-water damper to an enterprising spirit"; 1818, "out of sixteen people, five dampers were present." *Dank*, moist, disagreeably moist, was formerly our *damp*. *Dandy* came from Scotland to London in 1813–14; from "Jack a Dandy." The West Indian fever *dandy* was altered by the negroes from the East African *denghy*, got from Somali. *Dapple*-grey is, perhaps, from Icel. *deppil*, spotted, but has been mixed with *apple*, from which most other languages have named the spots. *Darkle*, vb., was made from *darkling*, adv., in the dark. *Deck* of a ship is two hundred years older in English than in Dutch. *Debenture* is from the L. *debentur*, "there are due to John Smith 3*l*.," &c. It was first a voucher for payment of stores or for a soldier's wages, which was then taken to a pay-office; next an acknowledgment of debt, then of a loan to Government, and in 1847 a company's debenture; later, debenture stock was formed. "Daughter," "dead," "dear," "black death" (coined by Mr. Markham), "gray" and "grey," &c., were dealt with. A cordial vote of thanks was passed to Dr. Murray.

Institution of Civil Engineers.—*April* 17.—Sir R. Rawlinson, V.P., in the chair.—The first paper read was 'On the Training of Rivers,' by Mr. L. F. Vernon-Harcourt. Training-works were considered successively under four conditions, namely, 1, along non-tidal rivers; 2, at the outlets of tideless rivers; 3, along tidal rivers; and, 4, through tidal estuaries.—The second paper read was 'On Estuaries,' by Mr. H. L. Partiot.

Mathematical.—*April* 12.—Mr. A. B. Kempe, President, in the chair.—The following communications were made: 'On Regular Difference Terms,' by the President (Prof. Greenhill, V.P., in the chair *pro tem.*),—'Theorems concerning Spheres,' by Mr. S. Roberts,—'Second Memoir on the Expansion of certain Infinite Products,' by Prof. L. J. Rogers,—'A Property of the Circum-circle, II.,' by Mr. R. Tucker,—'A Proof of Wilson's Theorem,' by Mr. J. Perott,—and 'On the Sextic Resolvent of a Sextic Equation,' by Prof. W. Burnside.—Mr. H. Perigal exhibited some diagrams illustrating circle-squaring by dissection.

Aristotelian.—*April* 16.—Mr. S. H. Hodgson, President, in the chair.—Mr. J. S. Mackenzie read a paper 'On Mr. Bradley's View of the Self.' It was contended that there were apparent inadequacies in Mr. Bradley's system due to an insufficient recognition of the place of the self in knowledge. The various senses in which Mr. Bradley recognizes the self were distinguished—the sentient self and the self as a psychological construction being apparently the most important. It was urged that it is necessary to recognize also the self as the unity of experience, and as the ideal involved in knowledge; and it was contended that by introducing these conceptions, certain modifications would be rendered necessary in Mr. Bradley's system, especially (1) a removal of the antithesis between truth and reality; (2) the introduction of a positive instead of a merely subversive dialectic; (3) a modification of the analysis of psychological elements, through the explicit recognition of three stages in the development of consciousness; (4) a reconciliation of the two sides of self-assertion and self-denial in the moral ideal; and (5) a more fully developed view of the finite world as the revelation of the absolute. It was acknowledged, however, that on all these points Mr. Bradley has, to a considerable extent, supplied his own correction.—The paper was followed by a discussion.

Bibliographical. — *April* 16. — Chancellor Christie in the chair. — Mr. S. J. Aldrich read a paper 'On the Augsburg Printers of the Fifteenth Century.' The first part dealt with the introduction of printing into Augsburg, then celebrated as the chief seat of the block-printers and playing card makers, the opposition offered by these craftsmen to the new art of printing, their refusal to admit the printers to citizenship, and the mediation of the Abbot of St. Ulrich, whereby it was arranged that the illustrations, if any, in books thereafter to be printed should be from blocks cut by local men. The lecturer then proceeded to give a detailed account of each printer and his work. Among them were Bemler, the "people's printer," whose books were in the vernacular and illustrated, and one woman, Anna Rügerin. Printing was also done at the neighbouring monastery of St. Ulrich, with types borrowed from the Augsburg printers.—A discussion followed the reading of the paper.

MEETINGS FOR THE ENSUING WEEK.

Mon. Society of Antiquaries, 2.—Anniversary.
— Institute of British Architects, 8.—'Furniture, Domestic and Ecclesiastical,' Messrs. J. Belcher, C. F. A. Voysey, A. Heaton, and W. D. Caröe.
— Geographical, 8½.—'The Face of the Earth,' Prof. C. Lapworth.
Tues. Horticultural, 1.—'Botanical Exploration in Borneo.'
— Royal Institution, 3.—'Electric Illumination,' Prof. J. A. Fleming.
— Civil Engineers, 8.—Further Discussion 'On the Training of Rivers' and 'On Estuaries.'
Wed. Geological, 8.—'Further Notes on some Sections on the New Railway from Romford to Upminster, and on the Relations of the Thames Valley Beds to the Boulder Clay,' Mr. T. V. Holmes; 'Geology of the Pleistocene Deposits in the Valley of the Thames at Twickenham, with Contributions to the Fauna and Flora of the Period,' Dr. J. R. Leeson and Mr. G. B. Laffan; 'A New Goniatite from the Lower Coal-Measures (*Goniatites elegans*),' Mr. H. Bolton.
— Society of Arts, 8.—'Some Recent Developments of Photographic Chemistry,' Mr. C. Jones.
Thurs. Royal Institution, 3.—'Mozart as a Teacher,' Prof. J. F. Bridge.
— Society of Arts, 4½.—'Municipal and Village Water Supply and Sanitation in the North-West Provinces and Oudh,' Mr. A. Colvin.
— Electrical Engineers, 8.—'Cost of Electrical Energy,' Mr. R. E. Crompton.
Fri. United Service Institution, 3.—'The Training of Volunteer Officers,' Col. T. S. Cave.
— Physical, 5.—'The Mechanism of Electrical Conduction,' Dr. C. V. Burton; 'Graphic Method of constructing the Curves of Current in Electro-magnets and Transformers,' Major Hippesley; 'Design and Winding of Alternate Current Electro-magnets,' Prof. S. P. Thompson.
— Architectural Association, 7½.—'Modern House-planning,' Mr. R. A. Briggs.
— Royal Institution, 9.—'Action of Light on Bacteria and Fungi,' Prof. H. Marshall Ward.
Sat. Royal Institution, 3.—'Literature and Journalism,' Mr. H. D. Traill.
— Botanic, 3¾.—Election of Fellows.

Science Gossip.

The new volume of *Transactions* was issued to the members of the Woolhope Naturalists' Club on the 12th. The most noteworthy papers in it consist of Mr. A. Watkins's lecture on the pigeon houses of Herefordshire, observations on the earthquakes and floods of the district, an account of the treasure trove found at Stoke Prior (seven ecclesiastical silver vessels discovered in 1891 in a rabbit-hole), and a notice of the curious Norman church of Rowlestone by Mr. Thomas Blashill, F.R.I.B.A. Naturalists will be glad to learn that this club, founded in 1851, and the ancestor of almost all the natural history clubs which have since been formed, is in a prosperous state. More than 200 members already belong to it, and some eight or ten more are just being added. The meeting-places of the Club during the ensuing summer were settled at the same time. They include the Frome Valley, Church Stretton, Cwm Ellan, and Caerleon.

Capt. Oliver has translated an interesting sketch of the history of the École Polytechnique, which appeared in the *Temps* on the occasion of the centenary of the famous school, March 11th.

The sixty-sixth Versammlung deutscher Aerzte und Naturforscher will take place from September 24th to 30th, at Vienna, where it has been held twice before.

From Rome is reported the death, on the 12th inst., of the Prince Baldassarre Boncompagni. Born in Rome in 1821, unmarried, and of retired habits, his whole life was devoted to the study of astronomy and mathematics. From 1867 to 1887 he issued as editor twenty volumes of his *Bolletino delle Scienze Matematiche e Fisiche*, which were printed at his own private press established for the purpose. Other papers of his may be found in the publications of the Academy dei Nuovi Lincei, of which he was the librarian. An important work of his on Clerant, on which he was latterly engaged, remains incomplete.

Discoveries of two new comets have been announced. Comet *b*, 1894, was detected by Mr. Gale, of Sydney, N.S.W., on the 3rd inst., in the constellation Horologium, the place at the time of discovery being R.A. $2^h 31^m$, N.P.D. 145° 35′. The comet was described as round, bright, with condensation, and moving in an easterly direction. Comet *c*, 1894 (described as "bright, with a tail"), was discovered by Mr. E. Holmes, of Islington, on the evening of the 9th inst., at R.A. $17^h 58^m$, N.P.D. 18° 30′, in the constellation Draco.

The crisis in Australia has been felt severely by the scientific institutions. The Royal Society of Victoria in its report expresses a fear that it may not be able at present to issue *Transactions*, but hopes to continue the *Proceedings*.

FINE ARTS

The Dawn of Astronomy: a Study of the Temple-Worship and Mythology of the Ancient Egyptians. By J. Norman Lockyer, F.R.S. (Cassell & Co.)

Notwithstanding the wonderful activity which has been shown by Egyptologists during the last twenty years, and the far-reaching nature of some of their investigations, there are still a few points of considerable importance for Egyptian archæology which have, by some means, escaped the notice of the ablest and best workers in this interesting field. Among these must be reckoned the astronomical functions of Egyptian temples. There is, perhaps, no country in the world which possesses such a long and complete series of temples as Egypt, and now that Prof. Lockyer has undertaken to explain to us the astronomical teachings of these marvellous monuments of the Pharaohs of old, we are inclined to ask how it is that no one has perceived the bearing of the deductions which may be made from a study of the orientation of Egyptian temples, or if it has been perceived, why no student has given to the world the results of his investigations before these latter days of Egyptology. It is true that Prof. Nissen had already, in 1885, published in the *Rheinisches Museum für Philologie* a number of articles on the orientation of ancient temples, in which he proved that astronomical considerations influenced their builders; but it is equally true that the credit of applying his proofs to the solution of chronological difficulties belongs entirely to Prof. Lockyer, who had, by the way, evolved the same idea independently and before Prof. Nissen's papers came into his hands.

We cannot attempt to describe in detail the process of thought by which Prof. Lockyer arrived at his conclusions, but we may state the chief facts which he derived from personal observations of ancient temples in Egypt. (1) Egyptian temples were built for the observation of the rising and setting of the heavenly bodies, the moon and planets excepted. (2) The stars were first observed, and subsequently, when the regularity of his movements was discovered, the sun. (3) Solar temples were oriented to the sun at some critical time of the agricultural—or religious—year, or to the solstices and equinoxes, and the sun's annual movement being made out, the temples were oriented solstitially or equinoctially. (4) Solstitial temples were built by people who began their year at the solstice, at which period of the year the Nile began to rise. (5) Every part of a temple was built to subserve a special object, *i.e.*, to limit the light which fell on its front to a narrow beam, and to carry it to the other extremity of the temple into the sanctuary, so that once a year the light could pass without interruption along the whole length of the temple, finally illuminating the sanctuary and striking the

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sanctuary wall, through which no light could pass. (6) The pylons of a temple acted like diaphragms in a telescope, and the temple itself served the purpose of a telescope. (7) The flash of light in the sanctuary indicated the beginning of a new year, and one of the most important uses of solstitial temples was to measure the exact length of the year, upon which the agricultural welfare of Egypt depended. (8) Temples were built to observe certain stars. (9) The axes of star temples were freely changed when it was found that the precessional movement of the stars rendered it necessary. (10) The Egyptian religion was astronomical.

Keeping these facts in mind, it is easy to see that many difficulties in Egyptology may be swept away for good and all, if only we have in our hands a series of accurate astronomical data for each temple upon which to work; but, alas! in many cases these have yet to be collected, for Prof. Lockyer shows that in many of the best published plans of temple-fields there are serious inaccuracies, and the first thing to be done, before the value of the discovery can be properly appreciated, is to obtain an accurate astronomical survey of all the temples in Egypt. On the temple-fields of Heliopolis and Karnak, Prof. Lockyer, assisted by Major Lyons, R.E., has made observations for himself, and the results at which he arrives are exceedingly satisfactory, for they help the archæologist materially, and if we mistake not, the meanings of certain difficult words in the texts referring to the foundation of the temple at Edfu have now a better chance of being understood. Having observed carefully the direction of the axes of certain solar temples, he has worked out mathematically the position of the sun at the solstice when they were built, and he is, therefore, able to give us dates for the foundation of them. These dates have, in our opinion, considerable value, for however much he may find it necessary to modify them when more complete observations are available, there is no doubt that Prof. Lockyer has thought out a new path whereby the weary traveller over the troubled waters of Egyptian chronology may pass to something very like firm ground.

Passing from the consideration of the dating of temples, the personification of stars, star cults, the Egyptian year, the red and green waters of the Nile, the inundation, the heliacal rising of stars, the Sothic cycle, &c., are all discussed in Prof. Lockyer's characteristic vigorous English; and his very suggestive and well-illustrated book ends with some chapters on the pyramid builders and the various schools of Egyptian astronomy, and a series of comparisons of Egyptian ideas and symbols with probable Babylonian counterparts. In conclusion, we hope that Prof. Lockyer will take steps to have mathematical data for every temple in Egypt obtained, and we trust that before long we may have from him a list of dates of foundations of at least the chief temples in Egypt.

SALES.

Messrs. Christie, Manson & Woods sold on the 14th inst. the following, from various collections. Drawings: H. B. Willis, A Marsh Scene, with cows, 58*l.* T. M. Richardson, Town of Taormina, Mount Etna in the distance, 157*l.*; At Pozzuoli, 73*l.* A. C. Gow, The First Provision Boat for the Besieged Town, 152*l.* F. Powell, The Isles of the Sea, 73*l.*; Loch Coruisk, 68*l.* J. Holland, The Grand Canal, Venice, 136*l.* S. Prout, The Temple of Minerva, 81*l.*; St. Maclou, Rouen, 105*l.* C. Fielding, Whitby Sands, with fishing boats and figures, 63*l.*; View from the Sands, Rauth Maur, Snowdon in the distance, 220*l.*; A Forest Scene, with gipsy tent and cows, distant view of Bolney Church, 200*l.* W. Callow, A Street in Bologna, 52*l.* Sir J. Gilbert, Scene from 'King Henry VIII.,' 246*l.* L. Haghe, A Courtyard of a Flemish Stadthaus, 52*l.* J. Holland, The Lake of Geneva, 283*l.* W. Hunt, Preparing for the Soirée, 152*l.* F. Tayler, A Huntsman, with four bloodhounds, 73*l.* P. De Wint, Travelling Gipsies, with a distant view of Bolsover Castle, 71*l.* Pictures: T. S. Cooper, A Group of Three Cows, near an old pollard willow, 325*l.* T. Creswick, The Green Lane, 336*l.*

The same auctioneers sold on the 16th inst. the following, from various collections. Drawings: D. Cox, Warwick Castle, 81*l.*; A Forest Scene, with sheep, 78*l.*; A View in Wales, with cattle in the foreground, 59*l.*; A Moorland Scene, with cart and figures, 67*l.*; Bolton Bridge and Abbey, 99*l.*; The Old Mill, 79*l.* T. Collier, Kilchurn Castle, Loch Awe, 57*l.* J. Hardy, jun., A Highland Gillie, with setters, 63*l.* J. Syer, Near Barmouth, 73*l.* Pictures: D. Cox, Through the Forest, 220*l.*; The Fisherman, 241*l.*; A Welsh Funeral, 483*l.*; Milking-Time, 346*l.*; Old Turnpike, Bettws-y-Coed, 105*l.* G. Morland, A Landscape, with horseman and beggars, 115*l.* W. Müller, A Landscape, with a cottage, and a boy and girl with two donkeys on a sandy road, 162*l.* E. Nicol, The Finishing Touch, 336*l.*; "A Tablespoonful, Three Times a Day," 283*l.* J. Syer, On the Conway, the first snow of the season, 210*l.*

The same auctioneers sold on the 18th the following, from various collections. Drawings: D. Cox, Lancaster Sands, with numerous figures and carts, 60*l.* C. Fielding, Near Worthing, looking up the valley towards Findon, 57*l.* S. Prout, A Street Scene in Rouen, with clock tower and figures, 89*l.* J. M. W. Turner, The Abbey Church, Bath, 57*l.* Pictures: A. Bonheur, A Shepherd driving Sheep along a Road, cattle on the left, 136*l.* T. Faed, The Reaper, 126*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following prints last week: Spring, Summer, Autumn, and Winter, after Wheatley, in colours, 23*l.* 10*s.* Master Lambton, after Lawrence, by Cousins, 31*l.* 10*s.* A Tea Garden in St. James's Park, in colours, 40*l.* The Fortune-Teller and the Gamesters, after Peters, 21*l.* Lady Bampfylde, after Sir Joshua Reynolds, 28*l.* Decorating the Statue of Hymen, after Sir Joshua Reynolds, 26*l.* 10*s.*

ASSYRIAN ANTIQUITIES.

53, Palace Gardens Terrace, Kensington, April 14, 1894.

I shall feel obliged to you if you will allow me once more a small space to answer Mr. Whelan's rejoinder.

I thought my reply of the 17th ult. was quite plain for any one to understand. As he seems, however, unacquainted with former Assyrian researches and discoveries, and he has offered for presentation the relic alluded to to the Trustees of the British Museum, it is left to them to make any inquiry they like about it, and I am ready to give them any information they require upon the subject. H. Rassam.

Fine-Art Gossip.

Our remarks on the brilliant and highly attractive collection of drawings by Mrs. Allingham, now on view at the Fine-Art Society's rooms, have been accidentally delayed, and must be necessarily brief. On the whole, her work is less solid, firm, and well modelled than it was when 'A Flat-Iron for a Farthing' informed the world that F. Walker had a worthy rival in genre painting. Yet there is more than enough in the seventy-four charming pictures and sketches now before us to deserve high praise for their pleasantness, graceful feeling, freshness, and variety. The subjects were found in the Isle of Wight, Kent, Gloucestershire, at Pinner, and in Donegal; for, attracted to the north-west coast of Ireland by the fact that the poet whose name she bears was born, lived long, and was buried there, Mrs. Allingham has found in some coast studies a new opening, of which she has availed herself happily. Among the prettiest drawings before us are 'Isle of Wight Cottage' (No. 3), 'Near Bearsted' (13), 'High Street, Pinner' (21), 'Hindhead' (24), 'Cottage near Bearsted' (32), 'Fairy Bridges, Bundoran' (48), the richly toned 'Cave at Freshwater Bay' (53), 'At Bearsted' (61), 'At Dover' (69), and 'Over the Weald of Surrey' (72), a panorama of great charm, breadth, and expansiveness. Apart from the delightful qualities of these instances, and others hardly less excellent, it is our duty to express a growing conviction that, in painting so many small and simply pretty things as have pleased us of late years, the singularly gifted lady seriously wastes power which will not bear such frittering away. She would, it seems to us, more profitably concentrate her energies on more difficult themes than are easily to be derived from rural greenery, ruddy cottages, somewhat shadow-like foliage, and neat, but weak representations of the agricultural classes at home and other somewhat faint idyls which form the staple of this gathering.

Many of our readers will be glad to hear that Mr. Boyce's very fine drawing of 'The Tithe Barn at Bradford-on-Avon,' which was sold the other day at Christie's with other works from the gatherings (which we described in "The Private Collections of England," No. XX.) of Mr. J. W. Barnes, of Durham, has been acquired by the South Kensington Museum, where it will be placed in a few days, together with the drawings—formerly in Mr. Barnes's possession—of 'Bridewell, London,' and 'The Interior of the Confessor's Chapel, Westminster Abbey.' They have reverted to Mr. Boyce, and he has generously lent them to the Museum. As an historical record the drawing of the Confessor's Chapel is valuable, having been executed before the late Sir Gilbert Scott wrecked its beauty.

The "Society of Lady Artists (Professional)" has appointed to-day (Saturday) for a private view of the exhibition which opens on Monday next at the Egyptian Hall, Piccadilly. The Society of Painters in Water Colours opens its spring exhibition to the public on Monday next, the private view being to-day (Saturday). The New Gallery will be opened to the public on Monday, the 30th inst., and the private view will occur on Saturday next, the 28th inst.

The executors of Ford Madox Brown have decided to sell on the 30th and 31st of May, at his house, No. 1, St. Edmund's Terrace, Regent's Park, the whole of his collections, which include pictures, drawings, and cartoons by him, as well as some studies and sketches by other artists, and artistic implements, apparatus, and furniture of various kinds.

Many artistic and literary friends will regret to hear that Lucy, the elder daughter of Ford Madox Brown, and the wife of Mr. William M. Rossetti, died at San Remo last week, after a long and exhausting illness. Several of her essays and other literary efforts have been published in magazines and journals of repute, and she contributed pictures of merit to metropolitan galleries.

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A circular has been issued on the part of a number of the leading gallery directors and art historians of the Continent, proposing the foundation of an Institute of Art History on lines somewhat analogous to those of the German Archæological Institute at Rome. The main objects of such an institute are described as being (1) the establishment of the richest and most systematic collection possible of materials for the study of art history, in the shape alike of books, photographs, and other reproductions of all kinds; (2) the appointment of a resident director qualified to organize the library and collections, guide students in their researches, and stand as a kind of official head and leader of these studies. The place designated as the most appropriate centre for such an institute is Florence, and it is proposed to attempt to make a beginning by means of private donations and subscriptions, before appealing for aid in the shape of Government subventions. Among the signatories of the prospectus are Dr. Bode, of Berlin; the Commendatori Cavalcaselle and Gnoli, of Rome; M. Hymans, of Brussels; Prof. Justi, of Bonn; Prof. Lützow, of Vienna; Prof. Venturi, of Rome; Prof. Schmarzow, of Leipzig; Dr. Bayersdorfer, of the Munich Gallery; and Dr. M. C. Zimmermann. The three gentlemen last named are the provisional executive committee for carrying out the scheme.

The exhibition of pictures at Salford, in celebration of the jubilee of the incorporation of the borough, was opened on Monday last. The Duke of Devonshire has sent works of art from Chatsworth.

Mr. W. Baird, F.S.A., who is engaged upon a memoir of the Rev. John Thomson, of Duddingston, who seventy years ago used to be called "The Scottish Claude," will be glad of help to trace pictures by the artist which have found their way into England. Mr. Baird's address is Clydesdale Bank, Portobello, Midlothian.

A third copy of Mr. Ruskin's pamphlet entitled 'The Queen's Gardens' has come to light, and is now in the hands of Miss Millard, of Teddington. It varies considerably from the version given in 'Sesame and Lilies.'

The *Chronique des Arts* records the death, at the age of sixty-six years, of Eugène Lejeune, one of the few remaining pupils of Delaroche and Gleyre, who had contributed to nearly all the Salons since 1845, when he appeared, for the first time, with a water-colour drawing. Many of his works, which were highy popular, have been reproduced in lithography and other modes.

An exhibition of pictures, portraits, and other relics associated with Marie Antoinette and her circle, to which we have already alluded, has been opened in the galleries of M. Sedelmeyer, Paris. It comprises paintings by Nattier; the spinning-wheel of Madame Elizabeth; the bust of Madame Royale by Houdon; a group in marble by Pigalle; the spinning-wheel which Louis XVI. made for his wife; one of his cravats; a portrait of M. de Sèze, by Girodet; that of the Duchesse de Guiche, by Madame Vigée Lebrun, &c.

In addition to the pictures we have already mentioned as intended for the approaching Salon, the *Journal des Arts* states that M. Barillot will contribute 'Bergère Saintongeoise,' 'Labourage en Saintonge,' and two pastels; M. Benjamin-Constant, 'Diamants noirs,' and a portrait; M. Fantin-Latour, 'L'Aurore,' 'Les Troyens à Carthage,' and two pastels; M. J. P. Laurens, 'Entrevue de Napoléon et Pie VII.'; and M. Pointelin, 'Terrain vierge,' 'Solitude,' and a pastel. It is manifest that pastel painting is rapidly increasing in Paris.

The Berlin Gallery has acquired for a considerable sum a very fine portrait of a man, by Luca Signorelli, which was the subject of a recent article in the *Gazette des Beaux-Arts*.

"The number of the *Bulletin de Correspondance Hellénique* which appeared on April 9th contains," our Correspondent at Athens writes, "the hymns to Apollo found at Delphi. Prof. Henri Weil devotes an article to the Pæan, which is completely preserved, consisting of twelve strophes, each of four glyconic verses, and one to the inscriptions which contain musical notes. There are six of these, of which A. and B. contain the Pæan written in pæonic verse." We hope to print more on this subject next week.

MUSIC

THE WEEK.

Albert Hall.—Production of Dr. A. C. Mackenzie's 'Bethlehem.'
Queen's Hall.—Herr Felix Mottl's Wagner Concert.

New sacred choral works of magnitude are for the most part heard for the first time at our provincial festivals, so that the production of Dr. A. C. Mackenzie's 'Bethlehem' by the Royal Choral Society on Thursday last week was an event of no ordinary significance. It is matter of history that the work was to have been presented at Chicago during the recent exhibition; but music of a serious nature did not flourish there, and hence it was withdrawn by consent. Without saying that the score—words and music—is original in the highest sense of the term, it certainly presents peculiar features to which it is necessary to refer. To begin with the librettist. Mr. Joseph Bennett uses the appellation "mystery" rather than "oratorio," and justifies this by saying that the former term, "in its special and ancient application to religious drama, more clearly indicates the nature of the work than would the wider designation, 'oratorio.'" There are two acts or parts, the first dealing with the vision of the angels to the shepherds, and the second with the homage paid by the favoured herdsmen and the wise men from the East to the infant Jesus. Each part for performing purposes is complete in itself, so that we have virtually two cantatas, and we are distinctly of opinion that it would be advisable generally to select one part rather than to give the entire work on the same evening. Each is divided into several sections, prefixed by description in black-letter characters and archaic language. What is gained by such headings as "The Celestial Quire returneth to Heaven," "Cometh a Heavenly Legion to Guard the New-born King," and others of a similar nature, it is difficult to determine. Mr. Bennett's verse, however, is, for the most part, distinctly modern in phraseology, and rich at once in elegance and expression. He eschews Scriptural texts, and has so saved Dr. Mackenzie from the danger of offering comparisons with the masterpieces of Bach and Handel; but in the music a distinct intention of writing in the manner of a past age may be detected. True, the composer supplies leading motives in plenty, and never leaves us in doubt as to what they signify; but the antiquarian flavour is strong at times in the matter of tonality as well as phraseology. Against this artificiality must be set the simple charm of the Virgin's cradle song to the Heavenly Child, the barbaric Oriental strains which herald the arrival of the Eastern potentates, and the splendid mastery of all musicianly resource which pervades the score from the first bar to the last. Some of the *ensembles* are too prolonged and would bear curtailment, even when 'Bethlehem' is given in two sections, as suggested. Enough, however, that Dr. Mackenzie's latest utterance in oratorio—and his last, if we may place reliance on words probably uttered in haste—proves that his hand has lost nothing of the virility so splendidly manifested in 'Jason,' 'The Rose of Sharon,' and 'The Dream of Jubal.' The performance last week was in all respects satisfying. Mr. Edward Lloyd was unable to appear owing to illness, but Mr. Barton McGuckin was an able substitute, though it is only fair to say that he was singing music by no means easy, at a few hours' notice. Miss Ella Russell, Miss Marian McKenzie, Mr. Arthur Barlow, and Mr. David Bispham did their respective shares in the work extremely well, and the general performance, under the composer's direction, was in the main highly praiseworthy.

The number of amateurs who desired to be present at the Wagner concert on Tuesday, when Herr Felix Mottl made his first appearance in London as a conductor, was sufficient to fill the Queen's Hall twice over, and curiosity was followed by enthusiasm, although the reading of the selections differed in most cases very materially from that of either Herr Richter or Mr. Henschel, not to mention Mr. Manns. We have so frequently described Herr Mottl's methods in connexion with the performances at Bayreuth that there is no reason to enter into further details. Let it suffice that nearly every piece on Tuesday was taken at a somewhat slower pace than usual, with very strong accents and moderate indulgence in the *tempo rubato*. The finest performances were those of the Prelude to 'Lohengrin,' the Prelude and death song from 'Tristan und Isolde,' the fire music from 'Die Walküre,' and the Prelude to 'Parsifal.' Mr. Andrew Black sang "Wotan's Abschied" remarkably well; and the Overtures to 'Rienzi,' 'Der Fliegende Holländer,' and 'Die Meistersinger' completed the scheme. We are glad to learn that Herr Mottl will conduct a second concert on May 22nd, when selections from Beethoven and Berlioz, as well as Wagner, will be performed under his *bâton*.

Musical Gossip.

The performance in English of 'Cavalleria Rusticana' at Drury Lane on Thursday last week was unsatisfactory as regards the chorus and orchestra, neither being equal to their duties. Some of the principal artists, however, did well, notably Mlle. Pauline Joran as Santuzza and Mr. Ffrangcon Davies as Alfio. The promised performance of 'Philémon et Baucis,' with Mr. Joseph Bennett's translation of the libretto, is postponed until next Thursday afternoon.

Another Wagner concert was given at the Crystal Palace last Saturday in place of the programme originally announced, M. Sapellnikoff being unable to fulfil his engagement. The apologetic note issued was not needed; the directors did the best they could under the circumstances, as, according to their experience, "Wagner's music draws a larger audience at the present time than that of any other composer." No criticism of the scheme or the manner of performance is required, every item being familiar to those who frequent the Sydenham concerts. Selections from all the music-dramas save 'Rienzi,'

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'Die Meistersinger,' and 'Parsifal' were included, and vocal items were contributed with excellent effect by Madame Clara Samuell and Mr. Andrew Black.

The sixty-eighth performance of the Musical Artists' Society took place at St. Martin's Town Hall on Monday evening. The new compositions in the programme comprised a brightly written Suite for Pianoforte in D, by G. B. Aitken; two movements from a String Quartet, by Alfred Gilbert; a Pianoforte Quartet in A, by C. Lawrence; and a melodious setting of the 'Ave Maria,' by Edith Swepstone. The concert was under the direction of Mr. Alfred Gilbert.

Mr. Frederick Dawson, the clever and energetic North-Country pianist, gave the first of three recitals at St. James's Hall on Tuesday afternoon. He has evidently a predilection for Beethoven's music, for on this occasion he played the 'Waldstein' Sonata and 'Les Adieux, l'Absence, et le Retour'; and at the next recital, on the 24th inst., he will play no fewer than five of the Bonn master's sonatas, thus emulating Rubinstein and the late Hans von Bulow. If there is not much charm in Mr. Dawson's style, he has plenty of force and general manipulative skill, and very seldom plays false notes.

Madame Frickenhaus gave a concert, or, as she termed it, a matinée, on Wednesday afternoon at St. James's Hall, playing a number of minor pieces by Tschaïkowsky, Liszt, and less familiar composers, such as Rachmanikoff, Nawratil, Huber, Graham P. Moore, Friedberg, and Arensky. She was joined by Signor Simonetti in Beethoven's Sonata in G for piano and violin, Op. 96, and in three movements from a suite by Ignaz Brüll. Mr. Norman Salmond being unable to sing, his place was taken by the Westminster Singers, one of the most capable of the many male-voice quartets now claiming attention.

S. R. T. wrote from Paris on Tuesday:—

"Last night at the Opéra Comique was given the *répétition générale* of Verdi's 'Falstaff.' Even those who know the caprices of the Parisian public best can find no adequate explanation for the fact that of Verdi's two recent works—'Otello' and 'Falstaff'—the one should be taken, the other left; but the success of last night's performance will perhaps induce the Parisians to remove from themselves the reproach that theirs is the only great capital in which 'Otello' has not yet been heard. The invitations for last night were confined, with but few exceptions, to the French critics, and it is impossible, therefore, to predict what measure of success 'Falstaff' will have with the general public; nevertheless, the very electness of the audience, which at the fall of the curtain cheered the old master so long and so tumultuously, made it clear that there is to be no attempt to disparage the work for political reasons. This being so, the ultimate success of the opera rests 'between the knees of the gods'; who, it may be assumed, will see justice done to the greatest masterpiece of the present decade. Its exquisite beauties seem even increased since it was produced fourteen months ago; and the artists of the Opéra Comique, it should be said at once, threw themselves into their task of interpretation with a loyalty worthy of the occasion. M. Maurel has improved his conception of the chief *rôle*, and his acting is more subtle, his singing finer, than last year. In M. Soulacroix we have a splendid Ford; voice, bearing, and conception are as good as possible. The representatives of the women are very much better than those of La Scala, and Mlle. Delna, a young singer who is hardly more than a *débutante*, was most admirable as Mrs. Quickly, and proved that she will be a most valuable addition to the Covent Garden regiment of artists. Mlle. Landouzy was an attractive Nannetta, and the other interpreters were all efficient. The orchestra, excellently conducted by M. Dambé, was almost flawless, having, indeed, only one fault, that of playing too softly. The wonderful passage for double-basses, for instance, which opens the second part of the third act, was, to me at least, absolutely inaudible. But the performance remains, as a whole, singularly fine; it is hardly too much to say that it is worthy of the greatness of the work."

The male-voice choir from Berne, which enjoys a very high reputation, will visit London this season, and will give concerts at the Queen's Hall on May 28th and June 1st. Another interesting announcement is that the recently formed Laistner Choir will perform Max Bruch's fine, though somewhat sombre setting of Schiller's 'Lay of the Bell' on May 9th, the anniversary of the poet's death. The work was first produced in England at the Birmingham Festival in 1879, but it has not yet been heard in London. The Laistner Choir performance will be at St. James's Hall.

A curious report has been made by American papers, that Dvorak's Symphony in E minor, which was said to be founded on, or at any rate suggested by, negro and plantation melodies, proves to be an early work, performed fourteen years ago, but newly embellished. The matter is not of much consequence, for a composer has a perfect right to revise and enrich his own utterances.

A new choral society is in process of formation in connexion with St. Martin's Town Hall. The honorary conductor is Mr. J. Connah, and the rehearsals will commence in September next. In the mean time communications should be addressed to the honorary secretary, Mr. George Marshall, 3, Charing Cross Road.

A Viennese paper states that the house in which Handel was born at Halle is about to be demolished. Efforts were made to purchase it, but without success, and it will accordingly disappear.

A princely composer has appeared at Constantinople. The Prince Burhaneddin, son of the Sultan, has long devoted himself to musical studies, and now, according to the *Levant Herald*, has composed a military march, which is to be used by the bands of the Turkish army.

PERFORMANCES NEXT WEEK.

Mon.	M. Sapellnikoff's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Frederick Bevan's Concert, 8, St. James's Hall.
—	Mr. Robert Newman's National Concert, 8, Queen's Hall.
Tues.	Mr. F. Dawson's Pianoforte Recital, 3, St. James's Hall.
—	Miss Ada Davies's Concert, 3, Steinway Hall.
—	Stock Exchange Orchestral Society's Concert, 8, St. James's Hall.
—	Tonic Sol-Fa Concert, 8, Queen's Hall.
—	Rev. Mr. Bambrigge's Concert, 8, Steinway Hall.
—	Mr. Arnold Dolmetsch's Concert, 8.45, "Dowland," West Dulwich.
Wed.	Miss Edith Greenop's Pianoforte Recital, 3, Queen's Hall.
—	Miss Pauline St. Angelo's Pianoforte Recital, 3, Steinway Hall.
—	Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
—	Royal Amateur Orchestral Society's Concert, 8, Queen's Hall.
—	Miss Ethel Bruningfield's Concert, 8, Steinway Hall.
Thurs.	'Cavalleria Rusticana' and 'Philémon et Baucis,' 2, Drury Lane Theatre.
—	Mr. Aguilar's Pianoforte Afternoon, 3, Beethoven Rooms.
—	Reformatory and Refuge Union Concert, 3, St. James's Hall.
—	Miss Kate Leonard's Pianoforte Recital, 3, Steinway Hall.
—	Royal Choral Society, 'Elijah,' 8, Albert Hall.
—	Signor Simonetti's Concert, 8, St. James's Hall.
Fri.	Royal Artillery Band Concert, 3, St. James's Hall.
Sat.	Mr. Manns's Benefit Concert, 3, Crystal Palace.
—	Mr. Percy Notcutt's Concert, 3, St. James's Hall.
—	Recital of Chamber Music, 3, Drill Hall, Hampstead.
—	Wagner Concert, 8, Queen's Hall.
—	Concert in Aid of the Royal Free Hospital, 8, St. Martin's Town Hall.

DRAMA

Dramatic Gossip.

The alterations that have been made in 'Faust' during Mr. Irving's tour in America are neither numerous nor specially significant. They affect practically the scenes of *diablerie*, some at least of which are but remotely connected with the main action. One innovation alone calls for notice. This is the substitution of sensuality for sentiment as the means of luring Faust to perdition. For the picture of Gretchen in her simple dress is now given a series of tableaux of houris. This is altogether consonant with the 'Dr. Faustus' of Marlowe, and gets rid of the objection that the fiend can use for the vilest of purposes what, up to then, was a flower of pure maidenhood. In the acting a gratifying change is perceptible. Mr. Irving has altered his method, avoids the eccentricities of pronunciation which were the chief drawback from his previous performance, and speaks naturally, intelligibly, and with excellent effect. His performance is, in this respect, on a level with his Becket, which is, by general consent, his most satisfactory creation. Mephisto is well within his range. The two chief characteristics of his art are imagination and humour: the latter caustic and austere, never genial and rubicund. We cannot fancy him in Falstaff or Sir Toby Belch; but he is now an admirable Mephisto. Miss Terry meanwhile remains a delightful Gretchen, and plays with somewhat less of passion than she previously exhibited, but with exquisite pathos. Other characters scarcely call for comment, the weakest being the Faust, which is melodramatic. The scenery retains its old beauty, and the pageant of German life is superb.

Mr. Hare will before very long revive Lord Lytton's play of 'Money.' The rumour that Mrs. Bancroft will play Lady Franklin is premature.

'A Bunch of Violets,' a play of contemporary life, altered by Mr. Grundy from one of his earlier works, will be the next novelty at the Haymarket. Mr. Tree is to play a financier.

Mr. Henry Irving will take the chair at the next banquet of the Royal General Theatrical Fund, to be held at the Hôtel Métropole on May 31st.

'Twelfth Night' was played on Thursday at Daly's Theatre for the one hundredth time. Such a result is a triumph for Mr. Daly's management and his company. Separate performances, such as the Viola of Miss Ada Rehan and the Sir Toby of Mr. James Lewis, are admirable in all respects; and the mounting and general interpretation, though violating some Shakspearean canons, are full of beauty, poetry, and suggestion.

'Blue Beans' is the title of a new play by Mr. Joseph Arthur, author of 'The Still Alarm,' which may be looked for during the season. 'Eu Garçon,' a comedy by Miss Emily Coffin and Mr. C. S. Fawcett, is also promised.

With no change of cast Mr. Law's comedy of 'The New Boy' was successfully transferred on Monday from Terry's Theatre to the Vaudeville, where it will presumably be played until the end of the season.

The play in which Mrs. Langtry will appear at the Opéra Comique is a five-act work of Messrs. Robert Buchanan and Henry Murray, which is not yet definitely named.

The thirty-eighth banquet of the Dramatic and Musical Benevolent Fund, held at the Hôtel Métropole on Wednesday in last week, under Mr. Comyns Carr's chairmanship, produced subscriptions to the amount of 850*l*.

MISCELLANEA

Wafer-stamps.—In reference to a note on Count Fersen in your issue of April 14th, "wafer-stamps" were common in the first half of this century, and I possess the one that my father invariably used to impress his initial on his official correspondence at Addiscombe College, which was always fastened by a wafer.

Chas. E. Leeds.

*** We have not questioned the use of wafers nor the practice of impressing a device upon them. But the term "wafer-stamp" is new to us, and we do not know in what respect such an article would differ from a seal.

To Correspondents.—E. M.—V. G. P.—T. G. O.—M. K.—M. C. F. M.—L. H. M.—St. G.—H. R. A.—R. G. T.—H. J.—E. M. S.—received.

No notice can be taken of anonymous communications.

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JOHN WATNEY, Clerk to the Gresham Committee.

Mercers' Hall, London, 25th April, 1894.

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Guildhall, E.C., 12th April, 1894. MONCKTON.

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April, 1894.

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SATURDAY, APRIL 28, 1894.

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LITERATURE

Life of General Sir Hope Grant. With Selections from his Correspondence. Edited by Henry Knollys, Colonel (H.P.) Royal Artillery. 2 vols. (Blackwood & Sons.)

The late Sir Hope Grant was not a commander of genius, but he was a capable soldier; and after having been one of Lord Clyde's most able lieutenants, he carried to a successful issue a most difficult campaign. He was also pre-eminently a good man, and the story of his career, his experiences, and his ideas, now put before us by his ex-aide-de-camp, is full of interest. As far as is possible, Col. Knollys lets Sir Hope tell his own tale by means of his journals and letters, only adding connecting or explanatory passages or foot-notes.

The youngest son of Mr. Francis Grant, of Kilgraston, and a brother of the late President of the Royal Academy, James Hope Grant was born in 1808, and in 1826 he was gazetted to the 9th Lancers. After nine years in this expensive regiment he became captain, and his commissions having cost him 5,000*l.*, and the other 5,000*l.* of his patrimony being nearly exhausted, he was thinking of retiring, when, fortunately for him and the country, Lord Saltoun, who had defended Hougoumont during the earlier part of the battle of Waterloo, was recommended by Sir David Baird to appoint Capt. Grant his brigade-major upon being ordered to China. Lord Saltoun was extremely fond of music, and Sir David had laid stress on the fact that Capt. Grant was not only an excellent officer, but also a skilled musician. In December, 1841, Hope Grant sailed with his general for Shanghai, one of his fellow passengers being Lieut.-Col. Colin Campbell, with whom he commenced a warm and lasting friendship. Capt. Grant's first experience of active service was at the capture of Chin-Kiang, and one of the incidents of that exploit greatly pained a brave, but humane officer:—

"During the attack on the city, an officer and a party of Madras soldiers entered a house which was apparently deserted, but on further search they discovered a fine Tartar soldier, badly wounded, hidden among some bed-clothes, and his wife, a pretty young creature, who had been manifestly tending him, huddled up close to him in an agony of terror. The officer's party removed her from her husband, thrust her outside the room, and then drove their bayonets into their unfortunate prisoner."

In 1842 the 9th Lancers sailed for India, and Capt. Grant obtained his majority on augmentation. He was also made a C.B., so that when in 1844 he arrived at Cawnpore, to find himself in temporary command of the regiment, he was entitled to consider himself a fortunate officer. His next experience of active warfare was at Sobraon, where his career nearly came to an untimely end through an incident almost unprecedented in the history of the British army. The colonel of the regiment was officiating as brigadier:—

"On the day of the battle...—— appeared very drunk. He had been taking nips to keep up his spirits. He was drunk before us all; everybody saw it when we were going into action, and a hiss was very audible throughout our ranks. He was utterly useless; he was even incapably nervous, and his behaviour annoyed us all very much. So on the evening of the battle I went to the second lieutenant-colonel who was senior to me, and said: 'You know that the colonel was drunk yesterday [*sic*] when we were going into action?' 'Yes, of course,' was the reply. 'Well, you know you must go and put him in arrest.' 'Indeed, I shall do nothing of the sort,' he answered angrily; 'I will leave you to do that business, and to knock your head against a stone wall if you choose.' 'Very well,' I said, 'if you won't do your duty, I will do mine.' So early next morning I went to the colonel in his tent, where he received me alone, and little suspecting my mission, addressed me very cordially, and I spoke thus to him: 'You know you were very drunk yesterday, sir, when you led us into action. I have come to tell you that if you do not at once undertake to leave the regiment, I shall now put you in arrest and report your conduct.' 'Will you, indeed,' said the colonel in great anger. 'Very well, I will be beforehand with you, and I now place you in arrest for bringing a false and insulting accusation against your commanding officer,' and I went to my tent in arrest. Of course the above was a strong measure for a junior officer to take against his senior, but I had no wish to remain in a regiment if it were to be so disgraced by its commanding officer, and I was quite ready to stand the consequences. There was a great to-do about the matter. Sir Hugh Gough ordered a court of inquiry to assemble, and witnesses were examined on both sides.....The proceedings seemed to be endless. I remained in arrest for six weeks, and a pretty state of mind I was in. I made sure I should be turned out of the army.....I only know that after six weeks I was released from arrest and ordered to return to my duty, and that Col. —— was allowed to retain command of the regiment."

It appears that Sir Hugh Gough, anxious to help Grant, suggested that the latter should make some sort of an apology. Major Grant consented so far that he apologized, "not for bringing the charge of drunkenness, but for going to his commanding officer's tent and telling him he must leave the regiment."

In the Punjab campaign of 1848–9 Hope Grant, who had become a lieutenant-colonel, commanded his regiment at Chillianwallah and Goojerat, and at the former battle (where, by the way, he engaged in single combat with a Sikh horseman) he suffered a signal mortification. He was in personal command of two of his squadrons when, suddenly seized with a panic, his men turned about and fled, notwithstanding the efforts of their officers. Grant supposed that his professional prospects were ruined, but a manly letter of explanation was considered to clear him from all blame. At Goojerat he was ordered, on the occasion of the enemy's last attempt at a general advance, to charge with a squadron of his regiment and the Scinde Horse a large body of Sikh cavalry. Of the subsequent pursuit he says in his journal, "It was horrible work slaughtering these wretched fugitives," and he mentions two particularly cruel acts of British soldiers. He, however, urges in extenuation that "our men were enraged with the Sikhs, owing to the brutal manner in which they had slaughtered our wounded at Chillianwallah." In 1850 the colonel against whom Grant had brought charges at Sobraon died of quinsy in England, and almost simultaneously the next senior officer died of over-exertion in Kashmir. Grant in consequence became lieutenant-colonel (without purchase) of the 9th Lancers, a conspicuous piece of good fortune for him, as he had no funds for purchasing the step. In 1854 he became full colonel by brevet.

Col. Grant was stationed at Umballa when the mutiny broke out, and he was appointed brigadier of cavalry in the force hastily organized for the siege of Delhi. The brilliant part which he played in the struggle thus commenced is matter of history, and we cannot spare space for all the numerous passages concerning it which we should like to quote. One or two, however, are not to be passed over. At about 7.30 P.M. on the 9th of June, Sir H. Barnard sent for Brigadier Grant:—

"He hushed me into a whisper, and asked me if I thought any person could possibly overhear us. On my replying 'No,' he said, 'There is treason around us; our servants are treasonable—the 9th Irregular Cavalry are treasonable; and I mean to attack the town.' I was surprised at his manner, but I said I thought his determination a very wise one.....Soon after I quitted him, and at about 11 o'clock at night a paper was put into my hands with directions for the attack; but scarcely an hour had elapsed ere I received a counter-order.....This change of plan appeared to me unwise. However, had the attack failed, our situation would have become desperate indeed."

On the 6th of July Sir H. Barnard died:—

"Sir Hope, judging from his chief's wild and painfully depressed manner and words, when imparting the secret orders for an immediate assault, was of opinion that the naturally strong mind of the noble soldier was unhinged, and that the subsequent recall of the order was due to the restored balance of reason."

Of Sir Archdale Wilson, Sir H. Barnard's successor, Sir Hope says, "Wilson was an energetic officer, had a sound head, and knew his work."

Grant's subsequent services were highly appreciated by both Lord Canning and Lord Clyde. At the end of 1857 he was advanced from C.B. to K.C.B., and for the series of operations commencing with the siege of Delhi and concluding with the defeat of the Gwalior contingent at Cawnpore he was created a major-general, and about the same time received a good-service pension of 200*l.* a year. To the civilian it may appear that

he was handsomely rewarded. As a matter of fact, however, the promotion involved a heavy pecuniary loss—no less a sum than 12,000*l.*, which he would have obtained from the regiment had he become major-general in the ordinary way a year or two later. For his subsequent achievements in the Doab and Oudh he received nothing, though Lord Clyde recommended him for the G.C.B. In a letter to Lord Canning written in January, 1859, referring to Sir Hope Grant, Lord Clive observes: "I cannot say too much in his praise. He has the rare merit of uniting the greatest boldness in action, a firm and correct judgment, and the most scrupulous regard for his orders and instructions." Again, in conversation Lord Clyde said, "Hope has a clear head for business, and a sound judgment; and as to handling troops in the field, he is quite perfection, and has no master." How well he conducted the campaign in China in 1860, notwithstanding difficulties of every sort, is well known—too well known, indeed, to require comment or to call for criticism. As a reward he received the Grand Cross of the Bath, but had to pay 84*l.* 4*s.* for fees! On arrival in England he found that he had crossed a letter from Sir Charles Wood containing his appointment to the command of the forces in Madras; and when he applied for the usual 2,000*l.* for outfit, it was refused on the pretext, worthy of a village attorney, that he was on leave in England, and was not entitled to the money unless sent out direct from home!

On Grant's final arrival in England, the Duke of Cambridge explained that it was not his fault that Sir Hope Grant had not been appointed Commander-in-Chief in India, but that Sir Charles Wood had decided upon Sir William Mansfield. Sir Hope in his journal remarks that "Sir William Mansfield's appointment was apparently a good one, for he was very talented. But in my opinion he would have made a better Governor-General than Commander-in-Chief." With this opinion those who knew the late Lord Sandhurst will agree, for although a most ableman, his sympathies and tastes were those of a statesman rather than a soldier. Appointed Quartermaster-General, Sir Hope Grant was frequently called into consultation about the Jervis court-martial. He considered that to try this man by court-martial was unwise, that an explanation should have been demanded of him, and that if this was not satisfactory he should have been called upon to resign his staff appointment.

Although his old companions in arms Sir William Mansfield and Sir Robert Napier—men certainly not his superiors in military achievements—had been raised to the peerage, Sir Hope Grant died not even decorated with the order of the Star of India! The editor attributes the withholding of these honours to Sir Hope's singularly modest character, and "the fact that while nature had endowed him with considerable military ability, quick perception, and sound judgment, she had inflicted on him an absolute dumbness as regards the power of giving them utterance." However this may be, Col. Knollys, who has done his work of editor with zeal, is by no means dumb; on the contrary, he will probably bring upon himself by his outspoken utterances a great amount of hostility. As he says himself, "Approval of good.....is inseparable from condemnation of evil," and on that principle he has acted; and some wonderfully candid statements are to be found in his interesting volumes.

The "Higher Criticism" and the Verdict of the Monuments. By the Rev. A. H. Sayce. (Society for Promoting Christian Knowledge.)

That the monuments, although they teem with contemporary allusions to Biblical personages and Biblical matters, should, on the whole, have received little direct attention from the Biblical critic is not to be wondered at, certainly not in England. Those who are under no professional obligation to forward the older studies outside the circle of routine are not likely gratuitously to meddle with a new science. Critical boldness, if raised to a still higher point, might become critical foolhardiness, and since Porson's day "sobriety" has been our word. It is true that widespread interest and proficiency in Assyrian studies, on the part of inquirers of all sects and schools, honourably distinguish the ambitious and enterprising pundits of the United States; but at home, steadied by an academical past of seven or eight hundred years and revenues to match, we are less impulsive; while, to take another point of view, those accustomed to the satisfying precision and completeness of the elementary handbook have surely a right to expect that a language of which the vowels are still unnumbered—to quote a recent able statement of the case against Assyrian by a Biblical critic not himself an Assyriologist—should perform some sort of quarantine before it is admitted to the leisured circle in which more definite studies are endowed and represented, even if they are not cultivated.

Under these circumstances, the appearance of a book dealing with the Higher Criticism and the Monuments by a scholar possessing the unusual qualifications not only of being able to read the monuments—telling the number of the vowels, and calling them all by their names—but of having himself largely contributed to the work of their discovery and decipherment, is an event that, if only on account of its novelty, deserves more than a passing notice.

Mill said that a man could not tell the difference between two things if he only knew one of them; but since Mill's day inquirers have, apparently, gone up "higher." It seems, however, that before one actually strikes the stars there is a cloudland to be traversed, in which it is quite possible to mistake shadow for substance, assumption for fact.

"Discovery has been crowding on discovery, each more marvellous than the last, and bearing more or less directly on the Old Testament records. So rapidly has the work of the excavator and the decipherer been proceeding, that it has been difficult even for the oriental archæologist to follow it, and estimate its consequences for the study of ancient history. Still less can it be expected that either the 'higher critic' by profession or the public at large has been able to follow it and realise the complete revolution it must make in our conceptions of the ancient oriental world. The assumptions and preconceptions with which the 'higher criticism' started, and upon which so many of its conclusions are built, have been swept away either wholly or in part, and in place of the scepticism it engendered there is now a danger lest the oriental archæologist should adopt too excessive a credulity."

Out of the points upon which Prof. Sayce brings the evidence of the monuments to bear with his accustomed learning and ingenuity we can only select a few; but at the outset it must be remembered, as the author himself admits, that this testimony is by no means always at variance with the conclusions to which the critics have come on their own higher ground. For instance, in the Books of Chronicles we see "the first beginnings of that transformation of history into Haggadah, which is so conspicuous in later Jewish literature"; the story of Esther, again, is "an example of Jewish Haggadah which has been founded upon one of those semi-historical tales of which the Persian chronicles seem to have been full"; while against the historical character of the book of Daniel our author pronounces with as much clearness and decision as if he had been incapable of reading the Babylonian equivalent of Belshazzar's name.

On the other hand, of the assumptions either made explicitly by critics or involved in their assertions and conclusions, not a few, according to Prof. Sayce, will decompose when brought into the light from the monuments.

For instance, with regard to the early use of writing in Palestine, it is undoubtedly true that a rude and ignorant clan may dwell for a considerable time within the borders of a highly civilized people without acquiring more than the faintest tincture of learning and cultivation, and, if we had nothing but probability to guide us, it might well seem neither necessary nor even natural that, when Israel came out of Egypt, he should have taken with him many acquisitions more intangible than the gold and silver borrowed on very favourable terms at the last moment. In Egypt astronomy had been advanced by centuries of cultivation to a high degree of perfection; nevertheless—to quote the words of Mr. Renouf—"after a long time of bondage, the Israelites left Egypt without having even learnt the length of the year"; and what reason was there in fact, as distinguished from tradition, to assume that they must have been more familiar with the signs of the alphabet than they were with the signs of the zodiac? Under these circumstances it was not surprising if the critic found it "impossible to conceive of a Samuel, or still less of a Moses, sitting down to compile a history and a code of laws." But recent discoveries have widened the reach of probability by widening the basis of fact upon which it rests.

"The Old Testament and the discoveries of oriental archæology alike tell us that the age of the Exodus was throughout the world of Western Asia an age of literature and books, of readers and writers, and that the cities of Palestine were stored with the contemporaneous records of past events inscribed on imperishable clay. They further tell us that the kinsfolk and neighbours of the Israelites were already acquainted with alphabetic writing. If we are to reject the narratives of the earlier books of the Bible it must be for other reasons than the absence of a contemporaneous literature. If we are to throw discredit on the history of the

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campaign of the Babylonian kings and the payment of tithes to Melchizedek, or to refuse belief to the archæological statements of the Deuteronomist, we must have recourse to other arguments than those which rest upon the supposed ignorance of the art of writing in the early age of Palestine."

Of all the results of Assyrian discovery, none is probably more widely known and accepted than the fact that there are Babylonian elements in the book of Genesis. Through long residence with critics and apologists of all schools this result has become quite domesticated and respectable, and it is no longer to be recognized as a hostile intruder. In fact, the phrase "inspiration of selection"—which means presumably the influence under which the Biblical compiler borrowed one uninspired thing instead of another—so exactly suits its assured and honourable position that it might have been invented on purpose. Nevertheless, it seems probable to our author that even this old-established occupier of licensed premises may have to move into new relations. Before the discovery of the Tel el Amarna tablets it was natural for the critic, who had once been brought to see that the compiler of Genesis had employed Babylonian material, to assume that he could only have got hold of it when in permanent and fruitful intercourse with Babylonian civilization; and for anything the critic knew, or could have known, to the contrary, there was no such period of intercourse before the Babylonian captivity. Now, however,

"in the Canaan which was conquered by the Israelites we must expect to find not only Babylonian gods and forms of faith, but also Babylonian traditions, Babylonian beliefs and Babylonian legends. There is no longer, therefore, any need of looking to the Babylonian exile for an explanation of the Babylonian ideas which underlie the account of the Creation in the first chapter of Genesis."

But the Babylonian are by no means the only foreign elements to be found in the Bible. Not to speak of the story of Joseph, of which "the Egyptian colouring is too vivid and clear to admit of question," even the book of Job, according to Prof. Sayce, may possibly have had an Edomite origin:

"Its scene is laid in the land of Uz, which cannot have been far from the Edomite border, and the corruption and difficulty of the text would be explained if the book were written in a dialect which differed from Hebrew as we find from the inscriptions of Mesha the language of Moab differed from that of Israel. Copyists and commentators alike would be puzzled by dialectic peculiarities which resembled Hebrew only in form."

In the introduction to this volume Prof. Sayce complains that the critics have demanded of the Biblical writers a degree of accuracy which they would hardly expect to find even in a modern author; but, if this is so, it must be remembered that unique demands are the result of unique pretensions. To doubt the accuracy of Herodotus was enough to raise a storm in the Cam and a hubbub in Fleet Street; but even his champions among the journalists did not go so far as to call him inspired; and, after all, have not the strictures of the critics been pretty evenly balanced by the shuffles of the apologists? "Des hypothèses auxquelles un Boissonade ou même un Rollin ne songeraient jamais, on les trouve plausibles quand il s'agit de disculper un auteur sacré."

In conclusion, this book is characterized, like all the work of Prof. Sayce, by the charms of a style which does not, because it is popular, cease to be literary, but combines clearness and elegance in a form that is almost French. It will have done good service if it tends to raise the question whether disbelief in what one has not learnt to read may not be as much of a drawback in archæology as belief in what one does not understand is said to be an advantage in theology—unless, of course, those who stand outside see most of the game.

The Complete Works of Geoffrey Chaucer. Edited from Numerous MSS. by the Rev. Walter W. Skeat, Litt.D. Vol. I. (Oxford, Clarendon Press.)

It is some five hundred years since the chief English poet of the Middle Ages drew near the close of his busy, chequered life—perhaps exactly five hundred years since, in the "Envoy" of what is somewhat inaptly called 'The Compleynt of Venus,' he begs that his verses may be received with indulgence,

> For eld, that in my spirit dulleth me,
> Hath of endyting al the sotelte
> Wel ny bereft out of my remembrance.

The long day's task was done, and he was soon to sleep. And ever since his has been held one of the greatest names of English literature. Every subsequent generation with more or less real knowledge of his writings—often with less rather than more—has recognized his eminence, as it would be easy to show by quotations, did time and space permit. But not till now has any complete critical edition of his works been undertaken. Much excellent service towards a comprehension of them, or one or other of them, and towards a careful investigation of the poet's life and circumstances, has been rendered by Tyrwhitt, Nicolas, Dr. Richard Morris, Dr. Furnivall, the late Prof. Ten Brink, and other distinguished continental scholars. But, though many Chaucerian students have done wisely, it must be allowed Prof. Skeat excels them all. The publication of which the first volume now lies before us stands absolutely alone in respect of extent of learning and thoroughness. Prof. Skeat has produced more than one *magnum opus* which has greatly aided and promoted English scholarship. But, however high the praise that may be justly given to his previous enterprises, this present one is certainly his *maximum opus*. There can be little doubt that for many a long year it will be the standard edition of Chaucer's works. Some details may have to be corrected; haply, and happily, some additions may have to be made; certainly from an historical and from an æsthetic point of view his labours may be largely supplemented or complemented; but it is not at all likely that this masterly production will be superseded in a hurry, and when at some distant period superseded, it will unquestionably leave its mark on what comes after. In a word, this edition makes an epoch in Chaucerian study.

To describe more definitely the outline of Prof. Skeat's work, we may consider it under four heads or "distinctions": in the first place, he brings together with exhaustive care all the facts at present ascertained of Chaucer's life; secondly, he has most carefully scrutinized the list of Chaucer's works, and firmly and finally rejected many pieces that have hitherto found admission into the current collections, himself, on the other hand, adding—on grounds that are at least plausible and in some cases more than plausible—some poems that have not before appeared in any Chaucerian collection; thirdly, he has taken unlimited pains to furnish a satisfactory text, and, what is more, to provide his readers with the means of appraising the value of the lections he adopts; and, lastly, he has done all that an indefatigable research could reasonably be expected to do, and often much more, in the way of explaining obscurities of language or allusion, and has succeeded in throwing light on many passages that utterly defied previous commentators.

In all these departments of Chaucerian study Prof. Skeat has laboured with wonderful vigour and shrewdness, incorporating (with acknowledgment) what is of worth in the results of his predecessors and contemporaries, but scarcely in any case not adding something valuable of his own discovery, in the notes perpetually doing so. Other sides of Chaucerian study he leaves to others. "Of his poetical excellence," he writes, "it is superfluous to speak. Lowell's essay on Chaucer in 'My Study Windows' gives a just estimate of his powers." The directions and limits of Prof. Skeat's investigations are well known, and known to no one better than himself, or rather are consciously adopted and observed by himself. And it would be mere churlishness, when he gives so abundantly in so various ways, to complain that he does not give yet more—give in other ways. Let us rather realize the high value of what is set before us, and be duly thankful. He has, in fact, done much to make an artistic criticism of Chaucer possible; he has cleared the way for it, by finally removing obstructions in the shape of poems assigned to him which he did not write, and of numerous sentences which no one could understand. Assuredly, many of the literary judgments on Chaucer to be found in current handbooks are sufficiently comic, based as they so commonly are on things written by somebody else, such as 'The Testament of Love,' 'The Flower and the Leaf,' 'The Cuckoo and the Nightingale'! The less said about much Chaucerian criticism, the better; to say nothing were best. But we trust that for the future "appreciators" of Chaucer will at least exclude from their estimate compositions that are certainly spurious!

Of course there are Chaucerian difficulties, both biographical and other, that even Prof. Skeat's diligence has not solved, *e.g.*, difficulties relating to his married life, to his friendship with Gower, to his son Thomas—if he was his son, as seems now fairly certain from the quotation given from Gascoigne's 'Liber Veritatum,' first printed in our own columns some years ago. One matter at least which undoubtedly demands consideration—viz., how a vintner's son came to obtain such a position at Court as Chaucer obtained, a matter the investigation of which might help to a better understanding of mediæval society and its ways—Prof. Skeat

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passes over without any notice. And we are not sure that Prof. Skeat always uses all the means obviously within his reach for elucidating or illustrating the poet's various fortunes. Something more might, we think, be gained by a closer examination of the general history of the period, and especially of its closing years. Chaucer's connexion with the Court being so intimate, the question may well be asked, What was his attitude towards King Richard II. as he grew more and more wayward and headstrong,

Regardless of the sweeping whirlwind's sway,
That, hush'd in grim repose, expects his evening prey?

We know from the second edition of the 'Confessio Amantis' how utterly so loyal a subject as Gower was estranged and made indignant by the wildness and incompetence he beheld in high places; and we know—Prof. Skeat has himself called special attention to the fact—how Langland also (he, too, of a loyal spirit) keenly observed that the ill-conditioned and misguided monarch was travelling fast on the road to ruin. Was Chaucer, then, blind to all the growing mischief? Did he perceive no signs of the coming storm? Or, seeing clearly such signs, did he hold his peace, and utter no word of warning to his miserable patron? In fact, he spoke out with exceeding courage and plainness, and possibly enough the pecuniary distresses which beset him so grievously in the last decade of his life are not unrelated to the honesty with which he liberated his soul; for possibly enough he gravely offended and disgusted the wilful, frivolous ruler to whom he gave "a piece of his mind" with a frankness that is highly significant as exhibited by a nature so uncensorious and indulgent. At least, if he was not indignant, it is vastly to the credit of the said ruler, and somewhat at variance with the ordinary estimate of his character. In Chaucer's "balade" headed 'Lak of Stedfastnesse,' the biographical importance of which Prof. Skeat and others before him have, we venture to think, overlooked, the poet's burden is

That al is lost for lak of stedfastnesse.

Word and deed, he says, are not like each other; the world is turned upside down by corruption; fraud is rife; virtue is powerless; things have gone from right to wrong, from truth to fickleness. This is plain speaking, and in "Lenvoy to King Richard" he strikes home, he cries aloud, and spares not:—

O prince, desyre to be honourable,
Cherish thy folk, and hate extorcioun!
Suffre nothing, that may be reprevable
To thyn estat, don in thy regioun.
Shew forth thy swerd of castigacioun,
Dred God, do law, love trouthe and worthinesse,
And wed thy folk agein to stedfastnesse.

No doubt "the general idea" of these verses is from Boethius; but assuredly Chaucer has made it his own, and imparted to it an unmistakable application. If the exact date of this little poem could anyhow be ascertained, light would surely be thrown on an obscure passage in the poet's life. Shirley assigns it to the last years of Richard II., and says it was sent to the King at Windsor. But it may very well have been written some years earlier—as early as 1393, as Prof. Skeat suggests, or even before 1393. With what hope, not only for himself, but for his country, Chaucer welcomed the advent of King Richard's successor appears with sufficient vividness in the envoy of the "compleint" to his empty purse:—

O conqueror of Brutes Albioun!
Which that by lyne and free eleccioun
Ben veray king, this song to you I sende;
And *ye, that mowen al myn harm amende*,
Have minde upon my supplicacioun.

The Badminton Library.—Big Game Shooting. By Clive Phillipps-Wolley and other Writers. 2 vols. (Longmans & Co.)

There is undoubtedly great fascination for a large section of the English public in the subject of which these two volumes treat; for big game shooting involves visits to the more remote and unknown parts of the world, concerning which all are glad to learn, and few teachers are more agreeable or competent than those favoured persons whose circumstances permit them to rove far and wide in pursuit of pleasure.

Moreover, their training as sportsmen, entailing close observation of nature in many moods, often serves them well when the gun is laid aside for the pen. This is fortunate, for the sport is so varied that in order to deal with the subject satisfactorily many contributors, each an expert in his own line, are required, and they have in the present instance worked together successfully under the editorship of Mr. Phillipps-Wolley. For this Mr. Phillipps-Wolley deserves credit, because it is no easy matter to secure the necessary co-operation; and even when that is done the difficulties are by no means at an end. Experts differ widely on shooting as on other subjects, so that the tact necessary in supervising and keeping their work in harmony, and at the same time in subordination to the general scheme of the series, deserves recognition.

The editor opens the first volume with a chapter "On Big Game Shooting Generally," in which the sport is justified on grounds which will be deemed sufficient by the persons for whom the book is written, and reckless or wanton destruction is most properly condemned. That such has often been indulged in, especially in Africa, under the excuse of the necessity of feeding large bodies of men, and in America without that excuse, is beyond question; the results that might be anticipated have followed, and the butchery has been dignified by the appellation of sport. The general directions given are, as might be expected, good, though there may be a difference of opinion on some points. The less tobacco smoked when on the hill or in the forest the better, we think, for the sportsman; and the wisdom of shooting from a rest wherever it is possible is doubtful. Still, these are comparatively small matters, and, men being different, no hard-and-fast rule can be laid down.

After this chapter African sport is described, first as it was fifty years ago, by Mr. Cotton Oswell, the companion of Livingstone; and next as it is now, by Mr. F. J. Jackson and Mr. F. C. Selous. Of Oswell, who died on May 1st, 1893, soon after he had finished his chapters for this book, there is a sympathetic notice by Sir Samuel Baker, who in turn paid his debt to nature on December 30th of the same year. Baker

"regarded Oswell as the perfection of a Nimrod. Six feet in height, sinewy and muscular, but nevertheless light in weight, he was not only powerful but enduring.....all those who knew him, either by name or personal acquaintance, regarded him as without a rival; and certainly without an enemy: the greatest hunter ever known in modern times, the truest friend, and the most thorough example of an English gentleman."

The admiration was mutual, for Mr. Oswell refers to Baker as "the best shot, sportsman, and writer that ever made Africa his field." Oswell's reminiscences, though agreeably told and full of sufficiently surprising incidents, are of a time and circumstances in the nature of things little likely to recur. The days were those of muzzle-loaders, and the method followed was to gallop on horseback after countless herds of game, slaughtering vast numbers, and wounding more—a form of sport with which we have but scant sympathy. Now the sportsman has to travel much further into the interior, and has to stalk the animals in orthodox fashion or something approaching to it. Mr. F. J. Jackson describes the sport as it is to-day, and supplies excellent instructions as to the requirements of dress, camp gear, and stores; he mentions districts and routes in East Africa, gives advice as to the arrangements desirable for the caravan, and devotes several chapters to the more important animals likely to be found. We believe that the descriptions are correct, but may be permitted to regret that our illusion as to the lion being king of beasts is being gradually dispelled. It is hard for a Britisher to bear, and we shall have to find a substitute to set up opposite the unicorn, which, it seems, has no existence at all. In South Africa the character of lions given by Mr. Selous is scarcely better:

"Speaking generally these great cats have a most wholesome dread of the human biped, and avoid him as much as possible by daylight, but when once the sun has set and the darkness of night has come on, lions become bold and fearless, and often, when urged on by hunger, incredibly reckless and daring.....You may walk twenty times at night before meeting a lion at all; and you may meet twenty lions before encountering a really hungry animal; but when you do at last meet him, he will, most assuredly, be the last lion that you will have any knowledge of in this world."

The big game of North America is described by the editor, who assures us that in spite of wanton destruction there are still sufficient animals left to satisfy a reasonable sportsman, and that there is plenty of fresh ground if men will leave the old trails and the railroad, and endure the hardships and discomforts of the wilds. Mr. Wolley makes light of the ferocity of the puma and of the grizzly bear.

"As a rule, like all bears, the grizzly will rather run than fight, and very rarely attacks without provocation, but when surprised near a carcase, when cornered, when wounded, or with cubs, *U. horribilis* is apt to be dangerous."

The black bear he contemptuously describes as "a pig without a pig's pugnacity."

Of deer North America is said to possess eight well-defined species, of which the wapiti (*C. canadensis*) and the moose or elk (*C. alces*) are the best known. The former is, we think, perhaps the handsomest of a species remarkable for beauty, and no sportsman's trophy is more impressive than a fine wapiti head, whilst the moose, on the contrary, is, to our thinking, so ungainly that his appearance should prove his best

protection. The Rocky Mountain sheep or bighorn (*Ovis montana*) is a magnificent creature which inhabits the high ground above the timber line, and, like the rest of the species, affords good sport. The resemblance of the head and horns of Mr. Arnold Pike's great ram, of which there is an illustration (vol. i. p. 386), to the horns of *Ovis ammon* (vol. ii. p. 293) appears much greater than to those of *Ov. nivicola*, which is said most nearly to resemble *Ov. montana*; this view is supported by Cuvier, who defines the argali, or wild sheep of Siberia, as *Ov. ammon*, Lin., and considers it probable that *Ov. montana* is a species of argali which may have crossed the sea on the ice.

In vol. ii. the big game of Europe and Asia are described in considerable detail by many contributors, including Mr. Pike, an expert in Arctic hunting; the editor, who treats of the Caucasus and gives hints on camps, transport, taxidermy, &c.; Mr. St. George Littledale, who has supplied chapters on the Caucasian auroche, the *Ovis argali* of Mongolia, and the *Ovis poli*, or Marco Polo's sheep of the Pamir; and Lieut.-Col. Reginald Heber Percy, whose chapter on Indian shooting occupies a little less than half the volume. Mr. Baillie-Grohman's description of the sport afforded by the chamois and stag of the Alps is excellent, as is Sir Henry Pottinger's of the Scandinavian elk. Major Percy and Lord Kilmorey treat the subject of European big game generally, whilst that of Spain and Portugal has been assigned to Mr. Chapman and Mr. Buck.

The subject of Indian big game is unquestionably too large for one man to deal with after the manner of an expert, and we are disposed to regret that some subdivision of the subject was not attempted; nevertheless Col. Percy has executed his difficult task with credit. He furnishes useful notes regarding expenses, and some good general instruction for persons about to visit India. And, after all, it may be doubted whether there is any country in the world at all comparable with it for the variety and excellence of its sport. Capt. Forsyth, author of 'The Highlands of Central India,' thus compares African and Indian sport:—

"Africa may be thought to be better, but it is not so if India be looked on as a whole. Perhaps more animals in number or in size may be slaughtered in Central Africa; but that does not surely imply superior *sport*.....In India fewer animals will perhaps be bagged; all will have to be worked for, and some perhaps fought for. The sport will be far superior: and the sportsman will return from India with a collection of trophies which Africa cannot match."

We agree with him, though remembering that tastes differ; and when the fine climate and scenery of the Himalaya range from Kashmir to Darjiling, where refuge can be taken when the plains become unhealthy, are considered, we think our readers will likewise concur.

The most important matter of rifles and ammunition is dealt with by H. W. H., whose conclusions are supported by Mr. F. C. Selous, Col. James Baker, and Mr. Edward Ross. They are generally sound, though of course opinions vary respecting weapons. Personally we incline to small-bore expresses of great accuracy for all open shooting, but the very light bullets should never be used. They are doubtless excellent and perfectly effective between 100 and 200 yards, when the enormous initial velocity is somewhat abated; but they will not at short range, say within twenty yards, penetrate to any depth the body of even a deer or antelope, but merely inflict a large surface wound which completely ruins the skin. The danger then of meeting a charging animal is apparent; for a wound of that sort would merely add to his anger and utterly fail to stop him. For many of the smaller animals a ·360 express is ample, and the sportsman will reap much benefit from its use in two ways: he will have a light weapon with but little recoil, and (what is of considerable importance) the report makes much less noise and the game is proportionately undisturbed. With a ·450 rifle carrying a bullet heavier, and perhaps somewhat longer, than is usually made, every sort of game may be successfully faced, save perhaps the largest thick-skinned animals. For these, no doubt, a heavier weapon is desirable, but we are sure that the great majority of sportsmen simply could not use with impunity the prodigious powder charges recommended by Sir Samuel Baker and others. For snap-shooting the "Paradox" gun of 12 bore will probably be found the most efficient weapon for ordinary use.

Before concluding one or two blemishes in these generally excellent volumes may be pointed out. As they are part of an English series written mainly for Englishmen, we would gladly dispense with many of the Americanisms which disfigure some of the pages. A little American slang goes a long way; much of it is but buffoonery, and not particularly good of its kind. Then, again, it is somewhat provoking to have the same animal in one book called bison and buffalo; two wholly different creatures described as buffalo; the wapiti called an elk; and so on. Reasons for doing so, which the editor seems to think sufficient, are given, but we venture to differ. If it be needful in America to call bison buffalo, and a wapiti stag a bull elk, by all means let the sportsman do so; but when he publishes his adventures for the edification of the English public he should use the English names of the animals. Forsyth, too, already quoted, advocated the erroneous Madras custom of calling the gaur or wild bull "bison," partly because of custom, and partly because of the similarity of sound to the native name *bhainsa*, by which the animal is known in Central India. Though the sound is very similar, we doubt if there is any connexion, the word "bison" being probably of German origin—"Boves, quos Germanice *visent* vocamus."

The illustrations deserve a word of praise, none of them surpassing "Spanish Ibex" (*Capra hispanica*). The bibliography might with advantage have been somewhat extended; but altogether the two volumes are worthy of the series to which they form a delightful addition.

NEW NOVELS.

Esther Waters. By George Moore. (Walter Scott.)

In a sense this is a disappointing book. It is most carefully written—more carefully than some of Mr. Moore's previous works; it shows a really exquisite art in the arrangement of the material, in the choice of incident, and in the illustrative conversations; and it has a fixed unity of purpose which makes of it a most perfect whole; and yet it seems to miss just that spark of inevitableness which should make it live. In a word, it is the achievement of an almost faultless craftsman who fails to appreciate his subject so absolutely as to touch the reader's highest feelings; the features are correct, the lines are perfect, it is only the soul that is missing. The impression derived from 'Esther Waters' is that Mr. Moore has set himself to study betting men and domestic servants in order to write a book about them; he does not care about such people at all, and has only a student's interest in them, but he has been at the utmost pains to be exact. He has succeeded, and, moreover, to exactitude he has been able to add the true artist's faculty of discrimination and correct insight into the salient points; nevertheless it is only the outside of his characters that he makes us see. After reading this book one knows exactly how betting men talk, one knows the vicissitudes of their lives, but one does not know William Latch himself or "Mr. Leopold"; to the very end they remain not so much living men as types of the betting man, who do everything in character, rather as one might imagine the actors did in an old morality. Of course, this comparison is exaggerated, but it serves to suggest the feeling aroused by these characters. Esther herself is the most real personage in the book, but even with her one can never forget that one is only reading about her, and there are nowhere any of those sudden glimpses of personality which make the great characters of fiction almost a part of one's life. Everybody, for example, who has read 'Richard Feverel' knows exactly what Lucy Desborough was like, and how she talked after that first meeting by the stream; but at the end of this book you know no more how Esther looked than before you have begun it. Probably this unreality is partly due to a certain want of humour in Mr. Moore's work: he is too serious about it all; a few more light touches would alleviate the rather oppressive sense of laboriousness visible throughout. It would not be worth while dwelling so much on this point if it were not for the very sincere admiration which Mr. Moore's book arouses in other respects. One thing that is especially remarkable is, as mentioned above, the fitness of his choice of incidents. Perhaps the most striking example of this is in the description of Esther's terrible walk about London in search of employment. In an isolated scene like this Mr. Moore is at his best; every point tells, and every epithet adds to the horror of the situation. It is, perhaps, rather unfair to quote the following passage out of its context; still even so it will do no injustice to the author:—

"She was then at Charing Cross. There was a lightness, an emptiness in her head which she could not overcome, and the crowd appeared to her like a blurred, noisy dream. And then the dizziness left her, and she realized the temptation she had escaped. Here, as in Piccadilly, she could pick out the servant girls; but here their service was yesterday's lodging-house—poor and dissipated girls, dressed in vague clothes with hazardous pins. Two young women

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strolled in front of her. They hung on each other's arms, talking lazily. They had just come out of an eating-house, and a happy digestion was in their eyes. The skirt on the outside was a soiled mauve, and the bodice that went with it was a soiled chocolate. A broken yellow plume hung out of a battered hat. The skirt on the inside was a dim green, and little was left of the cotton velvet jacket but the cotton. A girl of sixteen, walking sturdily, like a little man, crossed the road, her left hand thrust deep into the pocket of her red cashmere dress. She wore on her shoulders a strip of beaded mantle; her hair was plaited and tied with a red ribbon. Corpulent women passed, their lips liquid with invitation. The huge bar-loafer, the man of fifty, the hooked nose and the waxed moustache, stood at the door of a restaurant, passing the women in review. Two young men, with betting book and bar-room on their face, swaggered out of a tobacconist's. The doors of the public-houses were open, and the topers could be seen sitting on high stools in varnished interiors."

Passages as good as this abound, and they are not mere purple patches, but all calculated to produce a required effect. In conclusion, it may be remarked, as it is stated that one lending library has refused to circulate this novel, that its tendency is eminently moral.

The Rubicon. By E. F. Benson. 2 vols. (Methuen & Co.)

Mr. Benson must beware of repeating himself: the smart, heartlessly impertinent heroine of 'Dodo' was amusing enough as a novelty, but a second book about the same sort of woman will not quite do. Of course Lady Hayes has some points to distinguish her from Dodo—she shows, perhaps, rather more heart than her prototype; but, unfortunately, it is just there that she fails most egregiously. The whole business of Eva's breaking off with Reggie strikes one as forced and melodramatic; her suicide seems improbable, and introduced only to clear the ground for "Reggie" and "Gerty"; and as for the great scene at the performance of 'Tannhäuser,' on which Mr. Benson stakes most of the interest, it is not credible that even a person of Reggie's mean intellect would have taken it in the way he did. However, there is a superficial cleverness about the conversations which makes the book quite worth skimming. It is true the characters, who are supposed to belong to the well-bred classes, exchange repartees with one another in a way that suggests the amenities of costers and fish-wives; still, though unreal enough, they are occasionally rather funny. The most life-like character is Reggie Davenport; he is a fool, but he is a pleasant fool, whose folly we suffer gladly for its honest freshness, and he finds a fitting mate in Gertrude Carston.

The Prisoner of Zenda. By Anthony Hope. (Bristol, Arrowsmith.)

It is not often that such a delightful novel falls into the reviewer's hands as this fantastically amusing tale by Anthony Hope of a three months' adventure. Once taken up, it is impossible to put it down before the end, for it is told with all that swish of uninterrupted motion which accounts for nearly all the success of the great story-tellers like Scott and Dumas. The idea of the story, which hangs on the close resemblance between the king of a Central European state and an English tourist, and the complications that arise therefrom, is not novel; but the turn which is given to the story, its humorous presentation, and the exciting character of the incidents are sufficient to vindicate the author's originality. Not the least matter for gratitude in this book is the delightful simplicity of the characters: the hero is an honest, albeit slightly cynical Englishman of the old stamp, who performs prodigies of valour and behaves like a gentleman to the much-tried heroine; the villain is one of the blackest dye; the ladies think only of love and have no advanced views; and the stolidly faithful Col. Sapt contrasts excellently with the tricksy and impudent ruffian, Rupert Hentzau. In a word, it is a book that will bring joy to all true lovers of Dumas, a race that still thrives in spite of many adverse circumstances.

The Constable of St. Nicholas. By Edwin Lester Arnold. (Chatto & Windus.)

Mr. Arnold in his new venture shows a considerable power of describing war and bloody deeds. The scene of his story is laid at Rhodes when the Knights of St. John successfully resisted the attacks of the Turkish hosts. The bombardment by the fleet, the desperate hand-to-hand encounters on the ramparts, and the final battle in which the Moslem is repulsed, are told with remarkable vigour and rapidity; and, if for nothing else, the book is worth reading for the exciting account of Margaret Walsingham's adventure with the ladder. But except for these isolated scenes, which, it is true, fill up more than half the space, the story is not particularly successful. The characters are mere dummies with the usual attributes of heroes in the mediæval novel: the hero has reckless daring, but atrocious morals and manners; the heroine is the proud and lily-white English maid, the heiress to countless broad acres of good English land, and dauntless to boot; there is the clinging and foolish Greek maiden, and the wily Greek usurer who takes the place of the usual Jew, and the honest English knight who marries the heiress, but is too dull to appear much. The old-fashioned language which Mr. Arnold affects, occasionally proves too much for him: "he irked to leave me," for instance, was never English, any more than the ugly word "grateless"; and sentences like this are decidedly bewildering:—

"No fairy palace that affects of the mystic old world—upon whose shore he could see eastwards from Rhodes, a faint white line, the Ægean waves tumbling—could have fashioned for her out of gold and ivory would have been shrine sweet enough, his heart said, for this priceless bud."

Needs Must. By Amelia S. C. Young (Pamela Sneyd). (Osgood, McIlvaine & Co.)

The next time that Miss Young undertakes a novel she should determine clearly in her mind what she intends to be the chief centre of interest. In the present volume she first directs the reader's attention to a dealer in second-hand dresses, and then, without satisfying a legitimate curiosity about her career, goes off into an account of a lady who plays poker and picks up a husband on the Underground Railway, and who, after a short but bewildering contention for the reader's interest with other ladies in her set, eventually secures the first place. It is true that the excitement aroused by any of the characters is but languid, for they are all dull, and their conversations at tea-parties and social functions are too much detailed; while the incident of the marvellous green diamond, for which, it may be presumed, the story was written, turns out to be a very feeble affair, which might in competent hands have been made much more of.

The Mystery of Landy Court. By Fergus Hume. (Jarrold & Sons.)

'The Mystery of Landy Court' has other merits than shortness, though this one is not to be despised. The plot is brisk and stirring, and runs in free, uncongested channels. The dialogue is lively, although the story is mainly one of incident. The "intelligent reader" finds himself perhaps too much in the secret from the first, and therefore loses some of the real excitement the situation should offer. It turns on the disappearance of a valuable heirloom and the murder of its possessor, Sir Piers Lametry. Three people—a priest, an impecunious nephew, and a mysterious housekeeper—are in turn suspected by a clever detective, a quondam thief. In many particulars this man's career resembles that of the celebrated French thief-catcher. Mistakes are made, false clues followed; but Mr. Drage is not a genius who sees through brick walls and beyond them just because he is a detective in a novel. Had he solved the enigma more rapidly the tale had been shorter, which would hardly have answered. Being merely a quick-witted, keen-sighted mortal, complications ensue. The rather too obvious reserve and neglect which cover the true culprit will identify him but too surely in some eyes. The story is of the kind that comes as a boon and a blessing to those who go down to the sea in ships, or merely by train.

A Dish of Matrimony. By Madame Armand Caumont. (Stock.)

'A Dish of Matrimony' is amusing in places if not as a whole. There are some clever bits of character drawing and dialogue, with other things that do not exactly "come off," or that fail to interest. The story opens in a country town, but the little world of men and women concerned in it soon gravitate to a place near London. "Our Common," presumably Clapham Common, becomes the stage of further events, and amusement and, in a way, instruction follow. The small group of middle-class city folk and their manners and customs are drawn with some spirit and show of accuracy. Of the rather melodramatic undercurrent we need say nothing, except that it would not have been missed. But such people as young Mr. Ferber and his little wife, Mr. Wingle the inquisitive gentleman, the opulent and truculent Smorlsons, and, in some respects, the Carlinghys and the Garibaldis are alive and of the stuff of real average human and suburban nature. As such they have a certain value. It is not perhaps a pleasing picture either of manners or morals. Things

have advanced "Clapham way" as well as elsewhere, and the pretty, heartless Olave is, as a young matron, allowed almost as much latitude as her social "betters." Whatever the book may or may not be, the author has had the good sense to write of what she knows. This fact and a certain power of original observation help to make it as readable as it is.

His Troublesome Sister. By E. T. E. Poole. (Digby, Long & Co.)

'His Troublesome Sister' is a tame, bodiless kind of volume charged with religious and other platitudes—those obvious platitudes that, unfortunately for a reader, may be reeled off by the yard. The sister of a wooden brother strikes us as being more an uninteresting than an embarrassing type. Whether she fell a victim to villainy, starvation, or dull respectability seems somehow immaterial; and one shrewdly suspects that the author is equally indifferent and not a whit carried away by her own situations. Why, under such conditions, write at all? one asks; and echo answers, why? The construction and material of the book are slipshod and unspontaneous; yet there it is! By the way, if Mrs. Poole wanted to make use of Coleridge's opinion on the combined influences of love and wrath, was there anything to prevent her from quoting him accurately?

A Modern Xanthippe; or, Borrowed Plumes. By Walter T. Arnold. (Sonnenschein & Co.)

Though the scene of 'A Modern Xanthippe' is laid in the Paris of to-day, and the text is pretty freely interlarded with French (to which, by the way, the printer has been most unkind), Mr. Arnold's treatment of his theme is decidedly old-fashioned. M. Présalé, a middle-aged and thoroughly respectable man of business, has married a vapid and selfish wife, who, while really tyrannizing over him on every occasion, loves to pose as a martyr. Her social aspirations expose her to the wiles of a sham count and a bogus baron, and finally the henpecked husband asserts himself. It is a dingy little comedy unrelieved either by any distinction of style or freshness of handling.

BIBLIOGRAPHICAL LITERATURE.

Catalogue of the Copinger Collection of the Editions of the Latin Bibles, &c. By W. A. Copinger. (Sotheran & Co.)—Dr. Copinger deserves the gratitude both of bibliographers and Bible students for his indefatigable zeal in collecting and describing no fewer than 543 different editions of the Latin Bible. When a bibliophile succeeds in amassing by his own zeal such a private collection he may well be forgiven much of the exaggeration and many of the defects which he displays in describing his precious volumes. The Copinger Collection, as the author proudly calls it, consists of 543, whilst the total number of editions which issued from the European press between the fifteenth and nineteenth centuries is about 1,150. The most interesting editions are those of the fifteenth century. Between 1450 and 1500 about 125 different editions of the Latin Bible alone were published. Of these Dr. Copinger collected no fewer than 66, or a little more than half. In the comparative tables which Dr. Copinger prints on p. vii he points out that, whilst the British Museum has 76 Bibles of the fifteenth century, his collection has 66. This statement, although it is literally correct, is most misleading. Every collector knows that the value of a collection does not depend upon the number of volumes, but upon the character, the rarity, and the condition of the books. Now the 66 fifteenth century Bibles in Dr. Copinger's collection are by no means so many duplicates of the same number of the British Museum collection. Thus, for instance, of the first ten Bibles in the British Museum, (1) the Mazarin Bible, 1450–55; (2) the Bamberg or Pfister, 1460; (3) the first Mentelin, 1460; (4) the Fust and Schoeffer, 1462; (8) the R. Bible, 1469; (9) the Cologne Bible, 1470; and (10) the first Basle Bible, 1470, are not to be found in the Copinger Collection at all; whilst of (5) the first Eggestein, 1466, Dr. Copinger has the New Testament only; of (6) the second Eggestein he has vol. i.; and of (7) the third Eggestein he has vol. i. alone, and that is imperfect. The number and dates we have taken from Dr. Copinger's own work entitled 'Incunabula Biblica.' Now these ten Bibles alone in point of importance and value far exceed the whole of the Copinger Collection. Of the sixteenth century Bibles the Copinger Collection has 203; and the author tells us that the British Museum has only 195, the Bodleian 67, the Cambridge University Library 56, and the Bibliothèque Nationale, Paris, 122. Here, again, the numbers are misleading, since the most interesting and most valuable Latin Bibles of this century, which are to be found in the other collections, are not to be found in the Copinger Collection. The first Latin Bible printed in England (not complete), in 1535, the same year in which our first English Bible appeared, is conspicuous by its absence. The Bible of 1590 is one of the most interesting and important of the century. After the Council of Trent had declared St. Jerome's version to be the authorized Scriptures of the Western Church, it was found that there was no authentic edition of the Latin Bible sanctioned by the Church. Hence Pope Sixtus V. undertook to provide one corrected by his own hand. This edition was proclaimed by a Papal Bull to be received under pain of excommunication as the only true and genuine one. But soon after its publication it was found to be full of blunders, and the copies were speedily called in, and in 1592 a second and revised edition of the Sixtine Bible was published as the standard text of the Vulgate. Neither of these is in the Copinger Collection. Not only are both in the British Museum, but the two editions were sold in the Sunderland Library in 1881. The original edition of Munster's translation from the Hebrew, 1534, which Dr. Copinger distinguishes by special notice, is common, and may be obtained for comparatively a few shillings. The praise which he bestows upon the Antwerp Polyglot is now out of date. The Complutensian Polyglot, which is of immeasurably greater value both for its rarity and for critical purposes, is not represented in the Copinger Collection. The remark that his collection contains "a perfect copy of the celebrated Polyglot of Hutter, in six volumes folio," is misleading, since it implies that this Polyglot, which was never completed, is complete. Still the Copinger Collection is a remarkable one, and it is to be greatly regretted that it has been sold to the General Theological Seminary, New York. Such a unique collection should not have been allowed to leave the country, for it is very doubtful whether a similar one could now be made again at any cost.

Printers' Marks. By W. Roberts. (Bell & Sons.)—The history of the printer's device is of interest both to the student of bibliography and to the student of wood engraving, and it is surprising that before the publication of the present volume no book specially devoted to the subject had appeared in England. Beginning with the mark of Fust and Schoeffer, which is first found in 1457, we have a sketch of the rise and progress of these marks in the various countries of Europe during the fifteenth century, their gradual decadence during the sixteenth century, and their revival in the nineteenth. Looking at the book in its artistic aspect, it is to be regretted that so many late examples have been given, larger, more elaborate perhaps, but infinitely less interesting and graceful than those of an earlier period. Of English marks a large number are given, forming a good representative selection. The French printers' devices have been so exhaustively treated by their own writers that Mr. Roberts wisely avoids the temptation of spending too much space upon them. A recent writer on German printers' marks supplies much information, and also a number of illustrations. These are the most elaborate of all, and nothing can be finer in its way than the great device of Crato Mylius, a beautiful specimen of wood engraving. The Italian and Spanish printers have hardly received their fair share of attention, and the illustrations chosen give a poor idea of the very graceful work of some of the Italian devices and the curious engraved work of Spain. The main value of the book lies in the illustrations, for though the majority have appeared before, and many more than once, they are here collected together into a handsome volume. Of the letterpress little need be said. It is pleasant reading for those who do not desire much information on the subject; but the numerous errors which occur on almost every page render it of little use as a reference book on the subject of which it treats.

M. Omont has done admirable service are now to palæography by his well-known series of facsimiles derived from the Greek manuscripts in the Bibliothèque Nationale. The last of his publications that has reached us, *Catalogues des Livres grecs et latins imprimés par Alde Manuce à Venise, reproduits en Phototypie*, is of a somewhat different nature, belonging rather to the class of literary curiosities than to the stricter domain of science. Nevertheless it is a happy idea, carried out with the care and elegance which characterize all M. Omont's work. It consists of photographic reproductions of the first three catalogues of classical books printed by Aldus, issued respectively in the years 1498, 1503, and 1513. Since Aldus nearly monopolized the production of Greek books in these first years after the discovery of printing, his catalogues practically represent the Greek literature available at that date for scholars and readers. It is curious to see the list of books which he considered to be most in demand or most worthy of reproduction. His first catalogue contains fifteen volumes, including Museus, Theophrastus's 'Historia Plantarum,' Aristotle's 'Logic,' 'Physics,' 'Magna Moralia,' and 'Historia Animalium,' Theocritus, Hesiod, Aristophanes, a Horæ, and a Psalter, besides grammatical works and a dictionary. The second, in 1503, shows an advance in literary interest, adding to the previous list Thucydides, Sophocles, Herodotus, Lucian, Xenophon, and Euripides, but also Dioscorides, Philostratus, Pollux, Joannes Philoponus, and others, whom we should not include now in a list of *libri desideratissimi*. Homer appears in an autograph addendum to the catalogue, replacing an edition not printed by Aldus which he had included in his catalogue of 1498. He is accompanied by Demosthenes, Æsop, and Quintus Smyrnæus; and Plutarch, Plato, and Pausanias are also promised. Finally, the 1513 catalogue adds some of the orators, Pindar, and Suidas. In all, thirty-one *editiones principes* of Greek authors were published by Aldus in twenty-six years. Latin works do not appear till the catalogue of 1503, and here he was not the pioneer. His list contains thirty-one works, including Iamblichus, Lucretius, Virgil, Horace, Juvenal and Persius, Martial, Cicero's 'Letters,' Lucan, Statius, Valerius Maximus, Ovid, Catullus

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Tibullus, and Propertius—in short, all the leading Latin poets; but the only *editio princeps* contributed by Aldus himself is that of the Christian poets. The only known originals of these catalogues are in the Bibliothèque Nationale, and M. Omont has done well to reproduce these unique records of early typography and the revival of learning. His preface analyzes the catalogues and brings out their points of interest; and the sumptuous print and paper in which the whole is set forth show that the publisher (M. Emile Bouillon) has done his part in producing a volume which any lover of the history of books may be glad to possess.

OUR LIBRARY TABLE.

It seems a pity that Mr. W. P. James has put in the forefront of *Romantic Professions* (Mathews & Lane) the least pleasing of his essays, and so done a certain amount of injustice to an otherwise charming volume. 'Romantic Professions' deals with the somewhat trite subject of the professions affected by novelists for their heroes, and discusses the reasons why certain callings have been almost unanimously tabooed by the writers of romance. The subject is treated, perhaps, as well as might be expected in a good leading article, and the examples are copious and interesting; but the paper wants motive, and reads too much as if it were hastily written hack-work by a clever writer. In one of his inferences Mr. James is wrong: he states that Scott was so much of a soldier at heart that "so soon as he had a son to serve, he made a soldier of him," whereas, writing in July, 1819, Scott says:—

"My own selfish wish would have been that he should have followed the law, but he really had no vocation that way, wanting the acuteness and liveliness of intellect indispensable to making a figure in that profession."

But the rest of the volume comes as a delightful surprise after this first essay. There is, it is true, nothing startlingly original in any of the papers, but they display so much soundness of critical judgment, so conciliatory a manner, and such a wealth of illustration from all branches of romantic literature that they will repay more than a hasty perusal. They are concerned almost entirely with points of interest in the novelist's craft, such as the question of historical novels, or names in novels, or the romantic movement. There is very little to criticise in them, as they have a pleasant conversational tone which would disarm criticism, even if we did not find ourselves in general agreement with the author's conclusions. One great gift Mr. James has, that of describing a well known book, such as 'Madame Bovary' or 'Le Père Goriot,' in such a manner that he not only elucidates his own point by his commentary, but adds fresh interest to a familiar story. The most suggestive essay is the second, on Flaubert; if we found any fault with it we should say that Mr. James hardly makes enough of the impassive cruelty of Flaubert's method—a cruelty which in some degree detracts from the beauty on which he very rightly insists. Shakspeare was even more impersonal than Flaubert, but he evidently loved men, and on that his sympathetic greatness largely depends: Flaubert hated and despised men, and that is a distracting element to his readers. He says in one of his letters: "Je disséque sans cesse, cela m'amuse, et quand enfin j'ai découvert la corruption dans quelque chose qu'on croit pur, la gangrène aux beaux endroits, je lève la tête et je ris." He was very young when he wrote these words, but he never lost the feeling. Of the lighter papers, 'Names in Novels' is the best; it takes as its text an interesting story illustrating Balzac's well-known superstition about the significance of names, and discusses to what point the employment of significant names may be carried.

> The very names of things we love are dear,
> And sounds will gather beauty from their sense,

writes a living poet with reference to names like Shelley and Milton, and these words are just as applicable to names like Lucy Desborough, Di Vernon, and others. Mr. James, however, does not seem to notice what has always struck us as Miss Austen's *curiosa infelicitas* in the names of her heroines: Emma Woodhouse and Elizabeth Bennett seem names singularly unsuggestive of the two most charming women in fiction.

Messrs. Cassell & Co. publish, under the title *Municipal Taxation at Home and Abroad*, an interesting volume by Mr. J. J. O'Meara, an Irish solicitor, who has collected, with praiseworthy care, a great number of facts relating to local taxation in all countries, and who discusses its principles. Amid much that is good in the book, there is this to be said against it, that the author affords no sufficient guidance upon the main difficulties of certain reforms which he discusses. For example, in attempting to graduate, in any form, taxes which in any sense are taxes upon income, there is the difficulty of discovering the income, unless securities are taxed as they pass through banks, and the difficulty of applying the principle of graduation according to amount of income to securities which may or may not belong to the same person. Again, there is the difficulty of levying local taxes upon personalty—the ancient theory of the law, a revival of which has been suggested by many persons from time to time, and in 1892 by Lord Salisbury. How we are to decide in what particular parish the personalty of a rich man having several houses is to be taxed, and in what proportion, and how the unfortunate local authorities are annually to value his pictures, cellars, and library, are very serious matters; and no adequate answer has ever yet been given to the natural questions upon such points.

The Turkish *Salnameh*, or official almanac for the Mussulman year 1311, has just appeared at Constantinople. It is enlarged, and has now reached 968 pp., affording valuable material for the political geography of the Turkish empire. Many changes are recorded in the arrangement of provinces and districts and of the new villages, consequent on the recent large immigration of refugees.

A handsome reprint of Mr. Crawford's *Marion Darche* (Macmillan & Co.), and the last addition to the cheap reprint of Mr. Blackmore's romances, *Mary Anerley* (Low & Co.), are on our table.

We have also on our table *An Essay on Judicial Power and Unconstitutional Legislation*, by B. Coxe (Philadelphia, Kay),—*The Marquis d'Argenson: a Study in Criticism*, the Stanhope Essay, Oxford, 1893, by A. Ogle (Fisher Unwin),—*Napoleon's Last Voyage: Extract from a Diary of Rear-Admiral Sir George Cockburn* (Simpkin),—*Barry Sullivan*, by W. J. Lawrence (Baird),—*Richard Jefferies: a Study*, by H. S. Salt (Sonnenschein),—*Francis Bacon the Author of Shakespeare*, by G. James (Simpkin),—*Mental Development in the Child*, by W. Preyer, translated by H. W. Brown (Arnold),—*Ulrich's German Prose*, by A. J. Ulrich, revised by J. Gibson (Williams & Norgate),—*A Classical Compendium*, by C. E. Brownrigg (Blackie),—*The Future of Silver*, by E. Suess, translated by R. Stein (Washington, Government Printing Office),—*California State Mining Bureau: Eleventh Report of the State Mineralogist* (Sacramento, State Office, Johnston),—*The Nickel Ores of Sudbury, Canada*, by J. D. Frossard (Philip),—*The International Annual of Anthony's Photographic Bulletin*, Vol. VI. (Peck),—*Illustrated Manual of Hand and Eye Training*, by Dr. W. Goetze (Newmann),—*Practical Forestry*, by A. D. Webster (Rider),—*Electricity Up to Date*, by J. B. Verity (Warne),—*The Social Problem*, by the Rev. A. O. Jay (Simpkin),—*Readings from Great English Writers*, by J. C. Wright (W. H. Allen),—*A Commentary on the Works of Henrik Ibsen*, by H. H. Boyesen (Heinemann),—*The Llolland-llaff Legends*, by L. Llolland-llaff (Cassell),—*Diamond Rock*, by J. M. Oxley (Nelson),—*For Life and Love*, by R. H. Savage (Routledge),—*Mimi's Marriage*, by V. Mikoulitch (Fisher Unwin),—*In Love with the Czarina*, by M. Jókai, translated by L. Felbermann (Warne),—*The Golden Days of Youth*, by J. H. Browne (Edinburgh, Hunter),—*Black Beauty, the Autobiography of a Horse*, by A. Sewell (Jarrold),—*Behind the Veil*, by James de Mille (Halifax, U.S., Allen & Co.),—*The Hebrew Twins*, by the late S. Cox, D.D. (Fisher Unwin),—*Self-Discipline in Relation to the Life and Work of a Priest*, by E. C. S. Gibson (S.P.C.K.),—*Speculum Sacerdotum; or, the Divine Model of the Priestly Life*, by the Rev. W. C. E. Newbolt (Longmans),—*Catechisms for the Young*, by J. Palmer, First Series (C.E.S.S.I.),—*A South London Parish*, by C. H. Simpkinson (S.P.C.K.),—and *Hymns Supplemental to Existing Collections*, edited by W. G. Horder (Stock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Biblical Illustrator (The): Leviticus—Numbers, 8vo. 7/6 cl.
Brewster's (M. A.) Consoling Thoughts, 4to. 3/ cl.
Chambers's (Rev. A.) Our Life after Death, cr. 8vo. 2/6 net.
Geikie's (C.) The Bible by Modern Light, Vol. 4, cr. 8vo. 4/
Gracey's (late Prof. D.) Sin and the Unfolding of Salvation, roy. 8vo. 7/6 cl.
Hardy's (M. G.) Christianity and the Roman Government, cr. 8vo. 5/ cl.
Rivington's (Rev. L.) The Primitive Church and the See of Peter, 8vo. 16/ cl.
Sayings of the Lord Jesus Christ, arranged by J. W. Markall, 12mo. 3/6 cl.
Stead's (W. T.) If Christ came to Chicago, cr. 8vo. 2/6 cl.

Law.

Cunyngham's (H.) English Patent Practice, with Acts, Rules, Forms, and Precedents, 8vo. 25/ cl.
Jenkin's (A. F.) The Law relating to Parish Councils, 10/ cl.
Parker's (F. R.) The Duties of County Councils under the Local Government Act, 1894, 8vo. 6/6 cl.

Fine Art.

Brown's Drawing Cards for the Babies, 12mo. 2/ net packet.

Poetry and the Drama.

Bard of Dimbovitza, Roumanian Folk-Songs, 2nd Series, collected by H. Vacaresco, cr. 8vo. 10/6 parchment.
Beowulf, ed. with Textual Foot-notes by A. J. Wyatt, 6/6 cl.
Dutt's (R. C.) Lays of Ancient India, 8vo. 7/6 cl.
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Sophocles's Electra, with Critical Notes by R. C. Jebb, 12/6

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Ruskin on Music, ed. by A. M. Wakefield, med. 8vo. 3/ net.

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Brough's (W.) The Natural Law of Money, cr. 8vo. 5/ cl.
Webb's (S. and B.) The History of Trade Unionism, 18/ cl.

History and Biography.

Brooke's (S. A.) Tennyson, his Art and Relation to Modern Life, 8vo. 7/6 cl.
Cavour (Count) and Madame de Circourt, Unpublished Correspondence, ed. by Count Nigra, tr. by Butler, 10/6
Churchill (J.), Duke of Marlborough, Life of, by General Lord Wolseley, 2 vols. demy 8vo. 32/ cl.
Fitzgerald's (K.) Letters, 2 vols. cr. 8vo. 10/ cl.
Garrick (David), by J. Knight, with Etched Portrait by W. Boucher, 8vo. 10/6 net, cl.
Kirkham (Gawin), a Record and a Tribute, by F. Cockrem, cr. 8vo. 2/6 cl.
Loftie's (W. J.) A Brief Account of Westminster Abbey, illus. cr. 8vo. 2/6 cl.
Macitchie's (D.) Scottish Gypsies under the Stuarts, 6/ net.
Matriculation Model Answers: English History, cr. 8vo. 2/
Records of the Tercentenary Festival of the University of Dublin, July, 1892, 4to. 10/6 half bound.
Smith's (G. B.) Leaders of Modern History, Biographical Sketches, cr. 8vo. 7/6 cl.
Torrens's (W. M.) History of Cabinets, from Union of Scotland to the Acquisition of Canada and Bengal, 2 vols. 36/
Wakeman's (H. O.) Europe, 1598-1715, cr. 8vo. 6/ cl.

Geography and Travel.

Hare's (A. J. C.) Sussex, cr. 8vo. 6/ cl.
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Asiatic Origin of the Oceanic Languages, with Introduction by Rev. D. MacDonald, 12mo. 10/6 net, cl.
Cæsar's Gallic War, Book 7, edited by Allcroft and Mason, cr. 8vo. 4/6 cl.
Flores Historiarum, a First Latin Reader, edited by Marsh and Steel, cr. 8vo. 2/ cl.
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Scott's (Sir W.) Betrothed, Dryburgh Edition, Vol. 19, cr. 8vo. 5/ cl.; Woodstock, Border Edition, 2 vols. 12/ cl.
Sims's (G. R.) Story of my Two Wives, cr. 8vo. 3/6 cl.
Skyring's Builders' Prices, 1894, cr. 8vo. 4/ cl.
Zola's (E.) Money, translated by E. A. Vizetelly, cr. 8vo. 3/6

FOREIGN.

Theology.

Dobschütz (E. v.): Studien zur Textkritik der Vulgata, 6m.
Kattenbusch (F.): Das apostolische Symbol, 14m.
Mirbt (C.): Die Publizistik im Zeitalter Gregors VII., 16m.
Portmann (A.): Das System der theologischen Summe des hl. Thomas v. Aquin, 4m.
Texte u. Untersuchungen zur Geschichte der altchristlichen Literatur, hrsg. v. O. v. Gebhardt u. A. Harnack, Vol. 10, Part 2, 14m. 50.

Fine Art.

Saye (J. de): Une Châsse de la Cathédrale d'Astorga, 25fr.
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Junghaendel (M.): Aegypten, 100m.
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Scholtz (J.): Ce qu'elles peuvent, 3fr. 50.

THE BREATH OF AVON.

TO THE PILGRIMS OF GREATER BRITAIN.

I.

Whate'er of woe the Dark may hide in womb
For England, mother of kings of battle and song—
Be it rapine, racial hate's mysterious wrong,
Blizzard of Chance, or fiery dart of Doom—
Let breath of Avon, rich of meadow-bloom,
Bind her to that great daughter severed long—
To near and far-off children young and strong—
With fetters woven of Avon's flower-perfume.
Welcome, ye English-speaking pilgrims, ye
Whose hands around the world are joined by him,
Who make his speech the language of the sea,
Till winds of Ocean waft from rim to rim
The breath of Avon: let this great day be
A Feast of Race no power shall ever dim.

II.

From where the steeds of Earth's twin oceans toss
Their manes around Columbia's chariot-way—
From where Australia's long blue billows play—
From where the morn, quenching the Southern Cross,
Startling the frigate-bird and albatross
Asleep in air, breaks over Table Bay—
Come hither, Pilgrims, where these rushes sway
'Tween grassy banks of Avon soft as moss!

And, if ye found the breath of Ocean sweet,
Sweeter is Avon's earthy, flowery smell,
Distilled from roots that feel the coming spell
Of May, when all the flowers that loved him meet
In meadows that, remembering Shakspeare's feet,
Hold still a dream of music where they fell.

THEODORE WATTS.

Stratford-on-Avon, April 23rd.

THE BOOKSELLERS' TRADE DINNER.

Brighton, April 21, 1894.

I think "A London Bookseller" rightly protests against this misleading designation as applied to the dinner of the Booksellers' Provident Institution, which cannot be considered as representative of more than a small proportion of the bookselling trade. Many booksellers, like myself, have held aloof from that institution, through disapproval of the principles on which it is conducted—principles not calculated to attract business men, who prefer to know what benefits their subscriptions will entitle them to, instead of being in doubt as to what relief, in time of need, a committee may be good enough to allow them or theirs.

If any society has a right to use the designation in question for their dinner, the London Booksellers' Society must be that one, as it is fairly representative, at least of the retail trade, and has undoubtedly been working on lines calculated to be beneficial to the trade at large, publishers as well as booksellers.

The former society should, I think, be renamed the Booksellers' *Im*provident Institution, as the rules are so arranged as practically to offer a premium on improvidence.

EDWARD NORTH.

143, Oxford Street, April 23, 1894.

In Mr. J. Shaylor's letter, which appeared in your last week's issue, in reference to that excellent society the Booksellers' Provident Institution, he thought fit to bring into the controversy the London Booksellers' Society, which he refers to as "those whose annual dinner takes place in October, and who are just now attempting to *coerce* the publishers into giving better terms."

I wish to protest against the idea of any attempt at coercion being brought into the question of publishers' terms. This was not the spirit of the meeting held on April 5th, and I am surprised that if Mr. Shaylor thought coercive measures were contemplated (considering he is a member of the council of the London Booksellers' Society, and was present at that meeting) he did not then take exception to the resolutions passed.

I, for one, believe that the publishers are reasonable, and, if approached in the right spirit and shown that the bulk of the booksellers are pledged to stop any further ruinous cutting, that equitable terms will be accorded, and help given to bring any delinquents to book. This, I maintain, is the view that the great majority of the booksellers hold.

"Coerce" is an unfortunate word to use in a question of this kind, and is likely to militate against a better understanding if publishers get the idea that booksellers look upon the matter in that light.

JOSEPH TRUSLOVE.

Probably your readers are little concerned as to the point raised by "A London Bookseller." They may be better able to judge whether there is any impropriety, as Mr. Shaylor suggests, in the "Society which dines in October" endeavouring to prevent booksellers needing the funds raised by the "Society which dines in April." About one thousand *retail* booksellers think there is not.

T. BURLEIGH,
Hon. Sec. London Booksellers' Society.

CHAUCER'S 'CLERKES TALE' AND PETRARCA'S VERSION OF THE "GRISELDA STORY."

The ingenuity of the critics has been much exercised to explain how Petrarca's version of the story of Griseldis came into Chaucer's hands. In the introduction to vol. i. of his complete edition of Chaucer's works, recently published at the Clarendon Press, Prof. Skeat remarks: "It is clear that in writing the 'Clerkes Tale,' Chaucer actually had a copy of Petrarca's Latin version before him; and it is difficult to see how he came by it unless he obtained it from Petrarca himself or by Petrarca's assistance." The learned Chaucer scholar here admits the possibility that the poet obtained Petrarca's version of the story in some indirect way. I venture, therefore, to throw out the suggestion, which, in fact, occurred to me long ago, that Chaucer got a copy of it from Boccaccio, directly or indirectly. There is no evidence, I believe, that the English poet was at Padua in 1373, whilst we know that he stayed in that year at Florence, where Boccaccio, to whom Petrarca sent his translation in this very year, then occupied the chair of "Danteau Professor." It seems to me, therefore, plausible enough that Chaucer obtained a copy of it from or through the author of the 'Decamerone.' The statement in the Prologue to the 'Clerkes Tale,' that he learned the story at Padua from "Fraunceys Petrark," need not be taken literally, but as a mere literary compliment, as a handsome acknowledgment of Chaucer's indebtedness to Petrarca for the Griselda story, since he followed his version so closely. Analogous literary acknowledgments might be found, I think, in other poetical works, and the fact that the Prologue was written, as is generally assumed, about fourteen years after the main body of the Tale, would also tend to prove that the mention of Petrarca was a grateful recognition of an indirect literary service only.

C. A. BUCHHEIM.

THE ENGLISH ANCESTRY OF WASHINGTON.

Manacean, Cornwall, April 16, 1894.

Unless Canon Lodge, in his excellent monograph on 'Scrivelsby,' is quite wrong, General Read has fallen into a second error in the letter (*ante*, p. 446) in which he corrects his first mistake.

"Margaret de Ludlowe," through whose marriage with Sir John Dymoke the Dymokes obtained Scrivelsby, was not the daughter, but the granddaughter of Thomas de Ludlowe and Joane de Marmyon. Her father was also named Sir Thomas de Ludlowe, but her mother's name seems to be unknown.

Another error seems to be implied, rather than expressed, in the letter. The championship of England is not, as is often supposed, an hereditary office, but is attached by knight serjeantry to the manor of Scrivelsby. This was decided by the Court of Claims at the coronation of Richard II., when Sir John Dymoke successfully asserted the claim of "little Scrivelsbaye" against the Frevilles, who had inherited Tamworth from the marriage of their ancestor with the elder sister of the Joane de Marmyon aforesaid. Thus the younger sister and the smaller manor claimed successfully against the elder co-heiress and the large estate.

ALEX. R. EAGAR, D.D.

THE BURIAL-PLACES OF RACHEL BRIGHAM AND OF HER FATHER NICHOLAS.

The memory of this little girl has been so much associated with the tomb of Chaucer in Westminster Abbey that a few facts in relation to the tradition may be worth collecting from manuscript authorities. Her father, Nicholas Brigham, the famous and faithful servant alike of his sovereign and of "the Muses nine," had removed the mortal remains of Chaucer from the Cloisters, where they had lain since 1400 A.D., into the interior of the Catholic Abbey in 1555, and had erected above them the canopied marble altar-tomb which still exists. In Dart's 'Westminster' it is said:—

"Near Chaucer's tomb was buried Nicholas Brigham, who erected the monument over him, a gentleman equally valuable for his Knowledge of Poetry, History, and the Municipal Laws.....He died in Westminster, December, 1559, and is supposed to be here buried; nor is it improbable, since in his life he buried his daughter Rachel here, a child of four years old, as appears by this inscription, visible in Mr. Cambden's time, but now gone:—

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Unica quæ fueram proles apesque alma parentis
Hoc Rachel Brigham condita eum tumulo
Vixi Annos quatuor, mensibus tribus, diebus quatuor,
horis 15....."

Through some error of the scribe, the death of this dearly loved daughter is recorded in the Register Books of St. Margaret's, Westminster, under another Christian name: "(1557) 22nd June, Sara Briggam of a burning ague." She is one of the few whose cause of death is recorded. That "Sara" is really intended for "Rachel" can be proved in two ways: by the record of her "crystening," and by the receipt of her burial expenses. Among the "crystenings" of St. Margaret's Church, Westminster, appears "1552, 19th March, Rachel Brygham." The difference between the two dates is four years, three months, and three days, so that, if Camden's epitaph is correct, she must have been christened very shortly after birth. The dates are too harmonious to be believed to refer to different people.

The receipts of the churchwardens of St. Margaret's refer to the burial of a *Rachel*, and of a *Rachel only*, at this date. In "The Accompt of Edmunde Lord and Nicholas Culwycke" from May 16th, 2 & 3 Philip & Mary, to May 16th, 4 & 5 Philip & Mary, we find:—

The wekely Receipts of Tapers, Torches, Graves and belles in the second yere of this accompt.
.....4th week. Of Rachell Briggam for 4 tapers, ij^{s} viij^{d}
Of Rachell Briggam for her grave, 2^{s}
" " for the Belles, xviij^{d}
Of Rachel Briggam for the herse cloth, iiij^{s}

Hers was evidently a handsome funeral. The cost for her grave is as high as that of any mentioned; the cost of the candles much higher. Some of the graves cost as little as 3*d*., none of them cost more than 2*s*. Most of the tapers cost 4*d*. for the four; few more than 8*d*.; so it was evident that those ordered for little Rachel were extra large or fine. The grave seems to have been really within the parish church.

It was a common practice then to hang in the Abbey memorial tablets of those buried elsewhere, a practice that has caused considerable perplexity to biographers. Such a tablet, most likely set up in the Abbey by the sorrowing father, at the fresh marble tomb that he haunted, or possibly removed there from St. Margaret's by the mother after the death and burial of Nicholas, contained the epitaph recorded by Camden, and repeated by Dart. But these churchwardens' accounts prove the evidence, even of an epitaph, inadmissible in this case.

In regard to Nicholas himself, we can prove by his will, preserved at Somerset House, that he died in 1558, and not in December, 1559, as Wood and Dart and others state. His widow had married again, drawn up her will, and died before the date they give. Brigham seems to have been ill at Westminster, as the witnesses to his nuncupative will were Westminster residents. That will decides no place of burial. There is no entry of his death or burial in the parish registers. If we study "The Accompt of Richard Hodges and Robert Davyes, Churchwardens," from May 22nd, 4 & 5 Phil. & Mary, to May 25th, 2 Elizabeth, we find no entry of his burial receipts as in St. Margaret's, the parish where he resided. But at the end of the "Receytes" appears a separate paragraph entitled "Foryen Receytes in the first yere," in which his name appears:—

Item, at the buriall of Mr. Mighell Wentworthe in reward, viij^{s} viij^{d}
Item, at the buriall of Nycholas Bryggam, xliij^{s} vi^{d}
Item, at the buriall of Willm. Jenynges, xiij^{s} iiij

These foreign receipts imply that these deceased parishioners were buried elsewhere than in the parish church, and that some remembrance or reward was considered due to their own parish for the loss of the small ordinary profits. The "foryen" burial of Nicholas Brigham might mean that his body had been conveyed to his brother's tomb at Caversham, or that he had died and been buried elsewhere. There was no apparent reason, however, that he should have been buried in any other parish than Westminster. His dying imaginations might have been kindled by a desire to lie at the feet of his beloved *Master*, or his widow may have selected the fresh-cut marble tomb as his most suitable resting-place and most permanent memorial. The Abbey books of the period are lost, and no light can be gained from direct authority. The question is whether the word "foryen" can correctly be applied to a burial in the Abbey, which lay within the parish, though beyond the churchwardens' sphere of accounts.

I am inclined to believe that it can, as the same books refer to a "Foren payment, Item payd to Roger Weston for taking downe of our Lady Tabernacle at Rouncyvall," the chapel at Charing Cross dependent upon St. Margaret's Church.

But the one point proved by the different entries of the churchwardens is this—that the little Rachel and her father do not both lie in or near Chaucer's grave. She does not, but her father may.

Charlotte Carmichael Stopes.

Literary Gossip.

Mr. Oswald Crawfurd has accepted the chairmanship of Chapman & Hall, Limited.

Mr. Hall Caine's novel, 'The Manxman,' is to be published in the first week in September by Mr. Heinemann in London and Messrs. Appleton in New York. It displays, so far as it has appeared in the *Queen*, a strong bias in the direction of what has been called "the revolt of the daughter," depicting the evil results of ambition and of the compulsion exercised by a father on his child's feelings. Mr. Caine, by the way, has written for the Manx people a small book, entitled 'The Little Man Island,' a title borrowed from John Speed's 'History.' A quarter of a million copies are to be distributed.

A semi-public meeting will be held on Monday week in support of the appeal which the Council of King's College are about to make to the Church party in view of the withdrawal of the Government grants, to which we referred in a previous number. The Bishop of London, we believe, has strongly urged the uncompromisingly conservative policy which the Council appear to have adopted in this matter.

The Royal Irish Academy will issue, as an appendix to Mr. Mahaffy's 'Petrie Papyri,' a facsimile of the historical narrative of the Syrian soldier—a fragment which is exciting much interest in Germany.

We regret to announce the death on Friday, the 20th of April, at his house the Willows, Walker, Newcastle-on-Tyne, of Mr. Frank Carr, long well known throughout Tyneside under his literary pseudonym as "Launcelot Cross." His 'Hesperides' and his 'Characteristics of Leigh Hunt,' as well as his 'Brandon' and 'Business,' won a good deal of popularity. His latest work was an Arthurian poem entitled 'Palomide.' His large heart and refined intellect endeared him to a wide circle of literary intimates.

To fill a vacancy caused by the death of M. H. Taine, M. Chas. Bémont, of the École des Chartes, has been elected a corresponding fellow of the Royal Historical Society. M. Bémont's interest in the sources of English mediæval history is well known from his critiques in the *Revue Historique*; and his 'Chartes des Libertés Anglaises,' on the lines of Bishop Stubbs's 'Select Charters,' is a standard work in this country. He is the new editor of the 'Rôles Gascons,' published under the sanction of the English and French Governments, and scholars who have been anxiously expecting vol. i. of the new series will be glad to learn that it is now in the press.

At the dinner of the Printers' Corporation on Tuesday last Mr. Hodson, the Secretary, announced contributions to the amount of 2,120*l*. In this was included a sum of 400*l*. in Colonial Railway Debenture Stock, yielding 4 per cent., with the proceeds of which an annuity of 12*l*. a year was to be paid. The donor is the Rev. J. Ind Smith, whose father was formerly one of the printers to the Cambridge University, and whose name will be attached to the pension. A pleasing feature in connexion with the dinner is that at the same time as it was taking place in London the old people in the almshouses were being entertained at a substantial dinner at Wood Green.

Messrs. Hutchinson have in the press a new novel in three volumes by Mr. Fogerty, entitled 'A Hunted Life,' in which the scenes—like those in 'Juanita,' his last work—are chiefly laid on the western coast of Ireland, and in the lawless counties bordering Lough Dearg, on the river Shannon. Miss Beatrice M. Whitty, author of 'The Awakening of Mary Fenwick,' has turned her attention to literature for the young, and has written a tale for children called 'I Remember, I Remember,' which will run through the pages of *Sunday* before being issued in book form. Miss Mary Rowsell will bring out in May a novel styled 'The Friend of the People.'

The Institut de France is to celebrate next year the centenary of its foundation. The old academies having been suppressed in 1793, the Institut was created in their place by a law of the Convention of October 25th, 1795. It consists of five academies, including, of course, as three of them, the Académie Française, the Academy of Sciences, and the Academy of Fine Arts. Count de Franqueville, a member of the Institut, is preparing for the centenary a work entitled 'Le premier Siècle de l'Institut de France,' which will be published by M. Rothschild, of Paris, and will contain, besides an historical account of the Institut, a short notice of each of the members of the five academies.

Messrs. Swan Sonnenschein & Co. will publish a volume, by Mr. Spenser Wilkinson, on the present international situation in so far as it affects the British Empire. Mr. Wilkinson advocates a national policy, and bases his argument on a review of the two principal European questions of the day, the rivalry between France and Germany and that between Austria and Russia. He discusses the connexion between war and national policy, and examines in some detail the Egyptian Question, the colonial disputes of England with Germany and France, and the question of the Indian frontier. Under the title of "The Great Alternative" he discusses the policy of Great Britain, and concludes with a chapter on "The Revival of Duty."

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A defence of tithe and landed property, which Mr. J. H. Slater has written for the Anti-Liberation Society, will be issued early next month under the title of 'God and our Right.' This work, though primarily a defence of private ownership of tithe and real estate, is an attack upon the position taken up by the Fabian and other societies with regard to property of the kind mentioned.

The Austrian Chamber of Deputies ratified last month the convention between Austria-Hungary and this country respecting literary copyright.

It is with much regret we record the death of Mr. W. Gage Spicer, a partner in the well-known firm of stationers, Spicer Brothers. Mr. Spicer was a large contributor to the funds of the various institutions connected with the Congregationalists, of which body he was a prominent member. He was also a liberal supporter of the charities in which newsvendors and booksellers are directly interested. Messrs. Spicer Brothers were the first to manufacture paper in large rolls, and to the Exhibition of 1851 they sent a roll of paper 46 inches wide and 2,500 yards in length which attracted considerable attention.

Dr. Hedley, the Benedictine Bishop of Newport and Menevia, is preparing for the press 'A Retreat, consisting of Discourses and Meditations for the Clergy, Convents, and Educated People in General.'

The next International Congress of the "Old Catholics," which is expected to be largely attended by delegates from the principal European countries and from America, will be held from August 28th to 30th at Rotterdam. The last Congress met in 1892 at Lucerne.

Among those who have accepted the invitation of Mr. J. J. Baddeley, chairman, to the literary dinner of the Guildhall Library Committee, to be held on the 7th of May, are, besides the Lord Mayor and the American Ambassador, Lord Justice Davey, the Dean of St. Paul's, Archdeacon Farrar, Mr. Lewis Morris, Dr. Jessopp, Mr. Armitage, Prof. Herkomer, Mr. Holman Hunt, and Dr. Garnett.

Among the candidates for the Sir Thomas Adams chair at Cambridge, vacant by the lamented decease of Prof. Robertson Smith, are Mr. Bevan, Prof. Salmone, and General Tweedie, for many years Consul-General at Bagdad.

Mr. Pollard, of Exeter, is going to print the autobiography of a Cornish smuggler, H. Carter, who was a prisoner in France from 1793 to 1795, and for some years a Wesleyan preacher. Mr. J. B. Cornish will supply notes and an introduction.

Mr. Alfred Austin's new book, 'The Garden that I Love,' with illustrations, will be published on Tuesday week.

We have to apologize to Mr. Footman for having accused him, in our notice of his monograph on Lambourne Church, of omitting to print the original of Canute's charter. It is given in an appendix. Also a couple of antiquaries learned in rood-lofts have attacked our statement, in the same review, that an altar in a rood-loft is "a new thing" in England. They have adduced sundry instances to the contrary, and shown us we were mistaken.

The *Times* announces the death of its able correspondent at Brussels, M. A. Couvreur, the founder of the Société d'Études Sociales et Politiques, and the husband of Tasma.—The death has also to be recorded of the Rev. J. N. Simpkinson, formerly an assistant master at Harrow, author of 'The Washingtons' and a biography of the Rev. G. Wagner. He is to be distinguished from Mr. C. H. Simpkinson, who is writing a life of Laud.

SCIENCE

MATHEMATICAL LITERATURE.

A Treatise on the Mathematical Theory of Elasticity. By A. E. H. Love, M.A. 2 vols. (Cambridge, University Press.)—*A History of the Theory of Elasticity and of the Strength of Materials, from Galilei to the Present Time.* By Isaac Todhunter, F.R.S. Edited and completed by Karl Pearson, M.A. 2 vols. (Same publishers.)—Every student of theoretical mechanics is familiar with the conception of a "rigid body"; and the action of forces upon such a body occupies a prominent place in courses of mathematical physics. But no such body occurs in nature, and the departure of actual solid substances from the ideal of a perfectly rigid substance has only recently begun to occupy the attention it deserves. Previous to the publication of Thomson and Tait's treatise on natural philosophy the subject was relegated to the province of engineering technology, except, indeed, when it was necessary to formulate a mechanical explanation of the propagation of waves in the luminiferous ether. The broad features of the science of elasticity, as distinguished from elaborate applications, ought to occupy a prominent place in the training of every mathematician. The first thing is to form a clear conception of the "stress" at a point in the interior of a body; that is, of the forces which a small portion of the body at and around this point can experience from the contiguous portions. A simple analysis shows that six independent variables are required for specifying this stress. The variables usually taken are three direct pulls or pushes in mutually perpendicular directions, and three tendencies to slide. The next thing is to conceive and analyze the possible deformation of the said small portion. Deformation is now called "strain," and its analysis, which belongs to pure geometry, brings out the fact that "strain" (like stress) involves six independent variations. The alphabet of the subject having thus been laid down, we are in a position to specify, in a definite way, the elastic properties of a substance. Elasticity is the resistance which matter opposes to being strained, and is a much more complicated thing than either stress or strain, inasmuch as it involves relations between each of the six elements of the one and the whole six elements of the other. It may require as many as twenty-one independent numbers for its specification, each denoting one particular component of elastic resistance. This, at least, is the conclusion which results from discussing elasticity as a mere matter of fact apart from *à priori* theories as to the molecular constitution of matter. But many of the pioneers of the science, especially in France, have started from the hypothesis of mutual attractions and repulsions between molecules, acting in straight lines from centre to centre without any twisting tendency; and this hypothesis when worked out has been found to impose certain restrictions, in virtue of which, instead of twenty-one as above stated, the independent elasticities cannot number more than fifteen. On this nt a mighty controversy has raged, of which a clear account is given in both the works before us. Both works are ably executed, and to a great extent they cover the same ground; but one follows in the main the order of thought, and the other the order of time. Mr. Love's treatise is sprightly and attractive in its style, eminently adapted to the wants of students, and each of his volumes begins with a very able "historical introduction." The 'History,' of which the first volume is mainly the work of Dr. Todhunter, and the second of Prof. Pearson (their respective contributions being suitably distinguished by brackets), bears obvious marks of laborious and careful research on the part of both its authors, and discusses in a judicial tone the various points of controversy which arise. Prof. Pearson has found it necessary to reduce the babel of terms and symbols employed by different authors to a uniform system, and the terms which he has selected or coined are short and expressive. Commenting on the use of the phrase *simple shear* by Thomson and Tait to denote a certain distortion, he says (Vol. II., Part II., p. 386):—

"This is unfortunate, for that word was introduced by George Stephenson to denote the transverse *stress* in rivets, and has been consistently used in this sense of stress by Rankine and the majority of engineers since. Its present confused use partly for stress and partly for strain has been avoided in our own work by the introduction of the term *slide* for shearing strain."

Both works have excellent indexes and are conveniently arranged for reference.

Plane Trigonometry. By S. L. Loney, M.A. (Cambridge, University Press.)—So many trigonometries have come under our notice of late that we must confess to feeling a certain prejudice against each fresh one. Mr. Loney's is unquestionably well arranged, clearly written, amply supplied with good diagrams and examples, and quite up to date as far as it goes; but we cannot honestly say that we have detected any great advantages which it possesses over some of its recent predecessors. The book is divided into two parts. The first part contains the usual elementary theorems (including the solution of triangles and the determination of heights and distances) with various geometrical problems and chapters on simple series and elimination. The second part is entirely analytical, and deals with more advanced matters, such as De Moivre's theorem, hyperbolic functions, logarithms of complex quantities, &c.—all of which the author treats in the manner of a practised teacher.

ASTRONOMICAL NOTES.

The planet Mercury will not be visible during the month of May, being in superior conjunction with the sun on the 20th. Venus is a morning star in the constellation Pisces; she will be in conjunction with the horned waning moon on the 1st and on the 31st prox. Mars rises about an hour after midnight, and passes next week from Capricornus into Aquarius; he will be very near the moon (then just past her last quarter) on the morning of the 28th, the conjunction taking place after daylight. The only other planet visible to the naked eye next month is Saturn, which is still in the constellation Virgo, about 5° due north of Spica on the 1st, and in conjunction with the moon (then within three days of being full) on the 16th.

It appears that the announcement of the discovery of comet *c*, 1894, by Mr. Holmes, of Islington, on the 9th inst., was founded on mistake, the object seen being really a nebula. The elements of the orbit of comet *b*, 1894, discovered by Mr. Gale at Sydney on the 3rd inst., have been calculated by Prof. H. Kreutz, of Kiel, from observations made at the Cape of Good Hope. The comet was in perihelion on the 14th inst., at the distance from the sun of 0·986 in terms of the earth's mean distance, and the inclination of its orbit is nearly perpendicular to the plane of the ecliptic. So rapid has been

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the north-easterly motion of the comet that it will next week enter the northern hemisphere of the heavens, passing from the constellation Canis Minor into Cancer. It is now at about its greatest brightness, which is six times that at the time of discovery.

The Forty-eighth Annual Report of the Director (Prof. E. C. Pickering) of the Astronomical Observatory of Harvard College, relating to the year which ended October 31st, 1893, has been received. The work executed has been on the same lines as that in preceding years, the most important being the systematic observations of variable stars by photometry; the photometric observations of the eclipses of Jupiter's satellites and the observations of comets have also been carried on as before. The reduction of the observations made with the meridian circle by Prof. W. A. Rogers has been continued under his supervision, and good progress has been made in the reduction of the photometric observations of the southern stars made in Peru by Prof. Solon I. Bailey. The third expedition to that country, which was under his direction, began work on April 4th, 1893, since which time 1,516 photographs have been taken with the 8-inch telescope and 852 with the 13-inch. Very remarkable photographs have been obtained of the principal southern clusters. On a photograph of ω Centauri over 7,000 stars were counted by Prof. Bailey in a region only 30′ square, two of which have been found to be variable. Until recently the highest meteorological station in the world was that established by this observatory on Mount Chachani, at an elevation of 16,650 feet. But Prof. Bailey, after making a careful examination of the volcano El Misti, has succeeded in establishing a station on its summit at the height of 19,200 feet above the sea level.

GEOGRAPHICAL NOTES.

Count Joachim Pfeil's map of Southern Namaland, just published in *Petermann's Mitteilungen*, is likely to interest English readers, as the author crossed the boundary and visited Upington on the Orange river. The accompanying letterpress does not impress us favourably as to the resources of the country explored. The same journal publishes the first trustworthy map of the famous caverns of Adelsberg, based upon surveys made in 1892 by J. Schmid and in 1893 by C. A. Martel.

Dr. Robert Sieger's most elaborate paper, in the *Zeitschrift* of the Berlin Geographical Society, on oscillations of the lake-levels and changes of the sea-margins in Scandinavia, will prove a mine of information to all who study these phenomena, which have attracted the attention of observers from the earliest days. That changes of the nature indicated do actually take place cannot be doubted. Dr. Sieger is of opinion that the alternate rising and sinking of the lake-levels is primarily due to meteorological causes, whilst the changes in the sea-margins can only be accounted for by assuming a gradual rising of the land.

The map of Capt. Baudi di Vesme's excursion from Berbera to Bur Dap has at last been published by Signor Guido Cora in *Cosmos*. It is based upon the astronomical observations made by Messrs. James and Aylmer (the numerical results of which are now made known for the first time), Capt. Swayne, and other English observers, and is very creditable to its compiler.

The last "Heft" of the *Mittheilungen aus den Deutschen Schutzgebieten* abounds in reports of the highest interest. We are given the results of one year's meteorological observations at three African stations; the observed latitudes and longitudes of twelve places, including Yola on the Benue, which seems to lie much further to the east than has been hitherto supposed; and a number of reports from African explorers. Among these last the description of the Waziba and their country (they live on the western shore of the Victoria Nyanza), and the letters of Dr. Passarge on recent explorations in the country between Yola and the Shari, possess most interest. Dr. Passarge, the scientific member of Baron Uechtritz's expedition, has made a series of astronomical observations, besides furnishing an instructive account of the geological features of the country traversed.

The Commissão de Cartographia of Lisbon has just published a fine map of the districts of Lourenço Marques and Inhambane. The routes of several Portuguese travellers—as, for instance, those of Paul Machado and Matheus Serrano in 1893—appear on this map for the first time. Its compiler is Senhor L. Conceiro.

Baron Uechtritz's expedition has been recalled to Yola. It is understood that the German Government propose sending an expedition to the Cameroons for the special purpose of exploring the river Sanaga-Mbam, which promises to hold out some hopes of becoming a valuable water-way.

The Rev. G. Grenfell, who jointly with Lieut. Sarmento settled the boundary between the Congo State and the Portuguese dominions, has arrived at Loanda. Both these commissioners were accompanied by their wives. The agreement arrived at by them was ratified at Brussels on March 24th. The boundary between the Congo State and French Congo is now being discussed by commissioners of the two governments at Brussels.

News has reached Rome of the melancholy death, at the age of twenty-eight, of Prince Eugene Ruspoli, son of the Syndic of Rome. Particulars are not yet forthcoming, but it is reported that he was killed by an elephant in the Gobo region of North-Eastern Africa. The prince started on his explorations about two years ago, and glowing accounts had been received of his popularity among the Somali tribes.

SOCIETIES.

Royal.—*April* 19.—Right Hon. Lord Kelvin, President, in the chair.—The following papers were read: 'On Variations observed in the Spectra of Carbon Electrodes, and on the Influence of One Substance on the Spectrum of Another,' by Prof. Hartley,—'Electrical Interference Phenomena, somewhat analogous to Newton's Rings, but exhibited by Waves along Wires,' by Mr. E. H. Barton,—'On an Anomaly encountered in Determination of the Density of Nitrogen Gas,' by Lord Rayleigh,—'Thermo-electric Properties of Salt Solutions,' by Mr. G. F. Emery,—'On Rocks and Minerals collected by Mr. W. M. Conway in the Karakoram Himalayas,' by Prof. Bonney and Miss Raisin,—'Contributions to the Chemistry of Chlorophyll, No. 5,' by Mr. E. Schunck,—and 'Experimental Determination of Poisson's Ratio,' by Mr. C. E. Stromeyer.

Geographical.—*April* 23.—Mr. W. T. Blanford, V.P., in the chair.—The following gentlemen were elected Fellows: Col. J. Farquharson, Lieut. N. J. Lyon, Rev. M. H. Dana, Messrs. A. Bellin, G. F. Buxton, T. S. Cooper, J. Dale, B. L. D'Aubigne, F. J. Ernst, R. H. Greenwood, C. L. Hocking, J. C. Morris, A. M. Naylor, H. Ruff, J. Taylor, and W. A. Wills.—The paper read was 'The Face of the Earth,' by Prof. C. Lapworth.

Numismatic.—*April* 19.—Sir J. Evans, President, in the chair.—Mr. H. Montagu exhibited three aurei of L. Verus of different types (Cohen, 158, 248, and 247 varied) and in very fine preservation, from a hoard recently discovered on the Aventine Hill, which probably consisted of from 200 to 300 specimens; also a tetradrachm of Agathocles of Syracuse, with the head of Korè of exceptional beauty on the obverse.—Lord Grantley exhibited a noble of Henry VI. of Flemish work.—Sir J. Evans exhibited a fifty-real piece of Philip IV. of Spain, with the aqueduct of Segovia as a mint-mark. From the unevenness of the surface of the "flans" of all these large Spanish coins Sir J. Evans inferred that they could not have been struck from dies, but that the discs of metal received their impressions by being passed between two rollers worked by water power, the process by which Briot's York crowns, &c., were produced.—Mr. A. E. Packe exhibited a box of Flemish money-changers' weights dated 1641, containing, among the rest, a weight for a "half rose-noble," thus proving that these coins continued to be current on the Continent long after they had ceased to be so in England.—Mr. A. E. Copp exhibited some gold coins found recently in Normandy, among which were florins of Johanna, Queen of Sicily and Countess of Provence, 1343-82; of Louis, Duke of Anjou, son of John (the Good) of France, struck for Calabria c. A.D. 1380; and of Charles V. of France, 1364-1380; also ducats of Gabriel Adorno, Doge of Genoa, 1363-70; of William I., Duke of Gueldres, 1377-93; and of Cuno of Falkenstein, Archbishop of Trèves, 1362-1388.—Mr. H. A. Grueber read a paper on some Anglo-Saxon coins of the first half of the ninth century, recently acquired by the British Museum. Among the specimens described by Mr. Grueber were several unpublished and many very rare types of the kings of Mercia, Kent, East Anglia, and Wessex, and of some of the archbishops of Canterbury.

Zoological.—*April* 17.—Mr. W. T. Blanford, V.P., in the chair.—Mr. Sclater made some remarks on the possibility of breeding the African mud-fish (Protopterus) in the Society's gardens.—Prof. K. von Bardeleben, of Jena, read a paper on the bones and muscles of the mammalian hand and foot, in which he explained his views on the rudiments of the sixth and seventh digits or rays. These rudiments, as he showed, are situated both on the inner and the outer borders of the hand and foot; they are present in nearly all the orders of mammals, especially in the lower forms, and are always provided with special muscles.—Dr. G. H. Fowler pointed out the characters of a new species of sea-pen of the family Veretillidæ from a specimen belonging to the Madras Museum, and proposed to call it *Cavernularia malabarica*. Dr. Fowler likewise exhibited and made remarks on an example of *Lidaria phalloides* belonging to the same museum.—Mr. F. E. Beddard described two new genera, comprising three new species, of earthworms from Western Tropical Africa.—A communication was read from Mr. O. Thomas, containing an account of a new antelope from Somaliland, which he proposed to call *Neotragus rupicola*. Capt. H. G. C. Swayne and his brother Capt. E. Swayne had discovered this antelope during their recent explorations in that country, but had not been able to bring back specimens. Two skins and a frontlet, lately received by Capt. H. G. C. Swayne from his native hunters, had enabled Mr. Thomas to establish the species.

Meteorological.—*April* 18.—Mr. R. Inwards, President, delivered an address on some phenomena of the upper air.—At the close of the meeting the Fellows and their friends inspected the exhibition of instruments, photographs, and drawings relating to the representation and measurement of clouds.

Historical.—*April* 19.—Mr. Oscar Browning in the chair.—Mr. C. P. Merrian was elected a Fellow.—A paper was read by Prof. T. F. Tout 'On the Earldoms under Edward I.,' in which the policy of the Crown towards the great territorial houses was explained and illustrated by an interesting examination of the distribution of the several earldoms, based upon the actual returns contained in the Inquisitions post mortem and other records.—Sir J. Ramsay, Mr. Sidney Lee, Prof. Cunningham, and Mr. H. E. Malden took part in the discussion.

Physical.—*April* 13.—Prof. A. W. Rücker, President, in the chair.—Mr. W. G. Rhodes was elected a Member.—The President invited discussion on Prof. Henrici's paper 'On Calculating Machines.'—Mr. P. L. Gray read a paper 'On the Minimum Temperature of Visibility.'

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of Actuaries, 7.—'The Application of Makeham's Expression for the Law of Mortality to the Practical Calculation of Survivorship Benefits,' Mr. F. E. Colenso.
— Surveyors' Institution, 8.—'Weekly Property as an Investment,' Mr. H. Griffin.
— Aristotelian, 8.—'Epictetus,' Mr. R. J. Ryle.
— Society of Arts, 8.—'Typewriting Machines,' Lecture I., Mr. H. C. Jenkins. (Cantor Lecture.)
— Japan Society, 8½.—'Aspects of Social Life in Modern Japan,' Ven. Archdeacon A. C. Shaw.
Tues. Royal Institution, 3.—'Rubies, their Nature, Origin, and Metamorphosis,' Prof. J. W. Judd. 4. Annual Meeting.
— Biblical Archæology, 8.—'Greek and other Legends of the Deluge,' Mr. P. le P. Renouf.
— Civil Engineers, 8.—'The Manufacture of Briquette Fuel,' Mr. W. Colquhoun. Ballot for Members.
— Zoological, 8½.—'Echinoderms collected during the Voyage of H.M.S. Penguin and by H.M.S. Egeria when surveying Macclesfield Bank,' Prof. F. Jeffrey Bell; 'Studies in Teleostean Morphology from the Marine Laboratory at Cleethorpes,' Mr. R. W. I. Hale; 'Field-notes on the Wild Camel of Lob Nor,' Mr. St. George Littledale.
Wed. Archæological Institute, 4.—'On Remedies in the Sloane Collection and on Alchemical Symbols,' Mr. F. C. J. Spurrell.
— Camden Society, 4½.—General Meeting.
— Entomological, 8.
— Society of Arts, 8.—'Nickel,' Mr. A. G. Charleton.
Thurs. Royal Institution, 3.—'The Solid and Liquid States of Matter,' Prof. Dewar.
— Chemical, 8.—'Structure and Chemistry of the Cyanogen Flame,' Prof. Smithells; 'Condition in which Carbon exists in Steel,' Mr. J. O. Arnold; 'a-Hydrindone and its Derivatives,' Dr. Kipping; 'Volatile Compounds of Lead Sulphide,' Mr. J. B. Hannay.
— Linnean, 8.—'Notes on the Habits of certain Species of Lemna,' Mr. H. B. Guppy; 'Fertilization of certain Malayan Orchids,' Mr. H. N. Ridley.

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Tues. Civil Engineers, 8.—'The Relation of Mathematics to Engineering,' Dr. J. Hopkinson (James Forrest Lecture).
— Society for the Encouragement of the Fine Arts.—'Woman in Relation to High Art,' Miss Z. Tomkins.
Fri. United Service Institution, 3.—'National Methods for securing a Supply of Seamen,' Lieut. W. C. Crutchley.
— Philological, 8.—Anniversary; Paper by Prof. A. S. Napier, President.
— Royal Institution, 9.—'Sound Production of the Lower Animals,' Prof. C. Stewart.
Sat. Royal Institution, 3.—'Colour Vision,' Capt. Abney. (Tyndall Lecture.)

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.

There is, we are glad to say, a larger proportion than usual of figure pictures of merit in this the hundred and twenty-first exhibition of the Old Society; otherwise the collection is neither very much above nor very much below the average of the last ten years or so. It would have been better if Mrs. Allingham had not been working for the Fine-Art Society; if Mr. Alma Tadema and Mr. David Murray had not been occupied by their contributions to Burlington House; if Mr. Bulleid had sent more contributions; if Mr. Crane had sent some of importance; if Mr. Dobson had filled his accustomed space on the walls near Sir J. Gilbert, who is likewise unrepresented; if Mr. Marks had contributed something more ambitious than his pretty parrots; and, finally, if two or three other members had either done themselves justice or omitted to appear at all.

The most striking things in the gallery are Mr. H. Herkomer's exceedingly fine drawing of the dying Daphne and his portrait of Mr. MacWhirter, Sir E. Burne-Jones's subject from the 'Morte d'Arthur,' Mr. Wallis's 'Street View in Cairo,' Mr. E. R. Hughes's idyl of wedded lovers at table, and a lovely English girl's head by Mr. Poynter. The *Daphne* (No. 27) is a life-size bust, and her dark hair is crowned with laurel, so that the wreath's shadows make more dim the pallid and motionless features. Not only is an extremely difficult and poetical idea embodied in this capital piece, but the painting—at once subtle and swift—of the bloodless carnations, and their exquisite softness are as rare as they are admirable, and so is the true and tender modelling of the flesh, without the aid of higher lights, in the broad and homogeneous mass of perfectly transparent shade which covers the face. How much of the success of this striking work is due to a mere *tour de force*, not to be repeated, we cannot say, yet it is immensely more delightful than the same painter's portrait of *John Herkomer, Esq.* (127), a work more curious than commendable, which nobody but that gentleman's son would think of exhibiting before he had put the eyes in accord with each other, made the full white beard look less like soiled cotton, and brought its tone into harmony with the roughly handled, though masterly features above it, while he refined the touch throughout, and reduced the hotness and darkness of the shadows, which are much too crude. On the other hand, we think (it is the highest praise we can offer) that few painters in water colours, except William Hunt, could or would have given us so fine a work as Mr. Herkomer's *John MacWhirter, Esq., R.A.* (222), a little luminous gem of flesh painting, animated, full of colour and tone, and very pleasant to look at. The miniature of *H. H. Spielmann, Esq.* (229), is very slightly out of drawing, and the shadows on the flesh are too dark. Otherwise it is first rate in every respect.

Sir E. Burne-Jones's large picture in body colour, which occupies the place of honour, is rather more opaque than we like, or expect from him. It represents those valiant and holy Knights of the Table Round *Bors, Percival, and Galahad at the Chapel of the Sangraal* (64). The poetry of the subject is suitably, if not very powerfully, expressed by the softened tones and colours of the work; by the strangeness of its quasi-Byzantine figures of the type of Cimabue at Assisi, tall and slender to excess, and clad in ancient armour and classic robes; by the scene haunted by shadows; and, above all, by the still passion of the whole, which seems to intensify itself while, bringing our fancy into harmony with it, we look upon the picture. Fine as this example is, it fails somewhat in robustness, and hardly conveys the profound sense of awe implied in the legend to which it refers.

On the other hand, Mr. Wallis's *Street in Cairo* (115), resplendent in light and colour, leaves nothing to the imagination. We have, in powerful sunlight, the clearest air, and vivid hues, buildings of sandstones in bands of red and yellow alternately, and figures of Egyptians buying and selling, or loitering along the narrow way. The whole is carefully and brilliantly painted, with a firm crisp touch which ensures that there shall be no lack of breadth and solidity. Technically speaking, this is one of the finest works in the gallery; it wants nothing but a subject to attract popular admiration.—Except Rossetti's 'Il Ramoscello,' which it resembles in respect to the purity and animated charm of the expression, we do not remember any painting of a young damsel's head and shoulders so brilliant, so finely drawn, and, for its solidity, so delightful to artistic eyes as Mr. Poynter's *Rose in Bloom* (192), a half-length figure of a comely and vivacious maiden in a ball dress, daintily adjusting a full-blown rose at her bosom, and looking as if she asked her mirror or a friend whether the flower was rightly placed. In her eyes some child-like wonder yet remains, although she is grown to womanhood. The drawing and modelling of every part are consummate.—The last first-rate example we have to notice is Mr. E. R. Hughes's "*Trifles of this Sort*" (152), the chief shortcoming of which is the awkwardness of its subject, not to say its unfitness for painting. The title is due to Lamb, and refers to the remark of a wedded lover to his wife while they are at table, and he, touching a choice piece of Wedgwood, congratulates her upon the improvement of their circumstances which has allowed of the purchase of costly rarities. The man's uninteresting figure is awkwardly posed, and wanting in spirit and movement; besides, seated as represented against the light of a window, quite incredible as a piece of painting from life. Nor is his face worth much, being flat and, in its colouring and solidity, far below the keys of nature. The picture, too, as a whole, though not without a certain charm derived from its simplicity and its breadth and modesty of treatment, is dry, and rather dull in tone and colour. On the other hand, so delightful are the lady's face and figure that all our dissatisfaction with the rest of the work vanishes the moment we recognize the tenderness and grace of her expression and of her figure, demurely clad in silvery grey, and wearing a white muslin fichu. Nor are her bare arms and hands, naturally resting on the table, of inferior artistic value to the other portions, or less true to the life.

Turning to the other figure pictures of importance, we may begin with Mr. G. L. Bulleid's interior of a Roman chamber lined with white and yellow marbles and paved with mosaics. Called *A Morning Greeting* (1), it represents a dark-haired and stately young matron sleeping, or pretending to sleep, while her pretty daughter, flowers in hand, stoops to kiss her mother's brow. Thoroughly learned and delicate as the execution is, difficult as was the task which the artist set himself—that of depicting open and bright daylight without strongly contrasting shadows—and much as we admire the drawing of the figures, draperies, and faces, it cannot be denied that the figures are somewhat stiff, while, though not flat, the picture is rather hard.—There is some good painting in the background of *Desolate and Oppressed* (2), by Mr. T. Lloyd, and it possesses breadth, richness of colour, and luminosity, while the figures of wayfarers halting by a roadside, near a park wall, are appropriate enough. *Sunrise on the South Downs* (112) represents truly a good effect of light, and displays wealth of colour which is somewhat scattered. The composition has been carefully, but too obviously, studied. *Potatoes* (195) is a better picture, and its limpid illumination and pleasing and rich colour are attractive. We like, too, *Grandmother* (210), although the subject is trite and vague.—Mrs. Allingham's *In the Garden* (36) shows a lady seated musing after reading or sleeping (it is a defect that it is not made clear which), with a background of flowers, herbage, and foliage. The grace and truth of the attitude, the disposition of the white dress, and the keeping of the whole picture are worthy of the artist, who has, however, often painted figures with a firmer touch, and depicted trees and flowers with far more crispness and brilliancy. These parts are rather woolly.

Some friends of the Society were not over pleased when Mr. J. R. Weguelin, whose imitations of Mr. Alma Tadema are too well known, was elected to succeed Mr. Holman Hunt. They will, however, feel relieved when they see the new Associate's *Battle of Flowers* (43), girls in an antique garden pelting each other hilariously with handfuls of roses. Although it is a little like an opera scene, thin, and rather more showy than sound, it evinces plenty of spirit and action, and glows with dainty colours of the gayest sort. Still more encouraging is the same artist's *Venetian Gold* (176), of which the scene is a sunlit, but rather misty roof of a Venetian palace, where the abundant tresses of a damsel are spread out upon the broad rim of a crownless hat and exposed to the light, this being a device for producing, where nature had not favoured fashion, the golden, ruddy hue the Venetians of the sixteenth century so much affected. The subject of this interesting process is attended by a woman, an awkwardly designed figure, who combs out her hair. The composition is bad and the actions are tame, not to say lifeless. In developing highly the face of the lady, which is pretty and animated, and suppressing the solidity of the rest of his materials (for which mere half-empty sketching suffices to him), so as to enhance its force and tone, Mr. Weguelin adopts the technical methods of the late Mr. Pinwell. Apart from the leading face there is much bad drawing, and none that is good, in the figures, and modelling is not even aimed at. There is, however, much that is acceptable in the harmony of the colours and tones.—Mr. W. Crane's *Ensigns of Spring* (146), three graceful, but most unlovely maidens, prettily clad in dresses which by their colour and shape indicate vernal flowers, and standing in a place so damp as to be distressingly suggestive of rheumatism and colds in the head, is one of his most characteristic flights of fancy, exquisite in its colour, elegant in its draperies, and possessing artistic points of rare value and originality. Nobody but a master of his art could, or would, give us a thing which is at once so choice and—so far as the girls' faces and their purposeless expressions and attitudes go—regrettable.

The first of the landscapes and minor subjects is Mr. R. W. Allan's *Mount Etna* (3), a powerful piece of sunlight and heat, reminding us of M. Montenard. Passing other commendable drawings of Mr. Allan's, we come to *Benbecula Market* (126), a sort of panorama, with cleverly designed figures, in which the mid-distance and vast distance are fine in their way.—*A Kincardine Village* (4), by Mr. E. A. Waterlow, possesses spirit, solidity, and characteristic brightness, but it is rather deficient in airiness. *At Tilford* (132), a beautiful drawing, may be praised for its warmth, wealth of colour, and homogeneity.—Mr. M. Hale's *Ponte Vecchio, Florence* (8), in glowing

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golden evening light, is more charming than any of his previous drawings, numerous as they have been. His *Ben Slioch, Loch Maree* (104), is broad, full of air, and refined. *Winter* (118) is rich and masterly in colour, fine in tone, and true throughout, not the less so because it is highly poetical and impressive; and the same artist's *Moonlight* (249) is nearly as admirable. —Among luminous and powerful sketches of a blue sea and waves breaking heavily on a sandy shore, we know none more to be coveted than Mr. Crane's superb study of long, sluggish billows and a resplendent atmosphere, which he calls *White Horses* (11). *An Unsown Harvest* (20), acres of horse-daisies (?) in full bloom, is as rich, brilliant, and strong, but it has not its splendour or its solemnity. In its way nothing could be more brilliant and solid than *The Moat and Bishop's Palace, Wells* (82), where the surface (strewn with flowers and weeds) of the placid pool is a masterpiece of hand-drawn perspective. *Approach to the Chapter House, Wells* (213), depicts the famous staircase and vaulted roof in warm, glowing golden light.

Mr. H. M. Marshall's *Old Swan Pier, a Frosty Evening* (12), the river at sunset; his *River below Bridge* (38), *Dordrecht* (94), and other drawings here, really differ in no respect from numerous instances which have preceded them on these walls. The subjects are changed, but that is all. Each of them is at once artistic and natural.—Mr. E. J. Poynter is not always particularly happy as a landscape painter, and his *Le Grand Nuceran* (*sic*) (15), a panorama of pine-clad hills and narrow valleys, distinguished as it is by velvety textures, solidity, finish, limpidity, and beautiful drawing, shows why such works are not always pictures in the higher sense. It lacks massing, simplifying of its innumerable details, and breadth.—On the contrary, these qualities are conspicuously present in Mr. G. A. Fripp's *On the River Sawle* (19), a drawing which is painted in a key of colour that, compared with Mr. Poynter's, is faint, though pearly. It is as massive as it is full of light, and as simple as it is firmly touched. *On Burnham Sands* (92) is an exquisite rendering of a charming effect of morning on the sea. The drawing of the foreground is a lesson for all students, being as solid as it is crisp and firm. For similar qualities applied to an entirely different subject the visitor should turn to No. 121, *Distant View of Horsham*, a vast panorama in low tones, seen in pure warm and grey light. *Gere Mill* (200) could not be more homogeneous, solid, broad, or tender. Nor should the visitor overlook Mr. Fripp's other contributions; these are examples of high style, and they exhibit no trace of manner. —Mr. S. P. Jackson is another master of style, and he adds to it profound sentiment and a touching pathos not within the reach of his colleague, but, it must be owned, rather more monotonous than critics could wish. His *Mourgan Porth* (21), seen in greenish light, is quite majestic. Mr. Jackson's numerous pictures attest, by their numbers at least, the facility with which he produces them. Of those here the visitor will prefer *Bedruthan Steps* (63), that strangely romantic cove seen under a telling effect of grey and misty evening light. There is more freshness of motive, however, about the view of *Oxwich Bay* (73), in which the composition, as is usual with the painter, is first rate, and combines into a grand and simple whole the vanishing clouds, grey shadows, cliffs, and rocky islets of the shore. *Portreath Harbour* (102), a view looking seaward, into which a ship has been most cleverly introduced, is one of the ablest compositions in the exhibition, while the effect of fading light upon the long, parallel lines of billows rushing to the land is decidedly solemn. *Bamborough Castle* (154) is a fine design. But the influence of the lamp is more than usually obvious in this well-studied piece, which is less solid than ordinary.—Mr. C. Rigby is happiest this year in his *River Beta* (25), a sober and delicate example, the modesty of which may blind the visitor to its merits, especially as it is rather flat and low in tone. Although rather mannered, *Blea Tarn* (143) is beautifully delicate, and the sky is extremely pleasing. We care less for the rest of this artist's contributions, although none of them is unworthy of praise.

The *Calm* (30), Sir F. Powell's solitary contribution, is a noble representation of a white calm upon a placid, nacreous sea so vast that the summits of its far rolling waves, shallow as their hollows are, are half a mile apart. So serene and silent does it seem that one might fancy it was a sea in fairyland. The chiaroscuro of light is charmingly illustrated, and, although the view abounds in reflections exquisitely subdued in tone and tint, there is not a shadow anywhere.—A contrast to this halcyon scene is presented by the turmoil and unrest of Mr. A. Goodwin's *St. Hilda's Abbey* (34), where the sky just escapes the charge of being pyrotechnic, and the middle-distance is, as usual with Mr. Goodwin, the best part of the picture, for the foreground, although well drawn, is thin and rather flat. *Salisbury* (101) is much less hackneyed and more refined. *Avignon* (203) is a happy specimen of Mr. Goodwin's better art; the composition of *Corfe Castle* (216) is less happy and less well concealed; and on the whole *Mont St. Michel* (227), in intense moonlight, is the most acceptable. Its loveliness is irresistible, while its firm drawing, softness, vigour, and breadth are so many additional charms. —The *Abbey of Mont St. Michel* (37) marks a new departure on the part of Mr. T. M. Rooke; it is simple, solid, and accomplished, but lacks airiness. Even better is the *West Porch, St. Stephen's, Beauvais* (37), remarkable for its breadth, solemn effect, and the just treatment of ancient purplish-grey stone in twilight.—Sir O. W. Brierly never pleased us so much as with his two studies from the Grecian Archipelago, *Grecian Island* (45) and *Island of Samos* (46), the solidity of which is almost stereoscopic. There is more poetry in these small things than we expected from the clever draughtsman.—In Mr. A. H. Marsh's *The First from the Lifeboat* (51) the furiously breaking sea is portrayed with vigour, and so is the rocky coast. A rescuing party has landed at a little quay, their leader extending to the eager charity of the women a child rescued half dead from a wreck; but these figures, though conscientiously designed and carefully drawn, are not quite above the level of respectable conventionalities.—*Softly falls the Eventide* (57) is Mr. B. Bradley's refined picture of moonrise and the afterglow upon a sloping meadow where lazy calves are already dreaming. There is much in this capital piece which reminds us of Mason, it is so soft, tender, and rich in harmonious colours; and it has a dash of sentiment Mr. Bradley does not often indulge in. — Mr. A. W. Hunt has not, so to say, risen to the level of the subject of *Niagara* (106), which is the only faint and artificial example we have seen of his. So different from his ordinary work is it that at first sight it seems not very remote from that of Mr. S. P. Jackson. A second look reveals, of course, considerable differences, still the drawing does not grow upon the visitor.

We can praise the following excellent and fresh works by various artists: Mr. W. Collingwood's *Shepherd's Warning* (70), and his delicate and good *Brantwood* (98); Mr. C. N. Hemy's *Freshening Breeze* (80), and *A Head Wind* (89), fishing boats at sea, the former being, but for the paintiness of the sea, thoroughly good. *A Bower Turret* (85) is a capital piece of draughtsmanship and rich, solid colouring by the Earl of Carlisle, whose *Alpersian Garden* (147) is a contrast to its companion, but is not less skilful. No. 97, *Tomb of the Emperor Maximilian*, by Mr. S. J. Hodson, wants only a little more force to become a finer picture. The same artist's Prout-like *Street in Innsbruck* (103); *Shoreham and Brighton* (100), by Mr. R. Thorne Waite, and his pretty *Haymaking* (119), also deserve mention. Mr. C. Haag's *Mecca Pilgrims returning to Cairo* (109), though mannered and rather artificial, is the best picture of his we remember. Mr. B. Foster's *Market at Seville* (125) is a little hard and chalky, but the figures are charming in *In a Wood, Witley* (183). Mr. G. H. Andrews's *Fighting at Sea long ago* (139) is founded upon another drawing he painted some years ago, and is full of spirit, tragedy, and original impulses in art. The effect is cloudy moonlight. Altogether the burning ships make up a lurid scene. Finally we may enumerate Mr. C. B. Phillip's *Spring Evening* (148); Mr. E. Walker's *Nightfall* (162), a stream in a narrow glen; Mr. H. Moore's brilliant sea piece in splendid sunlight, called *Off the Hampshire Coast* (185), a magnificent sketch of a sea like a sapphire; *Pilot Cutter on the Lookout* (194), almost equally fine, but quite different; and Mr. Marks's *Joseph* (218), a green bird, painted with the force of Veronese.

NOTES FROM NUBIA.

IV.

The temple-tomb of Gebhel Addeh, hewn in the rock, like many others, some miles south of Abu-Simbel, on the east side of the river, is well preserved, and also covered with various Coptic inscriptions. The access to some of these tombs is very difficult: into one we were hauled by a rope, after our sailors, whose bare feet took a good grip of the rough sandstone, had climbed into it. We copied as much as we could of these inscriptions, as here, if anywhere, the dialect must be that southern speech which is so much more esteemed by Coptic scholars than the Memphitic.

While walking about Feraig in search of inscriptions, we came upon an open-air mosque —a row of small stones laid across and in front of three mud-brick steps. The people kneel along the line of the stones while the Korán is read from the top of the steps. The women's hair was dressed after the manner of the old Egyptian wigs—a quantity of thin plaits encircling the head like a mass of twine, while the shorter fringe across the forehead was coloured or plaited with gold or some yellow substance. The whole headdress was well steeped in castor oil. Among other scratches along the rocks which bound the river, Mr. Sayce found MP. VI, which looked very like a Roman engineer's mark of mileage; but we failed to find any other such mark save on the south cliff of Kasr Ibrim, where I saw XXXXXXIV. in well-cut characters, four inches high.

The rock tombs of Farns contain more, and more complete, Coptic inscriptions than all the other shrines we saw, and one of them at least is historical. We copied some twenty of them. The walk across the desert to this spot is diversified by great humps of what seems from a distance to be rock, but is really tamarisk fibre, from which here and there tamarisk shrubs are still sprouting. The size of these masses of fibre is quite extraordinary. In very ancient days there must have been quite a forest here, and we know that even now tamarisk branches are used (in the second cataract I saw an instance myself) for fencing off the force of the stream from the edges of cultivated fields on the river. This is the process called παραφρυγανισμός in the Petrie papyri, a word which puzzled me long, till I found the practice mentioned in books upon the Indus. Now I found it in Nubia. All the country from Farns to Halfa shows traces of a far larger population, and indeed the level of the land shows that it could be easily irrigated to a width of some miles. But when all the young Nubians go off to service in Cairo and Alexandria, it is not easy to find hands for cultivating a larger area; we must rather anticipate that the sand will

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encroach still further, and cover much that is now fruitful.

The temple close to Sereh, recently excavated by Capt. Lyons, R.E., proves to be one of Ramses II.'s monuments, in which he depicts on one side all the Syrians, on the other all the Ethiopians, whom he professes to have conquered. It is remarkable that while the string of Ethiopian captives is all of the same nigger type, the Asiatics vary widely both in type and dress, Assyrians being especially remarkable. This is also the case in the analogous series of captives at the entrance to the great temple of Abu-Simbel. Unfortunately the Syrian names written under the figures are here covered with a sort of sand incrustation, as hard as cement, and almost impossible to remove without destroying the hieroglyphics.

We were not permitted by the military authorities at Wadi Halfa, who showed us every kindness, to go south further than Matouqa, a great fort built by Usertesen III. on the west side of the second cataract. The fortification consists of a pair of mud-brick walls set together, each about twelve feet thick, and then about thirty yards outside another encircling fortification. Within, in the centre, is a small shrine. Another great fort seems to be situated on one of the islands facing Matouqa, but we had no means of crossing the stream to examine it. But the temple of Thothmes III. over against the lines at Wadi Halfa is of far more interest. Its Egyptian historical *stele* is well known. I have already mentioned the names of Greek mercenaries cut upon one of the pillars in letters five inches high, viz.:—

· ΠΑϹΙΜΕ
ΝΗϹ ΚΥΡΗΝΑΙΟϹ Β

and under it

· ΙΑΣΩΝ ΚΥΡΗΝΑΙΟΣ Α.

On the next pillar is lightly scratched

ΑΔΑΜΑΣ,

and on the door jamb a name in archaic Greek characters, but of which I could only read

R......ΑΑΙΣ.

On the south wall (inside) was a considerable inscription in Carian characters. It is, therefore, certain that Carian and Greek mercenaries came here—the Greek at two different epochs, for the more recent come from the time when C and Σ were written indifferently, and that cannot be till the end of the fourth century B.C. But the archaic letters and the Carian writing point, I think, to the same expedition as that commemorated at Abu-Simbel, and make me inclined to think that Kerkis is to be found here. The smaller and ruder temple immediately to the north of this building was, like the shrine at Matouqa, set in the middle of a great fort, at least ninety yards each way, though not forming a regular figure. There is the same plan of a double wall, and both, though now almost hidden in sand, are of enormous size. Round the top of a conical rock, high above these temples, are many old Egyptian *graffiti*; some were in very ancient hieratic character.

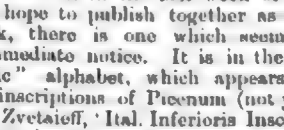
The negative evidence already mentioned against the earlier Ptolemies having conquered and occupied Nubia is corroborated by a number of *stelai* which I copied at Gizeh and at Alexandria, commemorating the dangers of navigating the Red Sea, and of hunting elephants in the south country on its west coast. There is also among the Petrie papyri a letter which speaks of the elephant transport bound to Berenike going down in the sea, so that we are now justified in assuming that the first four Ptolemies, carrying out the proposed policy of Alexander to reach South Arabia by sea, organized a traffic route on the Red Sea, while it is not till the ninth king (Euergetes II.) that we find any considerable number of monuments built even in Lower Nubia.

J. P. Mahaffy.

A "SABELLIC" AMULET?

Hotel Tramontano, Naples, April 11, 1894.

Among several new Italic inscriptions which I have met with in the last week or two, and which I hope to publish together as soon as I get back, there is one which seems to deserve immediate notice. It is in the so-called "Sabellic" alphabet, which appears in the archaic inscriptions of Picenum (not yet interpreted), Zvetaieff, 'Ital. Inferioris Inscc. Dialecticæ,' 1–8; but I cannot recognize the language as one known to me (not even by dint of reading it backwards). The text is as follows:—



The only point to which doubt attaches in my mind is the sixth sign of line 1. There is an injury to the stone or gold to the left of the letter, and only ꟻ is absolutely clear. Ǝ, B, and Я(?) are equally possible. If we leave blanks for this and for the doubtful □ (which in the inscription of Castrignano Pauli, 'Die Veneter,' p. 221, reads as *o*), the text is:—

dubek.ube
t.t.ube.u
.n.ma.vi

These letters, then, are written either in the bed of the setting of a large amethyst or on the under side of the stone, in a large gold ring seven-eighths of an inch in diameter, of rough workmanship. The amethyst is an oval half an inch long, and has cut on its upper (*i.e.*, outer) surface a lizard (or crocodile) walking with a small lizard (or crocodile) on its back. I can only conjecture, as an ἰδιώτης in archæology, that it must be an amulet of some kind: the position of the letters on the under side of the stone shows they are not a seal, though the lizard may be. The ring was found by Signor Salv. Pascale, of Curti, in the necropolis of the ancient Capua, and is at present in his collection. Is it too much to hope that such a unique object may be obtained for the British Museum? It is impossible, I think, to credit a forger with the sign □, and the only recently successful forger in Capua is dead.

R. Seymour Conway.

SALES.

Messrs. Christie, Manson & Woods sold on the 21st inst. the following, from various collections. Drawings: Mrs. Allingham, Old Farm, Pinner, 60*l.*; Old Cottages, Pinner, 63*l.* C. Fielding, Minehead, Dunster in the distance, 220*l.* B. Riviere, A Midsummer Night's Dream, 136*l.* Thorne Waite, Hungerford Marsh, 63*l.*; Litlington, Sussex, 72*l.* J. W. Whittaker, Capel Curig, North Wales, 94*l.* Pictures: H. Woods, Venezia Benedetta, 194*l.* H. Moore, Off Poole, Dorsetshire, Purbeck Island in the distance, 215*l.* B. Riviere, Armed Neutrality, 168*l.* C. E. Perugini, Corona, 105*l.*; Katherine, 105*l.* B. W. Leader, A Green Lane, Capel Curig, North Wales, 115*l.* L. Fildes, Doubts, 149*l.*; A Daughter of the Lagunes, 309*l.*; A Daughter of the Ghetto, 262*l.* A. Moore, Silver, 556*l.* F. Goodall, An Episode in the Spanish War of Independence, 231*l.*; Mater Purissima, 162*l.* V. Cole, Meeting of the Thame and Isis at Dorchester, 472*l.* Mauve, A Wood Scene, with a peasant and a cart on a road, winter, 131*l.* C. de Groux, Regrets, 110*l.* B. Foster, Bellaggio, 105*l.* B. W. Leader, A Welsh Landscape, 147*l.* G. Morland, Credulous Innocence, and the engraving, by J. Young, 185*l.* Marcus Stone, "Two's Company, Three's None," 451*l.* K. Halswelle, Contadini waiting for the Blessing of Pius IX., 472*l.*; Glenorchy and Kilchurn Castle, Loch Awe, 152*l.* P. R. Morris, The First Communion, 110*l.* P. Graham, Sunshine after Shower, a Highland scene, with cattle, 330*l.* R. Wilson, An Italian Lake Scene, with ruins and figures, 136*l.* J. Constable, Hampstead Heath, 1,837*l.* J. MacWhirter, Corrie Burn, Isle of Arran, 126*l.*

The same auctioneers sold on the 23rd inst. the following from the collection of the late Mr. W. Barlow. Engravings: After J. L. Meissonier, "1807," by Jacquet, 31*l.* After J. Constable, by D. Lucas, The Lock, 47*l.*; The Cornfield, 63*l.*; The Vale of Dedham, 115*l.*; Salisbury Cathedral, 26*l.* After Sir T. Lawrence, by S. Cousins, Master Lambton, 59*l.*; Miss Peel, 27*l.*; Lady Auckland, 32*l.*; Lady Grey and Children, 37*l.*; Lady Dover, 33*l.*; Lady Gower, 42*l.* After Sir J. Reynolds, Mrs. Braddyll, by S. Cousins, 31*l.* After Raoux, The Love Letter, by S. Cousins, 48*l.* After Sir E. Landseer, by T. Landseer, Dignity and Impudence, 40*l.*; Night, and Morning (a pair), 57*l.*; Stag at Bay, 94*l.*; Monarch of the Glen, 72*l.*; by C. G. Lewis, Hunters at Grass, 78*l.* Mezzotints: After Sir J. Reynolds, Garrick 'twixt Tragedy and Comedy, by E. Fisher, 31*l.*; The Marlborough Family, by C. Turner, 27*l.*; Lady Caroline Howard, by V. Green, 58*l.*; Lady Betty Delmé and Children, by V. Green, 99*l.*; Lady Louisa Manners, by V. Green, 141*l.*; Mrs. Beresford, Mrs. Gardiner, and Lady Townshend, as Graces sacrificing to Hymen, by T. Watson, 66*l.*; Miss Sarah Campbell, by V. Green, 89*l.*; Lady Betty Compton, by V. Green, 33*l.*; Mrs. Carnac, by J. R. Smith, 56*l.*; Viscountess Townshend, by V. Green, 107*l.*; Mrs. Tollemache, as Miranda, by J. Jones, 57*l.*; Mrs. Hale, as Euphrosyne, in 'L'Allegro,' by J. Watson, 38*l.*; Mrs. Pelham feeding Chickens, by W. Dickinson, 153*l.*; Lady Bamfylde, by T. Watson, 162*l.*; The Countess of Harrington, by V. Green, 130*l.*; The Countess of Salisbury, by V. Green, 189*l.* After Sir T. Lawrence, Miss Farran, by Bartolozzi, 31*l.*

Corot's Souvenir de la Villa Borghese was sold the other day in Paris for 15,200 fr.; his La Vallée Heureuse for 7,600 fr.

Fine-Art Gossip.

The private view of the Royal Academy will be given on Friday, May 4th, from 10 A.M. till 7 P.M. The public will be admitted on Monday, May 7th next.

The exhibition of paintings by artists of the schools of Ferrara, Bologna, and the Emilia, now in preparation at the Burlington Fine-Arts Club, will contain many interesting examples, beginning with the work of Marco Zoppo when he was fresh from the school of Squarcione, and ending with the first fruits of the art of Correggio. Among the chief contributors will be Lord Wimborne (whose collection is particularly rich in examples of this school from the Casa Conestabili), Sir Francis Cook, Mr. Salting, Mr. R. H. Benson, Mr. Ludwig Mond, and Mr. Ruston. Prof. Venturi, of Rome, whose recent researches have thrown so much light on the history of this school, will contribute an introduction to the catalogue; and the collection of pictures will be supplemented by one of photographs designed to put before students as complete an illustration of that history as possible.

A Napoleon memorial, interesting both in itself and for its history, has just come into the possession of the Junior United Service Club. This is the colossal bust of the conqueror done from life by G. B. Comolli, one of the most distinguished of the followers of Canova, who was Professor of Sculpture at Turin from 1806 to 1814. Comolli had several sittings from the emperor, and designed both the colossal statue intended to decorate the triumphal arch outside Milan, and the bust now in question, which is fully described by General Sir Robert Wilson in his "Private Journal" dated Turin,

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June 7th, 1814. At that date the changed complexion of affairs had caused the owner of the bust to regard it as a dangerous possession; Sir Robert Wilson no sooner saw it than he bought it. Subsequently he left it by will to the late Admiral Sir Provo Wallis, in whose hands it remained until his death. It has now been presented to the Club by Capt. Bedford Wilson, a grandson of the original purchaser.

An interesting collection of objects discovered at Silchester during the past twelve months has been on view at the rooms of the Society of Antiquaries.

The forty-first annual exhibition of pictures by British and foreign artists at the French Gallery, Pall Mall, will be opened to the public on Monday next. The private view is appointed for to-day (Saturday).

It is reported that the civic authorities at Glasgow have prohibited the exhibition in their municipal gallery of 'The Bath of Psyche,' by Sir F. Leighton; 'Diana and Endymion,' by Mr. Watts; 'A Visit to Æsculapius' (probably a repetition of the picture at South Kensington), by Mr. Poynter; and two works by Messrs. Hacker and S. J. Solomon. If such is the case, it is an example of mock modesty of a very crass kind.

Mr. Cronin, of 5, Taviton Street, Gordon Square, will feel indebted to owners of Reynoldses if they will favour him with the names or titles for insertion in a catalogue of the works of Sir Joshua which he is preparing.

"Few more interesting documents," writes a Correspondent, "have ever been discovered than that relating to Leonardo da Vinci's 'Vierge aux Rochers,' which has lately been unearthed at Milan, and published separately by Signor Motta in the *Archivio Storico Lombardo*, and by Signor Frizzoni in the last number of the *Archivio Storico dell' Arte*. In the first place it throws new light on the position of the Milanese painter Ambrogio Preda or de Predis, hitherto only known by his signed portraits of the Emperor Maximilian at Vienna and of a young man in the Fuller-Maitland collection, the latter of which was one of the principal objects of interest in the recent exhibition at the New Gallery. On the strength of these several other portraits in the manner of Leonardo da Vinci had been assigned to this master by Morelli and his school. The new document exhibits Ambrogio in the light not of a mere distant imitator of Leonardo, but of his intimate associate and partner in art undertakings. It consists of a petition, signed by the two artists in common, to the Duke of Milan requesting his interposition to secure them proper treatment from the confraternity of the 'Scolari della Conceptione' of St. Francis at Milan. They allege that having executed for that body an altarpiece in gilt relief work, two pictures of angels, and one of Our Lady (the latter specially defined as the handiwork of 'il dicto fiorentino,' i. e., of Leonardo himself), they have only received payment for the amount they are actually out of pocket on the gilt altar-work, and that the said scholars are trying to defraud them in regard to the rest by valuing the picture of Our Lady at only twenty-five ducats, whereas it is worth a hundred ducats, and an offer has actually been made for it for that sum by a person from outside. They therefore petition either that a fresh valuation may be made on oath by properly qualified experts, or that they may be allowed to take possession of the painting and dispose of it to the bidder of the higher figure from outside. Now that the picture thus in dispute is Leonardo's original 'Vierge aux Rochers' is beyond a doubt. But which version of the picture? that formerly belonging to Francis I. and now in the Louvre, or that which was actually seen by Lomazzo in the chapel of the Conception at the church of San Francesco, and which afterwards passed, through the collections of Lord Lansdowne and Lord Suffolk, into the National Gallery? Those who hold on internal evidence by the originality of the Louvre version will infer from this document that the petitioners were allowed to repossess themselves of Leonardo's work and sell it to the outside bidder (presumably from France) whom they mention, replacing it in the church of San Francesco by a pupil's copy done at the price the confraternity were willing to pay, which copy would be the version now in the National Gallery. Those, on the other part, who see the true hand of Leonardo in the London version, must conclude that the confraternity were allowed to retain Leonardo's work, presumably on payment of the full demand, and that a copy was made to be sent to France. Unluckily no answer to or judgment on the petition is preserved to decide the point. I understand that the question is to be fully discussed in an article by Dr. J. P. Richter in the forthcoming number of the *Art Journal*."

A highly important discovery is announced from Dahshûr by M. de Morgan, the Director of the Egyptian Museum at Ghizeh. Not far from the Pyramid at Dahshûr, to the north, this gentleman has found a royal tomb containing the remains of a new king, probably of the thirteenth dynasty, called Heru-âu-Râ; the sarcophagus chamber was found at a depth of 32 ft. Like so many fine tombs of this period, it was ravished in ancient days, but the mummy, though in a bad state of preservation, has been found intact, together with the wooden sarcophagus decorated with plates of gold inscribed with the royal cartouches and titles, and a number of gilded paste ornaments. Near the sarcophagus was found a gilded wooden shrine, also inscribed with the royal cartouches and inscriptions, and in it a gilded ebony statue of the king about 4 ft. 8 in. high. Two broken "Canopic" vases, an alabaster table of offerings inscribed with lengthy religious texts and the king's names, and a very large number of smaller objects complete the "find." M. de Morgan has reason to believe that he is on the eve of finding the tombs of the kings who built the brick pyramids at Dahshûr, and he is pressing on the work with renewed activity. It is early to decide where this new king is to be placed, but it is pretty certain that we must consider him to belong to the early part of the period of the thirteenth dynasty, when names of the kind were in use; as many copies of the name have been found, there can be no doubt about the accuracy of the reading of the signs. Egyptologists will anxiously await news of M. de Morgan's further discoveries in this new field.

One of the most powerful and attractive pictures in the Salon, which will be opened to the public, as usual, on the 1st of May, is M. Clairin's 'La dernière Messe.' M. P. L. Couturier contributes 'Un Coin de Basse-Cour'; M. Moreau de Tours 'Obsession.' M. Fremiet's statue of Meissonier will figure in the garden; it is at present in plaster.

Prof. D. H. Müller, of Vienna, will publish shortly in the *Denkschriften* of the Royal Academy of Science of Vienna a lengthy communication upon some Himyaritic and Ethiopic inscriptions in Abyssinia, printed from "squeezes" made at Aksum, Yeha, and other places by Mr. J. T. Bent in 1892. A few of these texts supply new facts for the ancient history of Abyssinia, and the copies of those which have before been published may now be emended in many important particulars. In addition to the complete texts printed in Oriental characters, Prof. Müller will give four photographic copies of the "squeezes," and a table showing the development of the Ethiopic alphabet. The work will be entitled 'Epigraphische Denkmäler aus Abessinien.'

This season will be an active one for exploration in Asia Minor. The excavations are being renewed for the German Government at Hissarlik in the Troad, the Turkish Government requiring that the objects discovered shall be placed at its disposal, the German Government taking casts. Herr Busson, an eminent archæologist of Leipzig University, has already arrived in Smyrna, and proceeded to the interior. M. Jacques Boni, Inspector of Monuments in Italy, is engaged on a mission to the European and Asiatic provinces of Turkey and to Greece. In Albania, in repairing the old mosque at Elbassan, a great mass of old Mussulman and Austrian coins have been found.

Prof. Halbherr writes to us from Crete:—

"Since my last 'Notes from Italy' were penned (*Athen.* No. 3465) a postscript has become necessary. The commission appointed by the Ministry of Public Instruction to examine the site where it was said a new Vetulonia had been discovered has concluded that there are no traces there of a real city, but only of some ancient building, perhaps a temple. There are, however, some archæologists who, relying on the texts of certain authors, maintain that the site of the Vetulonia of historic times was more in the direction of Massa Maritima, while that of the archaic period would remain identified with the acropolis excavated by Cav. Falchi."

During a recent excavation in the Römerkastell at Nieder-Bieber, near Neuwied on the Rhine, a bronze bust of the Emperor Gordian (it is not said which of the Gordians) was unearthed. The bust, which is larger than life size, is a splendid piece of work, and will be placed in the Provinzial-Museum at Bonn.

The first lines of the Paean which we mentioned last week as discovered at Delphi run as follows:—

Πυθίαν ἱερόκτιτον
ναίων Δελφοῖ' ἀμφὶ πέτραν
ἀεὶ θεσπιόμαντιν ἔ-
δραν, ἰήιε Παιάν,
Ἄπολλον, Κοίου τε κόρας
Λατοῦς σεμνὸν ἄγαλμα καὶ
Ζηνὸς ὑψίστου, μακάρων
βουλαῖς, ὦ ἴε Παιάν.

It was found in the treasury of the Athenians. "The characters," says Prof. Lambros, "belong to the last three centuries before the birth of Christ; a more precise date Prof. Weil declines to commit himself to. The text contains several new words which are not to be found in the dictionaries: ἱερόκτιτος, θεσπιόμαντις, χλωρότομος, εὐκόνιος, ἐξαβρύνω. On this list of Prof. Weil's I may be allowed to remark that Hermann introduced εὐκόνιος into the text of Sophocles; and it occurs in the scholia to Joannes Scholasticus (Migne, 'Patrol. Gr.,' lxxxviii., 676D)."

A Correspondent writes:—

"The old style of carpet design in Turkey is being stimulated by the demand for restoration of the mosques, which throughout the country are profiting from the improved administration of the revenues by the Ecclesiastical Commissioners. Thus the former carpets of large size are being replaced in the same designs, and the designers in the Smyrna district belong to the ecclesiastical body, following ancient traditions. Presents of carpets are also yearly made to Mekka and other holy places. Some branches of art have, however, passed into the hands of Armenians, working under Italian inspirations."

MUSIC

THE WEEK.

Queen's Hall.—Philharmonic Concerts.
St. James's Hall.—Stock Exchange Orchestral Society.

A large audience attended the third concert for the present season of the Philharmonic Society, which took place on Thursday last week, the promised reappearance of M. Sapellnikoff probably constituting the principal attraction. The Russian pianist was heard to great advantage in Schumann's Concerto, although his interpretation of this masterpiece was, in some respects, widely divergent from the traditional reading of Madame Schumann and her most

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gifted pupils. Though by no means too vigorous or wanting in delicacy, it was more noteworthy for intellectuality than dreamy tenderness. M. Sapellnikoff's manipulation was superb, and the audience, recognizing the highly praiseworthy features in his performance, recalled him several times, and at last exacted an encore, the response to the demand being one of Liszt's Rhapsodies. Dr. Hubert Parry's Overture in A minor, 'To an Unwritten Tragedy,' was first performed at the Worcester Festival on September 13th last year, and was then fully described (*Athen.* No. 3439). Further acquaintance only serves to confirm the first impression as to its virility and musicianly qualities generally. What the composer seeks to convey by his music we do not know, nor is it a matter of much consequence; enough that the themes are striking individually and well contrasted, while their treatment shows the hand of a consummate musician. Another novelty at these concerts was Berlioz's early Overture to 'King Lear,' in which all the passion and eccentricity of the young French composer's nature are fully illustrated. The symphony was Beethoven's in B flat, No. 4, a fine rendering of which was secured under the direction of Dr. A. C. Mackenzie. Madame Amy Sherwin, who was to have been the vocalist of the evening, could not appear, but at the last moment Miss Ella Russell kindly consented to take her place, and sang with much expression "Deh! vieni," from Mozart's 'Le Nozze di Figaro.'

A most interesting, but much too lengthy programme was offered by the admirable amateur orchestral and vocal society associated with the Stock Exchange at its third subscription concert of the present season on Tuesday evening. Two overtures were heard for the first time in London, one being that to the late Sir Robert Stewart's cantata 'The Eve of St. John.' A melancholy interest attached to this, as the composer had promised to come from Dublin to conduct it. The cantata itself was performed at the Crystal Palace a few years ago. Its overture is a picturesque, if not particularly original piece, and is effectively scored. The other work is from the pen of that talented young musician Mr. Learmont Drysdale, and is entitled 'Herondean,' after a Lowland glen in the Moorfoot Hills. The themes are extremely bright and appropriately Scottish in character, although the working out is a little crude, and would bear compression, and the orchestration might be more varied, too much of the work being given to the violins. Mr. Drysdale, however, should persevere, for he has ability beyond the average. Mr. George Kitchin's fine body of players rendered a large measure of justice to Mozart's Symphony in E flat and a selection from Sir Arthur Sullivan's incidental music to 'The Tempest.' The performance of Beethoven's Pianoforte Concerto in C minor by Miss E. Torrens-Johnson was clear, correct, and refined, and the young pianist introduced a beautiful *cadenza* by Madame Schumann. Mlle. Jeanne Ystella, a light and well-trained soprano, made a favourable impression in airs by Rossini and Saint-Saëns. The male-voice choir was admirable in some glees and part-songs, but Schubert's fine though difficult 'Song of the Spirits over the Waters' scarcely received justice, the intonation being very faulty at times.

Musical Gossip.

The Royal Academy of Music has just completed the seventy-first year of its existence, the first lessons having been given on March 24th, 1823. In order to celebrate the event a special concert will be given at the Queen's Hall on May 10th. The programme will be made up of compositions by past students of the institution, including such eminent musicians as Sterndale Bennett, Mr. F. Corder, Mr. Edward German, Sir George Macfarren, Dr. A. C. Mackenzie, and Sir Arthur Sullivan, while all the performers will be either past or present pupils. Among those whose offers have already been accepted are Mrs. Mary Davies, Madame Clara Samuell, Miss Hilda Wilson, Miss Zimmermann, and Messrs. Arthur Oswald, John Radcliffe, and W. Shakespeare. The proceeds of the concert will be devoted to a fund for reducing the fees of poor and deserving students.

The first issue of the prospectus relative to the next triennial Chester Festival is to hand. The celebration will take place on July 25th, 26th, and 27th, but will be prefaced by special services in the cathedral on Sunday, the 22nd, Mendelssohn's 'Hymn of Praise' being announced to be rendered in the evening. The principal features of the festival programme are Mendelssohn's 'Elijah' and 'Hear my Prayer,' Beethoven's C Minor Symphony, Verdi's Requiem, Cherubini's Mass in D, Schubert's Symphony in C, No. 9, Handel's 'Messiah,' Dr. Hubert Parry's 'Judith,' and a new sacred cantata, 'The Soul's Forgiveness,' by Dr. F. J. Sawyer. These performances will take place in the cathedral, but there will be a concert in the music hall on Thursday evening, the 26th, at which a new Symphony in F, specially composed for the festival by Dr. J. C. Bridge, the conductor, and Sullivan's 'Golden Legend' will be presented. The principal vocalists engaged are Mesdames Anna Williams, Antoinette Trebelli, Medora Henson, Marian McKenzie, and Clara Butt, and Messrs. Lloyd, Iver McKay, Andrew Black, and Bantock Pierpoint.

The first of a brief series of Saturday afternoon orchestral and choral performances at the Queen's Hall was given last week, under the direction of Mr. Robert Newman and with Mr. F. H. Cowen as conductor. 'The Golden Legend' was performed, and Sir Arthur Sullivan's favourite cantata received, on the whole, a worthy interpretation, although the newly formed choir might have sung with more crispness and with clearer enunciation of the words. As the soloists, Miss Ella Russell, Miss Greta Williams, Mr. Lloyd, Mr. John Sandbrook, and Mr. Watkin Mills were entirely satisfactory.

The final concert of the regular series at the Crystal Palace took place last Saturday with a familiar programme. Beethoven's Symphony in C minor, Dr. A. C. Mackenzie's picturesque Overture to 'Twelfth Night,' and Wagner's to 'Tannhäuser' were the orchestral items; and a very brilliant and powerful rendering of Liszt's Pianoforte Concerto in E flat was afforded by Madame Sophie Menter, the work of the Weimar virtuoso suiting her to a nicety. Making allowance for pardonable nervousness, Miss Jessie Hudleston may be complimented on her first appearance at these concerts, as she sang airs by Mozart and Goring Thomas with sweetness and expression. Mr. Manns's well-earned benefit concert takes place this (Saturday) afternoon.

The memorial to the late Madame Jenny Lind in Poets' Corner at Westminster Abbey was unveiled by Princess Christian on Friday morning last week. A considerable number of musicians were present, and the proceedings were impressive.

Prof. Bridge has delivered his Easter term musical lectures in connexion with Gresham College at the City of London School during the past week. The subjects were: 'Pelham Humfrey and his Music'; 'On the Road to the String Quartet,' illustrating old German, French, and Italian composers; and Mace's work, 'Musick's Monument.'

On Wednesday evening there were two concerts by amateur orchestral societies. The older association, which styles itself the "Royal," gave its third performance for the present season at the Queen's Hall. The programme, curiously enough, did not contain a symphony, the items for orchestra alone being the Prelude to 'Lohengrin,' which Mr. George Mount took at an unusually quick pace; Sterndale Bennett's overture 'Paradise and the Peri,' Mr. Mount's dainty little Pizzicato for strings, and the Overture to 'William Tell.' A further selection from Rossini's opera was well rendered by Mlle. Biancoli, Miss Minnie Price, Mr. Iver McKay, Mr. John Sandbrook, Mr. A. J. Puttick, and the Queen's Hall Choral Society. The powerful and spirited style of Madame Sophie Menter was displayed to advantage in Chopin's Andante Spianato and Polonaise Brillante in E flat, Op. 22.

Formal record can alone be made concerning the Westminster Orchestral Society's concert. The programme included Mozart's Symphony in G minor, Schubert's 'Rosamunde' Overture, a Concert Overture in C minor by Mr. A. Barclay Jones, and Henselt's enormously difficult Pianoforte Concerto.

Mr. Alfred J. Eyre, who has been organist at the Crystal Palace for the last fourteen years, has just recovered from a serious illness, the result, it is said, of overwork. He has, therefore, placed his resignation as organist in the hands of the directors. Mr. Walter W. Hedgcock has been appointed organist and accompanist in the place of Mr. Eyre, and will begin his duties on Whit Monday, May 14th.

Miss Ella Russell has been engaged to sing on the rehearsal and selection days of the Handel Festival at the Crystal Palace in the place of Miss Emma Juch, who will be unable to come to England in June to fulfil her engagement.

Mr. Cecil Sharp announces a series of ten lectures on Wagner at the Hampstead Conservatoire on Friday afternoons, commencing next week. The course will embrace comments on all the music dramas, the literary works, and the general tendencies of the poet-composer's theories and art works.

According to returns referring to State-aided schools in England and Wales in 1892, the staff notation was used in 2,413, and the tonic sol-fa in 17,503 schools. Ten years ago 18,593 schools taught singing by ear; in 1893 only 9,655. The total grant for music in 1892 was 183,480*l.* as against 114,068*l.* in 1884.

PERFORMANCES NEXT WEEK.

Mon.	Signor Sruderi's Concert, 3, Steinway Hall.
—	Madame Roger Miclos's Pianoforte Recital, 3, Princes' Hall.
—	Miss Mathilde Verne and Miss Burns's Piano and Violin Recital, 3, St. James's Hall.
—	Cardinal Vaughan's Lecture and Concert, 8, St. James's Hall.
—	Signora Teodora's Concert, 8, Princes' Hall.
Tues.	Mr. F. Dawson's Pianoforte Recital, 3, St. James's Hall.
—	Miss R. Watson and Miss A. V. Muhle's Orchestral Concert, 8, St. Martin's Town Hall.
Wed.	Madame Sophie Menter's Pianoforte Recital, 3, St. James's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
Thurs.	Gluck's 'Orpheus,' 7, Drury Lane Theatre.
—	Miss Carrie Townshend's Concert, 3, Queen's Hall.
—	Society of Universal Philanthropy's Concert, 8, Queen's Hall.
—	The Leistner Choir Concert, 8, St. James's Hall.
—	Miss Clara Osmond's Pianoforte Recital, 3, Steinway Hall.
—	Miss Pauline Harvey's Recital, 8, Prince of Wales's Club.
—	Strolling Players' Amateur Orchestral Society's Concert, 8.30, Queen's Hall.
Fri.	Mr. Cecil Sharp's First Wagner Lecture, 3, Hampstead Conservatoire.
—	Royal Engineers' Band Concert, 3, Queen's Hall.
Sat.	Herr Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.
—	Wagner Concert, 3, Queen's Hall.
—	Mr. W. H. Wing's Concert in aid of the Great Northern Central Hospital, 8, Princes' Hall.
—	Miss Anna Kaschner's Concert, 8, Queen's Hall.

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DRAMA

THE WEEK.

Avenue.—'Arms and the Man,' a Play in Three Acts. By Bernard Shaw.

Haymarket.—'A Bunch of Violets,' a Four-Act Play of Modern Life, founded on 'Montjoye.' By Sydney Grundy.

Mr. Bernard Shaw may claim to have invented a drama which Polonius, with his far-reaching capacity for classification, would have hesitated to qualify. In the spirit of banter in which the whole is conceived and executed he describes it as a romantic comedy, and in an epilogue, disguised as a speech, he spoke of it as intended for tragedy. It is, in fact, farce with a leaven of satire, and more than a suspicion of burlesque. Whatever may be its *genre*, it is at least not the *genre ennuyeux*. It was received with acclamation by an audience delighted, tickled, and amused. Some offence was bred. There were those present who resented its impertinences and saucinesses. This is to take the piece in the wrong spirit. Saucy and impertinent it intentionally and, so to speak, avowedly is. Its spirit is as mocking as that of Mr. Gilbert's 'Engaged,' and the confidential servant who encourages his sweetheart to marry her master instead of himself, since there will then be more to be made out of her, belongs to the same family as Mr. Gilbert's hero, who offers to the lady of his choice any form of service short of pecuniary disbursement. Sympathy is thrown to the winds, moral responsibility even is put on one side, and the whole is idle, brilliant, fantastic. Mr. Shaw's characters are the shallowest impostors ever seen. His Bulgarian hero has won a battle by leading, in defiance of the rules of war, a charge of cavalry against a battery of Maxim guns. He none the less knows himself to be a coward. His heroine has the prettiest possible affectations of superiority and worth. Her looks have the limpidity of conscious purity, and her manners the repose that stamps the caste of Petkoff, owners of an electrical bell and of the only private library in Bulgaria. She, too, is a transparent humbug to herself, and when her statement that she has only told two lies in her life is received with ungallant incredulity by a somewhat matter-of-fact lover, she only asks him how he came to find her out. Others have believed her, and why not he? Whatever its name, Servian or Bulgarian, this world is part of the Palace of Truth, or, if you will, the domain of fairyland. The first act, in which a Swiss mercenary in the pay of Servia, hotly pursued by the Bulgarians, takes refuge in the bedroom of a Bulgarian matron, by whom he is protected, is pretty and almost tender. When, peace having been declared, and prisoners having been exchanged, the fugitive officer returns and is accepted as a guest in the house of which, unconsciously to its proprietor, he has been a previous inmate, the whole goes off into burlesque. Mr. Shaw's spiriting is in the main gently and cleverly done. Once only, when he paused to preach, did he come to grief. His piece produced incessant manifestations of amusement, and might well obtain an enduring success. It owed much to a fascinating performance by Miss Alma Murray of the heroine. Mr. Yorke Stephens and Mr. Bernard Gould were also seen to advantage.

Mr. Grundy's second adaptation of 'Montjoye' is wholly different from and more shapely than the first. Out of the curious, perverse, and ill-constructed piece of M. Feuillet, Mr. Grundy has obtained a not very probable, but fairly efficient melodrama. Not wholly successful is the manner in which the difficulties in suiting the original to English views have been faced. The relations between Montjoye and the mother of his children are frankly unconventional. She is his mistress, and the children are legally not his. Mr. Grundy's hero meanwhile has committed bigamy, and the woman who succeeds in disturbing his domestic relations has the best right to do so, seeing that she is his wife. She has herself contracted second nuptials, and the main story of the play deals with the attempt of the husband number one, with her aid, to swindle husband number two. This exemplary scheme miscarries. The wife is jealous of her daughter. One still remembers in M. Feuillet's piece the resentment of M. Lafont as Montjoye—one of that admirable actor's greatest parts—when the mistress seeks to obtain the jewels of the girl, and is ordered by her lover out of his house. In Mr. Grundy's piece the heroine tries fruitlessly to seize the bunch of violets which is the child's daily present to her father. Unwilling to undergo defeat, she makes wild offers until practically the father stands between the violets and his fate. Let him yield these, and peace, prosperity, and success (all of the most dishonouring kind) are his; keep them, and ruin, despair, and death are their price. He keeps them and commits suicide. Pretty enough may be the idea of this. It is, however, forced and fantastic. A character such as Mr. Grundy has depicted is not likely to be so squeamish. Wholly unlike the Montjoye of M. Feuillet is Sir Philip Marchant. He is a swindler of the most atrocious and transparent type, seeking to sell to his dupe a diamond mine which has no existence, and under the veil of sanctimony committing the most pitiful of crimes. He is unsuccessful, moreover, checked by his underlings, and with all the appearance of affluence is, in fact, at the last gasp. For a character such as this there is, of course, no redemption. The frankly ridiculous termination of 'Montjoye' is accordingly rejected, and the hero falls a victim to his blunders as much as to his crimes. Inconsistent as it is, the character furnishes Mr. Tree with a part in which his admirable method is seen to advantage. A riper, more thoughtful, or more artistic piece of acting has rarely been witnessed. Mrs. Tree plays with artistic conscientiousness and admirable subtlety one of the most cat-like and repellent of adventuresses. A performance admirable in *ensemble* is supplied by Miss Lily Hanbury, Mr. Nutcombe Gould, Mr. Lionel Brough, and other actors.

Dramatic Gossip.

We ought to have chronicled before now the death of Count F. A. von Schack, the author of the celebrated 'Geschichte der dramatischen Literatur in Spanien.' Ticknor met him in Madrid, and described him as a simple-minded German who toiled like a dog. His three volumes remain to the present day unsuperseded and indispensable to the student of the drama, who owes their author a deep debt of gratitude. Besides being an historian of the drama, Shack was himself a dramatist and a poet. He was a great translator too, and wrote an excellent account of the 'Poesie und Kunst der Araber in Spanien und Sicilien.' For nearly forty years past he had lived at Munich, where he formed a picture gallery, which became one of the sights of the capital. Schack used to complain of German indifference to literature, and say that had he been an Englishman he would have enjoyed a high reputation.

'Gentleman Jack' is the title of a melodrama in which Mr. James J. Corbett, known as a prizefighter, made his appearance on Saturday last at Drury Lane. It is to the credit of two English actresses that they declined to take part in the entertainment. Neither piece nor performance calls for comment.

A variety entertainment given at the Gaiety on Monday afternoon for the benefit of Mr. Meyer Lutz was supported by Mr. Toole, Mr. Lionel Brough, Mr. Arthur Williams, and many other comedians. The occasion was remarkable insomuch as it celebrated the twenty-fifth year of union, or the silver wedding, between the conductor and the theatre. Such an occasion is naturally rare, since nowhere are the uncertainty of life and the mutability of fortune illustrated so clearly as on the stage.

'Her Dearest Foe,' an adaptation of Mrs. Alexander's novel, is promised at the Criterion at an afternoon representation on Wednesday next.

Mr. Cheltnam's 'Charming Mrs. Gaythorne,' produced on Thursday afternoon in last week at the Criterion Theatre, is a piece of the class of 'The Scrap of Paper' ('Les Pattes de Mouche'). It is more than a little out of date, and was received with no special favour.

'A Society Butterfly' is the title finally adopted for the forthcoming novelty at the Opéra Comique.

The Court Theatre will shortly reopen with a version by Mr. Clement Scott of 'Denise,' in which Miss Olga Nethersole will play the heroine.

MISCELLANEA

Wafer-stamps.—It must come as a surprise to many of your readers to learn that the term "wafer-stamp" is something new and strange. Will you allow me, then, to quote an instance of the use of the term by Dickens, some fifty years ago, in his 'Martin Chuzzlewit,' chap. xxxix., when Tom Pinch and John Westlock call on Mr. Fips at his office in Austin Friars? In a pause in the conversation we are there told that Mr. Fips "took up the *wafer-stamp*, and began stamping capital F's all over his legs"; that he took off "a very deep impression of the *wafer-stamp* upon the calf of his left leg"; and that he put down "the *wafer-stamp*." When the great 'New English Dictionary' gets to the letter W, I doubt not that our great-great-grandchildren will find there many other instances quoted of the use of this term.

P. A. Daniel.

To Correspondents.—T. G. O.—C. H. R.—W. G. B.—A. G.—J. S.—J. P.—received.

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The Diplomatic Reminiscences of Lord Augustus Loftus, P.C., G.C.B. Second Series. 2 vols. (Cassell & Co.)

The sixteen years of European history reviewed in these volumes were more eventful than the two dozen traversed by Lord Augustus Loftus in the first half of his 'Diplomatic Reminiscences,' and in this later period his relations with sovereigns and statesmen were more intimate and influential. Consequently the second series, if less crowded with amusing gossip, is more instructive than its predecessor. It tells us little of importance that is new about the causes and effects of the three great wars of our generation—those between Prussia and Austria, France and Germany, and Russia and Turkey; for Lord Augustus was not acquainted with all their secrets, and he had to be discreet in his handling of such as he knows; but his volumes furnish many welcome and suggestive side-lights on momentous affairs, and some characteristic anecdotes about men like Prince Bismarck, Prince Gortschakoff, and his own superiors at the Foreign Office, from Earl Russell to the Marquis of Salisbury.

Lord Augustus had filled more responsible posts at Vienna and Berlin before he was transferred at the end of 1862 to Munich, but his three years' service as minister to the Bavarian Court, following a breakdown of his health which "necessitated repose and relief from all mental occupation," was in the nature of an acceptable holiday. The first chapter introduces us to the late King Louis II. in the early days of his reign, when "his taste for music brought him unfortunately into frequent intercourse with the composer Herr Wagner." Lord Augustus appears to have entertained no liking for the great musician, but he enjoyed some of the gaieties so lavishly provided by the reckless monarch, and he found special delight in the society of Baron Liebig, who was just then adding to his fame as a chemist by the introduction of his essence of meat:—

"He used frequently to dine with me, and always brought something of interest to amuse and to instruct my children: one time an aërolite—giving an explanation of it; another time a looking-glass—for which he had discovered a new silvering preparation—and other objects of interest. His mind was always occupied with the development of science, and in his garden he engaged in various experiments for the improved culture of tobacco, potatoes, beet, and other similar products. He explained to me that useful agricultural system which he had introduced into Southern Germany for the maintenance of the fertility of the soil, and for the benefit of the farming population. Its leading feature was the formation of the country into circles, which he called in German '*Versuche*' stations. For each circle there was an agricultural chemist, thoroughly acquainted with the properties of land, whose duty it was to advise the expedients to be applied for its enrichment, the crops to be grown, the manures to be used; it was also his duty to analyse the guano or other applications for the improvement of the soil, so as to develop its intrinsic worth; to recommend the course to be taken in regard to fattening animals; to analyse—as far as possible—the soil, in order to know, if unfertile, what remedy to apply to it; and to hold frequent lectures within his circle, for the purpose of instructing the farmer in regard to agriculture in general, and the process of store-feeding of cattle, sheep, etc. His theory was that the same amount of fertilising elements taken from the land by the crops should be annually restored to it, and for this purpose each crop was weighed previous to its being housed. In every farmhouse was hung up a printed form of the requisite quantity of manure to return to the land for each crop, by which means the fertility of the land was maintained. Baron Liebig observed to me that it was proved that only those countries which had followed the principle of restoring to the land what had been taken from it had maintained their agricultural wealth, and he cited China and Japan. The system exists in Bavaria and Hesse-Darmstadt, and has been found to answer."

The political interest of these volumes starts, however, with Lord Augustus's return to Berlin in February, 1866, when already, as he says, "the political atmosphere was very loaded." Count Bismarck had begun to threaten Austria, and the dispute about the Elbe duchies helped to hasten the crisis for which he was eager, but from which King William shrank. All the expostulations offered by Lord Augustus at Lord Clarendon's instigation, by Count Benedetti, the French Ambassador, and others were futile. Bismarck felt that the time was propitious for the assertion of Prussian supremacy in North Germany, and his English critic, who questions "the honesty of the policy," while admitting that it was "a grand idea, worthy of a great statesman and a zealous patriot," was not prepared for the thoroughness with which his plans were laid or the rapidity with which they were brought to a triumphant conclusion:—

"I was with Count Bismarck late on the evening of June 15th. We had been walking and sitting in his garden till a late hour, when, to my astonishment, it struck midnight. Count Bismarck took out his watch, and said, 'A l'heure qu'il est nos troupes sont entrées en Hanovre, Saxe, et Hesse-Cassel.' He added, 'The struggle will be severe. Prussia may lose, but she will, at all events, have fought bravely and honourably. If we are beaten,' Count Bismarck said, 'I shall not return here. I shall fall in the last charge. One can but die once; and if beaten, it is better to die.'"

Three weeks before that:—

"In talking to me on the subject of peace or war, Bismarck observed—'Why, after all, Attila was a greater man than your Mr. John Bright. He has left a greater name in history. The Duke of Wellington will be known in history as a great warrior, and not as a pacific statesman.'"

Lord Augustus sets forth and discusses in detail the negotiations, after the seven weeks' war was over, between Count Bismarck and M. Benedetti which led to the secret treaty published in the *Times* in 1870, and the proposals that were made with a view to France being compensated for the aggrandizement of Prussia by assistance in her designs on Belgium. In these negotiations, as in others that were not so unproductive, the German was more than a match for the Frenchman:—

"At Berlin Count Bismarck always wore a general's uniform, and there was a table in an ante-room on which his helmet was placed. After a dinner at Count Bismarck's, M. Benedetti approached this table, and took up the helmet. On replacing it, he observed, 'Décidément il a la tête plus forte que moi,' an observation which subsequent events proved to be too true."

The antecedents of the Franco-German war, so far as they came under his observation, are dealt with at considerable length by Lord Augustus, but he attaches no blame to the Berlin authorities for the complications that arose. He somewhat rashly throws the whole responsibility on the Emperor Napoleon and the Duc de Gramont and his other advisers. The English ambassador's sympathies were clearly on the side of Germany in this struggle, although, while it lasted, he was zealously employed on behalf of the French Government in looking after the interests of those of its subjects who remained voluntarily or were kept as prisoners in Prussia. It was a matter of surprise to him that Bismarck objected to this arrangement:—

"On Count Bismarck's visit to me on the 18th of July I mentioned to him—with a view, as I thought, of calling forth his appreciation of the impartial and good intentions of Her Majesty's Government—that the French Government had requested that French subjects should be placed under the protection of Great Britain during the war, and that Her Majesty's Government had consented thereto, reserving to Her Majesty's Government the power to render the same service to Prussian subjects in France. Count Bismarck appeared to be much disconcerted by this announcement, observing that it would produce a bad impression in Germany. 'There is already,' he said, 'a feeling that Her Majesty's Government have a partial leaning towards France, and this incident will tend to confirm it.'"

For some time Lord Augustus had nearly 300,000 prisoners under his care, who had to be supplied every month with their "solde de captivité." The most illustrious of these prisoners gave him some trouble:—

"On the arrival at Cassel of Marshal Bazaine as prisoner, his secretary wrote to me by his orders to ask for his 'Solde de captivité.' I replied, through Mr. Dering, that on the official list sent to me by the French Minister of War there was no 'Solde de captivité' for a Marshal of France. He replied to me himself by a letter written in curious English, requesting me to send the highest 'Solde de captivité' on my list, which accordingly I did. He was the only Marshal of France who claimed this 'consolation,' and I reported the demand to the French Ministry.

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Soon after the close of the war, Lord Augustus was transferred from Berlin to St. Petersburg, and he was in Russia from 1872 till 1879, when he left the diplomatic service to try his hand at colonial governorship in New South Wales. His Russian experiences fill the concluding volume, of which the most important part is the long appendix of original documents. At the Czar's Court he was doubtless an efficient and a courteous exponent of Downing Street policy, and a careful, if not very sagacious observer of such movements as appeared on the surface. But there is something grotesque in his remarks and reports about Russian operations in Asia and the south of Europe, the tedious preliminaries and the development of the Russo-Turkish war, and all the phases of the Eastern Question during these memorable seven years. After one of his numerous interviews with the Russian Chancellor concerning affairs in Central Asia, Lord Augustus says:—

"I read to Prince Gortschakoff the report I had sent at his request to Lord Derby of the observations he had addressed to me, the accuracy of which he fully admitted, complimenting me on my memory. I subsequently informed him that Lord Derby, in a private letter to me, fully participated in his opinions, stating that a frank and truthful exchange of opinions was always the surest mode of maintaining a good understanding. He then indulged in a species of homily on the truthfulness of the Emperor, and, of course, of himself, adding: 'Dites à Lord Derby, que je suis comme Adam, tout nu—je ne cache rien.'"

He was a devout admirer of Prince Gortschakoff, and was easily persuaded to adopt the notions conveyed to him by his instructors. He was a keener student of court functions than of political manœuvres:—

"The Court is very brilliant and admirably maintained. It has something of an Oriental grandeur. The Court balls, with the romantic appearance of the Circassian Guard—the brilliant variety of uniforms—the Oriental costumes of the 'negroes' posted at the various doors—the picturesque appearance of the Cossacks—the magnificence of the ladies' toilettes (the perfection of a certain Mr. Worth) and the splendour of their jewels (especially turquoises, diamonds, and sapphires)—and the stately rooms of the Winter Palace, lit with thousands of wax candles, are unsurpassed in beauty and splendour at any Court where I have resided. The guests are received by their Majesties with that grace and courtesy which at once gratifies and sets them at ease, and there are no fêtes more enjoyable than those at the Winter Palace. There is one special fête, called 'Le Bal des Palmiers,' where the supper, in a salon transformed into a Winter Garden, is served at round tables encircling each palm-tree. These palm-trees are brought on each occasion from the conservatories at Zarsko-Séloe, and I was told that they require three years to recover from the exposure they undergo in one night's decoration. During the ball there was a tea-room for the Emperor and Empress and the Imperial family, to which the Ambassadors were invited. It was in that part of the palace which the Empress Catherine inhabited, and is said to have been the scene of her gaieties."

While the war with the Porte was growing and proceeding, and yet more after the English fleet had been sent to watch over Constantinople, Lord Augustus had an awkward position to fill, but he filled it gracefully:—

"The Emperor had a favourite dog called 'Milord,' which never left him. We were dining at the palace, and it being a small party (there were only the Imperial Family and Court attendants), we retired after dinner to the Empress's private apartments. I suddenly heard the Emperor calling 'Milord!' and supposed that he was calling for me; but it was his dog that was wanted, to receive the biscuits which His Majesty was in the daily habit of bestowing on his favourite. I immediately hastened to His Majesty and learnt the explanation from the Emperor, who was highly amused by the incident. At the time His Majesty was seated in an inner saloon (a sort of alcove), and placed near him was a small table, on which were the *Illustrated London News*, *Punch*, and other journals. It was the number of *Punch* in which a cartoon represented the Sovereigns of Austria, Russia, and Germany at a whist table, the Emperor of Russia holding down his hand with a card. The Emperor put the paper in my hand, and said, 'Expliquez-moi cela.' I felt the difficulty of the explanation, and to collect my thoughts asked to be permitted to study it. After a short time I said 'Oh, Sire, it is quite clear. The political European position is here represented by a whist party, and your Majesty is represented apparently as hesitating whether to continue the game.' It was a perplexing question, and I felt very much as Daniel may have felt when called upon to explain Nebuchadnezzar's dream!"

Lord Augustus is scarcely correct in saying of his forty years' 'Diplomatic Reminiscences' that "they give a general outline of the political history of Europe, and of the policy of the Governments of the Great Powers, during that period"; but they are amusing.

Readings on the Inferno of Dante, chiefly based on the Commentary of Benvenuto da Imola. By the Hon. W. Warren Vernon. Introduction by the Rev. Dr. Moore. 2 vols. (Macmillan & Co.)

The author of the deservedly prized 'Readings on the Purgatorio' here comes forward with a companion work of a most substantial kind. When we say that the two thick volumes on the 'Inferno' run to no fewer than 1,410 pages, the reader will understand that the term "substantial" applies fully in a literal sense, and it is amply warranted in a metaphorical or critical sense also. The 'Paradiso' is to be treated in like manner; and, when that shall be done, Mr. Vernon may certainly say that very few Dante scholars in this country, of any time, have rendered a more elaborate service than himself to the study of the great poet.

These two volumes contain the whole of the 'Inferno' in the original text, given in successive extracts of a few lines at a time. The extracts are followed by a translation into English prose, done by Mr. Vernon. Then come most copious expositions and remarks, supplemented by a vast multitude of footnotes upon all sorts of points—historical, textual, philological, &c. As the title says, the "Readings," or (as we have just termed them) expositions and remarks, are chiefly based on the 'Commentary' of Benvenuto da Imola, who delivered lectures on Dante, in the Latin tongue, at the early date of 1375. They have only lately been published, and to the majority of English readers will be new in Mr. Vernon's pages. Benvenuto may be regarded as on the whole a judicious and also an ingenious commentator. He constantly found out meanings or allusions in Dante which, on the surface, are not apparent, in this respect resembling several other commentators, whether of old or of recent times. One result of this habit of mind on Benvenuto's part is that a good deal of what he says is not to be found stated or suggested elsewhere; he followed his own line, which often differed from the line of other expositors. In many instances he appears to us to have overshot the mark, attributing to Dante notions and undermeanings which are not in the 'Inferno' at all, but which are vamped up by the zeal of a commentator who allows himself a free hand, and endeavours to impress his audience with a sense of his sagacity and insight. Dante had certainly quite meaning enough of his own, without being burdened with that which the scholar of Imola chose to read into him. However, we must take commentators as they come, and may at least be obliged to Benvenuto for much that he says in the way of direct elucidation, as well as pleased to have from him one more sample of what was thought by instructed men about Dante and his poem at a date not very long after that of the master's death.

Mr. Vernon is a son of that munificent Dantophilist the late Lord Vernon. With regard to his own part of the work there is little to say, except that he gives his readers not only enough, but perhaps even more than enough. If he had limited himself mainly to the analysis of Benvenuto's 'Commentary,' the historical and biographical details, and from time to time a discussion of some leading difficulty in diction or text, we incline to think that his book, while more compact and special, would have been not less serviceable than it now is to most of those students who will wish to use it. Dante is so many-sided that to attempt to work up, in one publication, his material from very many points of view is a labour which almost defeats itself, while it exhausts the reader.

Such a book as this bristles with matter for controversy. We will refer to only two comparatively small instances in which Mr. Vernon seems to have made a mistake.

In treating of the "Beauties of the 'Inferno'" he speaks of "the wretches who were rejected both by Heaven and Hell, with the comparison of them to autumn-leaves"; but, in fact, the comparison in question applies to a different group of spirits—those who have just arrived from the upper world to be ferried over by Charon, and many of whom must no doubt be destined for the circles of Hell *itself*. In a note to canto ii. he quotes a description of Dante's appearance, and ascribes this description to Benvenuto da Imola. Is not the real author Boccaccio (in his 'Life of Dante')? Whether or not Benvenuto may, in some part of his lengthy commentary, have reproduced it from Boccaccio, we are not prepared at the moment to say. We may add that it is more than doubtful whether the 'Quæstio de Aquâ et Terrâ' (referred to in a note to canto xi.) was written by Dante at all; and Mr. Vernon—though not strictly bound by his context to do so—might as well have called attention to this point.

The following observation as to the spirits in the "Circles of Fraud" is, so far as

we remember, an original observation due to Mr. Vernon's discernment. It is introduced in immediate relation to Count Guido da Montefeltro, who is punished among the Evil Counsellors. We quote the passage just as it stands; but later on, in speaking of the Fomentors of Discord, Mr. Vernon (following Dr. Moore's lead) indicates that three of these last-named sinners form an exception to the general rule which he has here defined for the Circles of Fraud:—

"Benvenuto thinks it worthy of notice that Count Guido deliberately refuses to have his name mentioned in the world, a thing many other spirits in Hell have eagerly desired; but Benvenuto omits to point out that none have done so from the moment that the Poets descended into the Circles of Fraud. The last shades who seem to have expressed a wish to be remembered on earth were the three noble Florentines in xvi. 85, who, on parting with Dante, exclaim, 'Fa che di noi alla gente favelle.' Contrast this with xviii. 46; xxiv. 133-135; and canto xxxii.; and in fact one may sum up by saying that in the Circles of Incontinence and Violence the shades desire to be remembered on earth, but that in all the subdivisions of the two Circles of Fraud they desire concealment. Benvenuto thinks that Guido's wish to be forgotten is probably to be found in the fact that the Count had first repented of his sins, had renounced the world and its pomps, and then had relapsed into worse by returning to his ancient frauds."

The Heptameron of the Tales of Margaret, Queen of Navarre. Newly translated into English from the Authentic Text of M. Le Roux de Lincy. With an Essay by George Saintsbury, M.A. 5 vols. (Society of English Bibliophilists.)

The Society of English Bibliophilists has produced an acceptable edition of the novels of the Queen of Navarre. The translation is not perfect, but it will pass; there is more than one date misprinted, more than one dubious judgment, in the introduction, but on the whole it is sensible and well informed; there are some two hundred odd engravings from the original copperplates engraved by Freudenberg and Dunker for the Berne edition of 1778-81; and then, above all, there is the critical essay by Mr. Saintsbury, which, together with the acumen of that learned writer, possesses a ripeness and charm less frequent in his work. If there be students of the French Renaissance who read no French, or who possess not already the edition of Le Roux de Lincy, they will do well to procure these five well-appointed volumes. Such a public is doubtless limited, but that is the affair of the Society of English Bibliophilists. It is fair to say that the tone and style of their edition betray no desire to cater for readers of a less respectable and far more numerous class.

Mr. Saintsbury makes out an excellent case for the Queen of Navarre. He will not hear of her stories being pooh-poohed as a pale imitation of Boccaccio. And he is quite right: if the tales here and there have a family likeness, the setting is different by near two hundred years, and by a whole abyss betwixt the personal temper of the authors. It surprises us, however, that so exact a scholar has not a word to say for Messer Baldassare Castiglione, whose 'Cortigiano'—published more than sixteen years before the Queen of Navarre took to writing stories in her litter, as she jogged busily along the roads of France—bears so striking a likeness to the framework of 'The Heptameron.' The Queen of Navarre must certainly have read a work of such European celebrity. And, as certainly, she cannot have read the 'Dialogue on the Beauty of Women,' published in the very year of her death by Angelo Fiorentino. Yet this book also has an air of 'The Heptameron,' only the stories have all dropped out of the setting. Both these books in different degrees—in very different degrees, for Messer Angelo writes often but poor stuff, while the 'Courtisan' is one of the most charming works of sixteenth century literature—both books possess that richness of culture, that brilliant differentiation of character, that abundant, passionate sense of the beauty and honour of life, which are the salt of 'The Heptameron.' What Queen Margaret added to the spirit of the age was the ever-present thought of death used—and used by a truly pious woman—as a stimulant to the enjoyment of carnal pleasures.

Mr. Saintsbury has noted with great delicacy this "combination of voluptuous passion with passionate regret and a mystical devotion":—

"It is that same peculiarity which appears in places and persons and things so different as Spenser, as the poetry of the Pléiade, as Montaigne, as Raleigh, as Donne, as the group of singers known as the Caroline poets. It is a peculiarity which has shown itself in different forms at different times, but never in such vigour and precision as at this time. It combines a profound and certainly sincere—almost severe—religiosity with a very vigorous practice of some things which the religion it professes does not at all countenance. It has an almost morbidly pronounced simultaneous sense of the joys and sorrows of human life, the enjoyment of the joys being perfectly frank, and the feeling of the sorrows not in the least sentimental."

This is as true as it is well put. It is difficult for a modern reader to glance through 'The Heptameron' without remembering more than once the strange contrasts of the comedy of 'Measure for Measure,' without recalling to the inner eye that wonderful sepulture of Valentine de Biragues, at present in the Renaissance Museum of the Louvre. There, beneath the portrait of the gracious court lady in her ruff and purfles, with her tiny lap-dog and her story-book (perhaps her Bible) at her side, the sculptor has engraved, in grim and terrible realism, the skeleton mouldering in the grave, the sightless eye-sockets, the friable disjointed fingers:—

"Où sera alors ma bisaulté si je n'en ay nulle? Les narines pourriront qui ores se délitent en diverses odeurs. Mes oyeulx seront retournés dans ma teste.....Où est le col eslevé, où est vauntance de paroles, sornement de vesteures, variété de delisces, force, legereese, seigneurie, richesse? Hélas, doulz Dieu, je te cry: Mercy!"

For two hundred years the literature of the gayest people in Europe rings with the same cry—from the prayers of Gaston Phébus to the amatory tales of the Queen of Navarre, to the tomb of the Lady of Biragues. The odd thing is that this note, so perfectly distinct in 'The Heptameron' to the ear of the modern reader, was apparently inaudible (or unattended to) a hundred years ago. The reputation of 'The Heptameron' is exclusively and unjustly (because exclusively) erotic. It is amusing to turn from the pages of Mr. Saintsbury to the illustrations of the excellent Freudenberg, which afford the most extensive exhibition of night-gear, bed furniture, and candle-light effects. Both points of view are perfectly admissible; and Freudenberg can give chapter and verse for every wanton revel. But we think Mr. Saintsbury has penetrated more deeply to the heart of the queen who sighed when dying, "Ah yes, I know there is Paradise; but then we lie so long under the earth before we get there!"

Mr. Saintsbury touches with measure and sagacity the fascinating problem of the share belonging to Bonaventure Desperiers in the authorship of 'The Heptameron.' It is possible in fact, and most probable, that more than one of the literary lions of the day had a hand in correcting 'The Heptameron.' But we are glad that Mr. Saintsbury has resisted the evident temptation to ascribe any principal part in the book to the interesting, unlucky Desperiers. Desperiers (so little is left of him!) survives—poor deeper-gifted elder brother of Gérard de Nerval—as a legend rather than a talent; he has left nothing that could quite warrant our presenting him with 'The Heptameron.' His unquestioned ability has not the roundness, the ripeness, the mellow full-bloodedness of the style of 'The Heptameron.' Mr. Saintsbury remarks with much discretion that Queen Margaret's own correspondence shows little enough of this delightful style. True; but nothing in all literature is so like the peculiar tone of 'The Heptameron' as one or two speeches of the queen's, as repeated by Brantôme. The beautiful little story of Mademoiselle de la Roche ought to have been told in 'The Heptameron' by Dame Oysille or Longarine. "Elle lui a été dérobée."

On one point it is impossible wholly to agree with Mr. Saintsbury. He resents with unaccountable warmth the attribution of the characters of 'The Heptameron' to real historical personages. The weight of tradition is against him, though that is but a feather weight. We would, however, ask him to consider the probability of a writer, of reflective and observant rather than dramatic temper, who is placed in the heart of a brilliant and gifted society, attempting to paint a portrait of that same brilliant and gifted society, in its opinions and its character rather than its actions, without once recurring to the models so advantageously at hand. From Plato to Baldassare Castiglione, from the Queen of Navarre to Mr. Mallock—we had almost written, to M. Anatole France—the writers of dialogues have taken the people of their acquaintance for their models. There is nothing of the fancy picture in the character of Parlamente or Hircan or Dame Oysille; they strike us as portraits seen at a sale, their names and pedigrees lost, but their air of real life so striking that involuntarily we cry, "Oh, what a wonderful likeness!" Where we agree with Mr. Saintsbury is in admitting that, though no doubt a most amusing pastime, it is probably a waste of time to attempt to identify the lineaments of an original so long since dead and done with.

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The Age of the Saints: a Monograph of Early Christianity in Cornwall, with the Legends of the Cornish Saints, and an Introduction illustrative of the Ethnology of the District. By William Copeland Borlase. (Truro, Pollard.)

'The Age of the Saints' is an appropriate title for Mr. Borlase's monograph. It conveys just what is wanted to any one who is acquainted with the more remote history of Cornwall, but for those who have not made some progress in Celtic learning it will possess very little meaning. To many people all saints are of the same kind. There is a vague impression abroad, even among some of those who should know better, that from the sub-apostolic time to the present day some process of what is called canonization has taken place.

We are not writing an essay on sainthood or canonization, but for the sake of clearness we may remark that in early times almost every state differed from its nearest neighbours in the way those persons were selected who have come down to us with the name of saint or some equivalent title attached to their names.

Ireland and Cornwall were so much alike in this respect that no one can comprehend Cornish ecclesiastical history in early times without having acquired no insignificant knowledge of that of Ireland. This is possible now, though still by no means easy. The jungle-growth of seventeenth and eighteenth century dreaming has been in great part cleared away, and such of the old legends as survive have undergone a process of sifting by native antiquaries which renders them, even to an outsider, in some degree intelligible. The legendary lore of Cornwall, as it has come down to us, is quite as wild as that of the Green Isle, but it has not been in anything like the same degree the sport of theological disputants. Cornwall has, it is true, not escaped entirely. There were until lately some persons — it would be flattery to call them a school — who taught that Cornwall received the faith from the East direct, without any intervention on the part of Ireland, Gaul, or Italy. We need hardly tell our readers that Mr. Borlase teaches no nonsense of this kind. He sees, indeed, faint traces of architectural parallelism between some of the few remains of Celtic art and what may be found in many Oriental lands. This he accounts for by the well-established fact that pilgrims from Ireland and Celtic Britain were wont to visit the holy places of the East. In this we think he is undoubtedly correct. The likeness is in some instances too close to be accidental. When, however, he goes further than this, and finds in the records of Celtic asceticism a copy of the manners of Oriental hermits, and indirectly of the non-Christian ascetics of lands still further away, we cannot follow him. We admit the parallelism, of course, but see no sign whatever of borrowing. Self-torture is a disease inherent in the nature of man; we find it in every clime, among every race, and in all degrees of civilization. In the early days of the Christian Church it was at times violent to a degree which almost reached, if it did not at times overpass, the limit of sanity. When a distorted ideal of this kind had been formed it was natural that the ardent and poetic Celtic mind should rush to extremes hardly surpassed by the recluses of Syria or the Nile.

There is now no doubt that Ireland received Christianity by way of Gaul, and that it was Irish missionaries who planted the faith in Cornwall. We do not question that there may have been Christians in Cornwall in Roman times. A few remnants may even have remained down to the time when the Irish missionaries came over. Judging by analogy, this does not seem unlikely. We believe it is now a well-ascertained fact that traces of the Christianity of Japan, which was planted three centuries ago, have been come upon by modern missionaries, although the "stamping out" process was carried on there with at least as much vigour as it ever can have been in Cornwall.

The first bishops of Ireland were not diocesan. Their authority seems to have been concurrent, and only limited by the ocean. The position taken by these missionary prelates brings to one's mind the great religious teacher of the last century—one who, notwithstanding all divergences, had much in common with these early preachers of the "glad tidings." When John Wesley was remonstrated with for his want of reverence for ecclesiastical rule, he is reported to have said, "The world is my parish." We imagine each one of these Hibernian bishops would have said, "Ireland is my diocese." How a state of things such as this, not only so irregular, but so inconvenient also, can have been brought about we can but guess. Ignorance cannot have been the cause, for those prelates were familiar with Gaul, where a diocesan episcopate had long ruled.

From Ireland came over bishops and priests to evangelize Cornwall. Their status when they got there is a complete puzzle. Nothing in the shape of jurisdiction or mission, as we understand these words, can have been given to them, yet they preached the faith with marked success, and founded many — perhaps most — of the churches which have come down to the present day. Mr. Borlase explains this far better than any of his predecessors whose writings we have encountered:—

"In order to understand how our Cornish churches came to bear the name of saints at all, we may here add a notice of the usage which the British Church retained from early times, in contradistinction to the formal system of dedication set up in the churches of the Continent during the period of the isolation of the former. It was customary that when any holy man, were he bishop or priest, wished to found a church or monastery to be devoted to the service of God, he should come himself to the spot on which the future edifice was to be raised, and there continue forty days engaged in prayer and fasting.....This done, the ceremony was completed, and all that was required by way of consecration was effected."

For ever after he was regarded, not only as the consecrator, but the founder of the church, and very soon took local rank as a saint.

No fault can be found with Mr. Borlase, so far as he goes, but he seems to imply, though this is probably not really his meaning, that no formal office of dedication or consecration was used. This is extremely unlikely. During the long period of prayer and fasting which occurred before the dedication was complete the bishop, we may be quite sure, used some service appropriate to the occasion. That nothing of the kind has come down to our time is no evidence that such services did not once exist. No one knows better than Mr. Borlase how terrible has been the shipwreck of Celtic literature, not in Cornwall only, but wherever the scattered remains of the race continued to maintain themselves.

The 'Choephori' of Æschylus. With an Introduction, Commentary, and Translation by A. W. Verrall, Litt.D. (Macmillan & Co.)

Every interpreter of a poem, be he actor, translator, or editor, must impress more or less of his own individuality on his rendering of his author. Dr. Verrall carries this natural tendency to excess, giving a large percentage of Dr. Verrall's 'Choephori' and very little of Æschylus's. And with all our admiration for Dr. Verrall's brilliant talents, the tamer and simpler treatment of the subject with which the old poet has hitherto been credited seems to be more antique and Hellenic in spirit than the modern editor's ingenious travesty.

Dr. Verrall declares that the conception of Pylades and Orestes as "a mutually devoted pair is irrelevant and inadmissible as a whole"; for he assumes that the taking of a joint oath to carry through a perilous enterprise was dictated by religion mainly, and hardly at all by friendship. If Æschylus had intended to exhibit Pylades as a devotee who cared much for Apollo and comparatively little for Orestes, surely he would have intimated as much in unmistakable terms. The reticence of Æschylus as to the relations between the two youths implies nothing at all except that the poet was too busy with other matters to take notice of them. Again, poor Strophius's character is blackened by the ingenious suggestion that Orestes was sent to him by Clytemnestra to purchase his acquiescence in her criminal plot. This notion seems to be based on an unwarrantable interpretation of δίχως ἐκράθην as "I was the object of a bargain corrupt on both sides." Moreover, Strophius is, according to Dr. Verrall's 'Choephori,' not Pylades's father. The following extract from a note on p. xix is a typical specimen of our editor's method:—

"According to Pindar, who is our only applicable authority, Strophius and Pylades did not even live in the same place. The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on the 'foot (spur) of Parnassus,' that is to say at Crisa ('Pyth.' xi. 13-17, 35). Neither Pindar nor Æschylus suggests any connexion between them."

Not being gazetteers, they did not deem it necessary to explain that Cirrha was the port of Crisa, and that the lord of the one was also lord of the other.

The recognition (ἀναγνώρισις) has especially exercised Dr. Verrall, and cost him about thirty pages of introduction, the main feature of his essay being the contention that Electra recognized the family foot in the footprint of Orestes, and the family hair in his lock, she and he not being of pure Hellenic blood, but octoroon Lydians. What Dr. Verrall really means by this airy hypothesis would have been clearer if he

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had exhibited in a cut or coloured illustration a fancy portrait of Pelops.

Dr. Verrall has invented a novel method of dealing with passages which his predecessors have regarded as corrupt. Instead of altering the letters given by MSS., he prints here and there dots as a mark of emotional incoherence, thus doing away with the alleged necessity of assuming that there must have been sense and syntax in the original words. The effect is shown by the translation as well as by the text, as, for instance, by the version of vv. 744–750:—

"Those sorrows with patience I wore through, but.....to hear.....Oh my Orestes, the babe I spent my soul on, whom I took to nurse from the womb,.....and at each loud restless cry..... and a trouble it was, Oh dear!.....and nothing for it had I!.....For an infant, that cannot think, you needs must rear (how else?) by guessing its mind."

The treatment of vv. 132–7 is a good example of our editor's disregard of current principles and methods of criticism. The Greek according to the best MS. runs:—

πεπραγμένοι γὰρ νῦν γέ πως ἁλώμεθα
πρὸς τῆς τεκούσης (ἄνδρα δ' ἀντηλλάξατο
Αἴγισθον, ὅσπερ σοῦ φόνου μεταίτιος),
κἀγὼ μὲν ἀντίδουλος, ἐκ δὲ χρημάτων
φεύγειν Ὀρέστης ἐστίν, οἱ δ' ὑπερκόπως
ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέτα.

This is rendered:—

"For now are we vagabonds as it were, bargained away by our mother (to purchase for a husband Aegisthus, partner with her in thy death), I into slavery, and Orestes into banishment from his wealth, while they proudly revel in that which thy labour won."

The forced rendering of πεπραγμένοι is defended by citing Mr. Bury's view of πράξειν, 'Nem.,' 5, 36, which is in contravention of Pindar's use of the verb, though Dr. Verrall pins us down to Æschylus's usage when he questions the admissibility of φεύγων ἐστίν, which is, of course, proved by Sophocles's δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ᾖ, 'Œd. Rex.,' 747. But the supplying of πεπραγμένη εἶμι with κἀγὼ μὲν and of πεπραγμένος with Ὀρέστης, the equating φεύγειν with ὥστε φευγειν, and the rendering μέτα "instead" (note) are little short of audacious.

Although Dr. Verrall has a strong propensity for creating difficulties, he does not always solve those which lie ready to his hand; for instance, we are told nothing about δὲ καί .....τε, v. 251. He still adheres to his theory of the emphatic αὐτός, *e.g.*, on v. 118, where he seems to imply that when we hear retribution spoken of we do not expect it to fall on the offender unless attention is specially drawn to the fact that its incidence is directed aright. It would have been better if there had been in his note on 'Choeph.,' 151, a more frank acknowledgment of the mistake of denying the middle use of αὐδάομαι, made when commenting on 'Theb.,' 665.

It is a sad pity that Dr. Verrall allows his weaknesses to counterbalance his excellences so decidedly, for he is a bright and sympathetic interpreter when he does not go out of his way to be rash and eccentric.

Histoire du Peuple d'Israël. Par Ernest Renan. Tome V. (Paris, Calmann Lévy.)

This last volume of M. Renan's history of Israel, which was finished on the 24th of October, 1891, just two years before his death, contains the ninth and tenth books, embracing the history of the Jewish autonomy and of the people of Israel under the Roman domination. Since there have been no new documents discovered concerning the political state of Palestine during these periods, we cannot expect to find in M. Renan's book new facts. Indeed, our author relies mostly on Schürer's excellent and exhaustive 'History of the Jewish People in the Time of Jesus Christ,' of which we may expect soon a third edition; and as to the scanty Talmudic documents for the epoch treated of, M. Renan quotes M. J. Derenbourg's 'Essai sur l'Histoire et la Géographie de la Palestine d'après le Thalmud et les autres Sources Rabbiniques' (which appeared in 1867) and Graetz's 'History of the Jews.' For the last, M. Renan did not use the latest edition of 1888, which is not only fuller than the previous editions, but has many parts completely rewritten. What we have chiefly to note in M. Renan's posthumous work is, as in all his writings, the elegant style, the clearness of his exposition, and his parallels with classical, mediæval, and even modern facts; the last are perhaps superfluous, if not tasteless. The style in this his last book is as vivid and elegant as in his earlier ones, and no one will discover a trace of the author's bodily sufferings while writing it. Wherever a description is worth supplying, M. Renan has done it with the greatest success. We may point out, for instance, the chapters on Herod and Philo, the one political and the other theological. The greater part of the present volume is occupied by the progress of the Messianic ideas of the Jews, and of their notion of the immortality of the soul.

In the chapter on the Apocalypse of Enoch M. Renan mentions M. Bouriant's discovery of a great portion of the Greek text of it, but Mr. Charles's translation (based on a new Ethiopic manuscript) came out too late. Enoch is, according to M. Renan, the work of an Essene, whilst Ecclesiastes was composed by a Sadducee, near to the epoch of the Roman conquest of Palestine. M. Renan explains the name of this sect as *Sadoki*, of the family of Zadok, already taken in this sense by the late A. Geiger, whilst the word Pharisee is derived from פרש, "separated" from unclean matter. The Essenes are the *Hasidim*, "the pious," "Essene" being derived from the Syriac חסא, "pious." M. Renan does not accept Graetz's view that the early Christians were Essenes. The word is unknown in New Testament literature. Our author says: "Entre le christianisme et l'essénisme, le commerce direct est douteux; mais les ressemblances sont profondes." In the note he adds: "Notez la Cène, la communauté des biens," &c. M. Renan ought, perhaps, to have mentioned that the name "Essene" nowhere occurs in the Talmudical books.

It seems that recent English workers on apocryphal literature are not known to French *savants*. Speaking of the Psalms of Solomon, M. Renan does not quote the excellent edition with a most learned preface by Prof. H. E. Ryle; and in another place he does not accept Prof. Margoliouth's views concerning the book of "Wisdom." But Prof. Margoliouth wrote on Sirach, and not on Wisdom. In the chapter concerning the Agadah M. Renan is not particularly complimentary to the English race. He says:—

"La foi alors était libre; car elle n'était que l'imagination; ce sont nos races logiques qui en ont fait un dogme, une chaine. Rien ne limitait l'agada; toute combinaison possible des mots du texte sacré était vite affirmée. La pésanteur intellectuelle de nos races occidentales, surtout de la race anglaise, admettant comme premier principe que tous les pays et tous les siècles se ressemblent, ne peut comprendre cela."

The last chapter, which we may call M. Renan's views on the future, far or near, had been given in many daily papers before the appearance of the volume; we believe a repetition here, therefore, to be unnecessary. We prefer rather to reproduce M. Renan's page on the problem of Philo's remaining a Jew, whilst having been so deeply acquainted with Greek culture. M. Renan says:—

"Comment Philon reste-t-il Juif? C'est ce qu'il serait assez difficile de dire, s'il n'était notoire que, dans ces questions de religion maternelle, le cœur a des sophismes touchants pour concilier des choses qui n'ont aucun rapport entre elles. Platon aime à éclairer ses philosophèmes par les mythes les plus gracieux du génie grec, Proclus et Malebranche se croient dans la religion de leurs pères, le premier en faisant des hymnes philosophiques à Vénus, le second en disant la messe. La contradiction, en pareille matière, est un acte de piété. Plutôt que de renoncer à des croyances chères, il n'y a pas de fausse identification, de biais complaisant qu'on n'admette. Moïse Maimonide, au XII° siècle, pratiquera la même méthode, affirmant tour à tour la Thora et Aristote, la Thora entendue à la façon des talmudistes, et Aristote entendu à la façon matérialiste d'Ibn-Roschd. L'histoire de l'esprit humain est pleine de cospieux contresens. Ce que faisait Philon il y a dix-neuf cents ans, c'est ce que font de nos jours tant d'esprits honnêtes, dominés par le parti pris de ne pas abdiquer les croyances qui se présentent à eux comme ayant un caractère ancestral."

NEW NOVELS.

A Valiant Ignorance. By Mary Angela Dickens. 3 vols. (Macmillan & Co.)

If a boy has had an unscrupulous speculator for a father, who came to a bad end, is he bound to speculate unscrupulously and to end badly? In other words, is heredity an iron law from which there is no escaping? Miss Dickens propounds the question, and it is difficult to say, after reading her story, whether she answers it with ay or no. To interpret her comments and moral sentiments in a natural sense, one would say distinctly, no; but then it is a curious coincidence that the son does speculate unscrupulously, very much on his father's lines, which does not look as though a free choice had been open to him. "There is no hereditary wrongdoing," the author seems to argue, "for here you have a man who repeated his father's obliquity; yet he stood his punishment and repented." It is not conclusive; but the story is readable enough.

A Soldier of Fortune. By L. T. Meade. 3 vols. (Chatto & Windus.)

It was the inspiration of John Smith's sister ("Oh, what a romantic little thing you are, Aggie!") to compare that estimable but weak young man to a soldier of fortune. The educated son of a wealthy farmer, starting on a continental tour before choosing his profession, is about as unsuited to the simile as well may be. Perilously hurt in his first action, he gives up soldiering—in other words, having surrendered at discretion to a perfectly frivolous beauty, who promptly jilts him, he speedily recognizes the more permanent charms of an amiable girl with whom he has been familiar from childhood, and settles down in his early twenties to matrimony and the pursuit of literature. Though he certainly gives no indication of talent, it is pleasant to learn that he is highly successful as a novelist, and we could wish that the plot of the serial story which so rapidly immortalizes him had been imparted to the reader. It might have enhanced the merit of the narrative before us, which is somewhat crude in that respect. The remorseless tyranny exercised by Mrs. Vincent over the limp Miss Prettyman is based on so frail an excuse that it is impossible to believe it could have been submitted to, even by an imbecile with a heart complaint. Though it is difficult to praise the story, one or two characters are not without interest. Phyllis herself, vapid and heartless at first, learns self-knowledge and acquires tenderness in a natural and very womanly fashion; while in Nancy Brown, whose heart and head are just the sound organs we are glad to expect in a gentle, unsophisticated Englishwoman, we think we find a portrait drawn from life.

Pamela's Honeymoon. By Mrs. Robert Jocelyn. 3 vols. (Hutchinson & Co.)

A novel which can be read without any severe mental strain is a boon to be thankful for in itself nowadays. 'Pamela's Honeymoon' adds to this recommendation a fair amount of sprightly talk and a tangled web of foolish but high-minded deception on the part of an adoring husband, which brings a great deal of unnecessary affliction upon the head of his devoted bride. However, if Sir John Hamilton had not conducted himself very much after the manner of an over-conscientious schoolgirl, Pamela would have enjoyed her honeymoon with him and would have remained without a history, which might have been a pity. Fortunately there was an old servant in the house to represent the missing element of common sense in the establishment, and the slight but eventful history has a happy ending.

Enid Lyle. By Bessie Hatton. 2 vols. (Chapman & Hall.)

The author of 'Enid Lyle' is probably fresh to the novelists' craft—at any rate, one name only figures on her title-page; but there is more than merely negative evidence to go upon. The writing is very unequal and unassured; at times it seems to pick up a little, but the main impression is of crude inexpressiveness. Country life in a French convent is the best part, because it seems most drawn from real experience, though without much power to convey it. The greater part of the story and most of the people are not successful. As it advances the raw, inexperienced handling shows more clearly, and the promise of better writing dwindles. Amongst other things, Miss Hatton appears to be an observer of mouths—various kinds are described with some emphasis. The man with the "small, full, red mouth" is the villain; a youth whose "top lip slightly projects" is easily led; another man owns "a tight, cruel mouth"—he is the nephew of the villain, and the worst thing about him is his manners. They are atrocious. He belongs to what Mark Twain calls "a passel of young men"—wearers of "open-work socks, coloured sashes, high heels, and perforated shoes." It is true that a not very attractive group of young men are about the world at present; but Miss Hatton has not hit off their peculiarities very cleverly, any more than she has succeeded with her great and good actor, Alec Meadows, who is always "God-blessing" or "my-dearing" somebody. The life of the convent-bred girls in St. John's Wood is, perhaps, more "unconventional" than the author intended.

A Modern Amazon. By George Paston. 2 vols. (Osgood, McIlvaine & Co.)

Good novels, or novels conspicuous throughout for a general mediocrity of goodness, are so common in these days, and the essentials of human interest are so limited, that one cannot feel much surprise on coming across another well-written romance of a lovely wife who has to be wooed and won by her husband after marriage, and who is brought to her senses by a strong dose of suffering and humiliation. Regina Haughton, the high-spirited beauty who marries Humphrey Kenyon, M.D., on the time-honoured "one condition" of wilful and fastidious maidens, is drawn by Mr. Paston as a lady journalist, up to date, yet remarkably innocent and unsuspicious, just a little Ibsenite, a little "Woman's Rights," a little emancipationist, but as selfish in disposition and as *farouche* in manner as the most unlovely of her type. It has been said that this story is well written. Some of the characters are particularly well drawn, such as the philandering editor, who nearly captures Regina, and who is dismissed by Mr. Paston, after due exposure and denunciation, in the act of swallowing a—seidlitz powder. The book will amuse more than it will engross. It does not plumb the depths of its strongest situations, but in most of them it gets well below the surface.

An American Peeress. By H. C. Chatfield-Taylor. 2 vols. (Chapman & Hall.)

A good deal of novelistic capital has been made of late years out of the situation—doubtless suggested by many cases in real life—in which the central figure is an unsophisticated American girl suddenly confronted, owing to her marriage with an English aristocrat, with a host of unfamiliar responsibilities. Mr. Chatfield-Taylor is the latest writer to exploit this idea, and he cannot be congratulated on having bettered the achievements of his predecessors. Neither in his pictures of Chicagoan nor of English society does he succeed in conveying the impression of one who writes from an inside knowledge. Still, the story of Laura's long duel with an old flame of her husband's is pleasantly told, nor is any reader likely to grudge so loyal a heroine her ultimate triumph over her rival.

A Beginner. By Rhoda Broughton. (Bentley & Son.)

'A Beginner' is devoid of anything approaching a plot. Were it not for the lightness, vivacity, and sense of movement inherent in Miss Broughton's touch, it would hardly be even what is called "a story without a plot." What story there is consists in the fact of a clever young male writer having unfavourably criticized a novel by the heroine, who is the object of his devotion. As she signs herself "A Beginner," and bears no outward and visible signs of a connexion with the inky sisterhood, he fails to identify her as the parent of 'Miching Mallecho.' The name is provoking, and we are told little else about the volume except that it is concerned with "passion." Yet it is the principal feature of 'A Beginner.' Miss Broughton's own book is in the present tense, a custom of the author's—we believe a custom as ancient as her first essay in fiction. It is not an admirable fashion; but Miss Broughton, if she does not exactly conjure with it, at least uses it better than her numerous imitators. Miss Jocelyn, the heroine, is introduced to the reader in a characteristic first sentence: "Miss Jocelyn rings the bell a second time, and pulls down the handle with a vigour that shows that this time she will have it answered, or like the 30,000 Cornish men will know the reason why." This pardonable anxiety is caused by the non-arrival of 'Miching Mallecho' from the publishers. When it does make its appearance the reader feels that Miss Broughton does not provide all the situation might seem to offer. Little interest is awakened in the fortunes of the book and their effect on Miss Jocelyn and her surroundings, though they are the sum and substance of the story. At first curiosity is aroused, then, as the reporters say, nothing "transpires"—at least of an exciting kind. Other interest there is of an incidental sort. We may venture to mention that, as a rule, Miss Broughton's young women are not conspicuous for self-control and dignity. Compared with those of many of her predecessors, however, Miss Jocelyn's manners really have something of the repose that distinguishes, not, perhaps, the Vere de Vere family, but ordinary human nature. Lesbia, a frisky matron, acts as a counterfoil to her staidness. If she has not all the rollicking self-abandonment and "rompishness" of Miss Broughton's earlier heroines, it is not for the want of trying. Tears, chaff, poutings, are all in her repertory, as well as the use of crystal balls, divining-rods, and the modes of the moment generally. She whiles away an evening with a "mud student" from the Agricultural College in innocent horseplay, ending in a mutual pursuit, in a blindfold and shoeless condition, across the room and over and under the billiard-table. There are some more types, and plenty of repartee, clever or

merely flippant. 'A Beginner' has upon it most of the marks of ephemeral literature, but also on every page the signature of Miss Broughton, and not another.

My Dead Self. By William Jameson. (Chatto & Windus.)

The reader should sit down to 'My Dead Self' in a listless, uncritical mood; not particularly anxious for a novel, expecting nothing, quite ready to draw another blank in the lottery of the circulating library; and then we can promise him that he will like it. This would not happen with a worthless book. There is plenty of fiction in regard to which one can say, Blessed is he that expecteth nothing. But Mr. Jameson will reward the reader who does not anticipate the highest art, the most energetic strain, or the most delicate fancy. He tells a convict's story in a spirit of wholesome optimism—the story of a bank manager who has gone wrong through speculation, and who rises from his dead self to higher things. "Fourpenny Bit," as his friends call him, because he has changed names at Portland with a man named Silver (one amongst several improbabilities in the story), holds up his head as a boardman, and as an outdoor tradesman in Whitechapel Road; and he has the good fortune to fall in with a theosophic colonel, under circumstances which would justify any man in considering that he had a special Providence all to himself. His adventures are full of interest and sentiment, though somewhat matter-of-fact in their narration. Mr. Jameson may write a better novel, but it will be enough if he never writes a worse.

The Sailor of the Istar. By El Jady. (Griffith, Farran & Co.)

Half romance and half dry chronicle of recent events in Tonga, 'The Sailor of the Istar,' stiff and stilted as some portions of the narrative are, is not without the special kind of interest which should attach to everything in the shape of fiction. Many a reader may pick up in this volume a few ideas on Fijian politics and characteristics who would not think of seeking for prosaic information in a book which professed to inform. But with a little more art "El Jady" might have conveyed all her facts under a decent cloak of romance, whereas she seems rather to give us our facts and our fiction in slices. It may be taken for granted that the author is a woman—not that women are more apt to spell incorrectly than men, or that women never understand the laws of a game, but from cumulative internal evidence. Here is a billiard puzzle which may perplex any one who is accustomed to handle a cue:—

"Bless my soul, Lorna! that's a stroke of seven you've made. A capital hit! Red in left-hand pocket, three; cannon off spot into right pocket; and here I am left with both in baulk."

It should be added that the purely romantic pages of the story are both brightly and tenderly written.

A Threefold Mystery: a Tale of Monte Carlo. By Constance Serjeant. (Stock.)

Silliness in novels is often aggressive, but occasionally pathetic; and the silliness of 'A Threefold Mystery' is pathetic enough to disarm a Bludyer. "I kiss Cissy, and Bee does the same, and then we go to our room and dress"; this is a fair sample of the artless prattlings with which Miss Serjeant entertains her readers. The *dénoûment*, in which the ex-gambler and would-be suicide reappears in the character of a "wonderful preacher," is strangely ludicrous.

CANADIAN HISTORY.

The History of Canada, by William Kingsford (Toronto, Rowsell & Hutchinson; London, Kegan Paul & Co.), is now in its sixth volume. The historian maintains the high level to which he rose at the outset, and each succeeding volume justifies our forecast when the first appeared. The present one is even more interesting than some which preceded it. This is partly because the principal topics are of great historical interest. Among them are the siege of Quebec by Montgomery and the unfortunate expedition under Burgoyne. Mr. Kingsford makes it clear that if Carleton had been in Burgoyne's place the capitulation at Saratoga would not have occurred, while he emphasizes what other writers have said about the possibility of Burgoyne saving his army if he had been strong-minded enough to retreat when to advance meant ruin. Carleton, as well as Burgoyne, was one of Lord George Germain's victims. We commend the volume to every student of North American history, and we shall quote a few sentences which are as just as they are well written:—

"Carleton will ever retain one of the first places in Canadian history. The work he performed remained after him. It was he who in a great measure laid the foundation for the Quebec Act, on the broad ground of rendering justice to the new subjects.....It was administered by Carleton with judgment and moderation, and he was enabled to set at defiance the clamour of discontent with which the English-speaking minority had assailed Murray. Not the least striking feature in his character is the dignity with which he met the insolent persecution of Lord George Germain. Carleton's government remains to us to show what can be achieved in difficult circumstances by a man sustained by high principle and a sense of duty. He offers to us an example for imitation in every respect by his patriotism, his untiring zeal in the fulfilment of his duty, by his private integrity and worth, unaffected by narrowness of spirit, and what is often the bane of great powers, fanciful, unpractical theories."

Mr. Douglas Brymner's *Report on Canadian Archives for 1892* (Ottawa, Dawson) is fifty-nine pages in length and full of matter. He is as painstaking in this report as in those which have preceded it. The period treated is the beginning of the century, when Canada was in a formative condition. Some alarm was felt lest the French Canadians would display their sympathy with France, when that country was at war with our own. General Hunter, who was then Lieutenant-Governor of Upper Canada, was able to report as follows in September, 1804, to Mr. Merry, British Minister at Washington:—

"I must in justice to the Canadians observe, that the state of the country has never been more tranquil, and the deportment of the people throughout the Province more apparently loyal than it is at the present moment, and the knowledge I have of the character of the Canadians, who are naturally a very quiet people and much attached to their homes, leads me firmly to believe that they never would be induced to dispose of their cattle and horses for the purposes mentioned by Wing."

This Wing was a Canadian settled in the State of New York who had concocted a story about his countrymen. The attack upon Canada which the French meditated was averted by the defeat of the French navy. The country was prepared for defence, and the inhabitants, among whom the French element was well represented, contributed large sums for the purpose. The details and extracts given in this volume must prove of great service to the student who makes a careful study of Canadian history.

SHORT STORIES.

A Protégés of Jack Hamlin's, &c. By Bret Harte. (Chatto & Windus.)—While none of these six stories equals some of the author's earlier work, they are in themselves excellent, and if any other name were on the title-page would be especially remarkable. Here there is no opportunity for the pathetic gift of which the author has shown himself so distinguished a master; but, on the other hand, in the first four stories he has ample scope for displaying that kind of humour which, in its genuine form, is almost confined to American writers, and to a few of them. The dry, imperturbable American, sarcastically cynical, yet tender-hearted and unexpectedly ready for every emergency, has become almost proverbial; but Mr. Bret Harte is one of the few who can describe him without exaggeration. Jack Hamlin in the first story and Bill in the second are delightful examples of this genuine article, and the next two stories have slighter sketches of the same character. 'A Protégée of Jack Hamlin's' is the most ambitious story in this volume, and, on the whole, it is the best; the incongruous situation in which the *roué* finds himself when playing the *rôle* of heavy father is described with excellent feeling, and the tragic ending is made the more impressive by its delicate treatment. 'The Heir of the M'Hulishes' depends for its fun on the way in which the canny Scot outwits the astute American, and the irrelevance of the American girl's appearance may be excused for her amusing talk. 'The Mystery of the Hacienda' is a pretty ghost story, but 'An Episode of West Woodlands' has hardly enough distinctness to make it successful; it seems as if it were a slice taken out of a longer story, and, as it stands, it is almost a defect in an otherwise pleasant collection.

Our Manifold Nature. By Sarah Grand. (Heinemann.)—This book shows a terrible falling off from 'The Heavenly Twins,' which, in spite of obvious temptations, steered commendably clear of the vice of preaching; but of these six stories the three bulkiest are really little more than tracts, exhibiting all the splendid disregard of probability and the irritating attitude of superiority which characterize that form of instruction. Of course tracts have their uses, and there can be no legitimate objection to their production; but then their authors should not write pretentious prefaces to draw attention to the art of their performances. We do not profess, even after two perusals of the preface, exactly to understand what Sarah Grand's views on the art of novel-writing are, but from one statement which is intelligible we entirely dissent: she falls foul of some critics who have very properly objected to her first story that it is "melodramatic and utterly impossible," and ventures to put up the absurd plea that all the facts in the story actually occurred in real life. This may very possibly be true, and all that can be said is that Sarah Grand has either not understood the facts and has given them a wrong complexion, or has omitted some facts which materially affect the issue. The lady who wears tight stays, and whose nose gets red in consequence, may very possibly have committed suicide, but if so Sarah Grand has not understood her character: at any rate, she has not made her fate appear probable to the reader. In the same way the nobleman in the second story is perfectly absurd. A man who has been in polite society and has lived the life of a man of the world could not behave in the fatuous and insufferable manner that the author represents; in her possibly laudable desire to expose the foibles of a man about town she exaggerates his defects, and so entirely spoils the effect of the picture, even from her own point of view. 'Ah Man' and 'Boomellen,' where the didactic ten-

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dency is less obvious, are far more successful. The first is an amusing sketch of a strong-minded and devoted Chinese, while the second is a really powerful picture of the half-idiotic son of an old Irish family. If Sarah Grand would only stick to pictures like these and those of the Twins, and would avoid obtruding the observer in the first person singular, she might still retain the position she secured by 'The Heavenly Twins.'

My Two Wives, and other Stories. By George R. Sims. (Chatto & Windus.)—It has been stated that there is a certain class of readers who consider Mr. Sims "like Dickens, only more refined," and they doubtless will hail the present volume with appropriate satisfaction. It is true that here there is only one story, 'That Act of Parliament,' which the utmost ingenuity could torture into a resemblance to the inferior author, and that is distinctly the best in the book; for the ill-used waiter is decidedly amusing, and Mr. Sims is certainly read to better advantage when he deals with the low comedian than when he soars to the higher flights of melodrama or sentimentalism. Nevertheless, it cannot be denied that Mr. Sims has the somewhat rare gift of making the most of his subject. In all these stories, though the motives are commonplace enough and the sentiment is cheap, one feels that the author has produced exactly the effect he desired, and that no point is missed from lack of directness and lucidity of statement; and after all it is no mean thing in England to be able to write a book which reminds one of the French chroniclers of "faits divers."

The Hon. Stanbury, and Others. By Two. "Pseudonym Library." (Fisher Unwin.)—Of the two authors of this little trio of stories, the one who writes the first two over the signature C. certainly shows the more talent. The last story, like the others, is of a lugubrious nature, but it is more diffuse and less direct and pointed than a short story should be, so that, though the heroine's fate is really the most sad of all, she arouses less of the reader's sympathy. 'Poor Miss Skeet,' by C., treats with much originality of an old maid, whose lonely estate is to some extent consoled by the sight of the Apollo Belvidere and the Antinous in the Vatican. The subject is a little difficult, but it is handled with great delicacy, and the rather vulgar remarks of the narrator's wife enhance the pathos of poor Miss Skeet's enthusiasm. This is the best story; but 'The Hon. Stanbury,' showing how a man may find salvation in a ballet dancer, has considerable humour and an affecting conclusion. The "Pseudonym Library" has succeeded in more ambitious books than this, but of the quite slight and unpretending volumes this is among the best.

OUR LIBRARY TABLE.

In his *Life of Benito Juarez* (Remington & Co.) Mr. Ulick R. Burke has managed to compress as much as most English readers will care to know respecting the late constitutional President of Mexico and the country he saved from anarchy. During fifty years of this century the name of that republic was almost synonymous with disorder and disgrace; civil war and brigandage were rife, and, strange as the statement may seem, the annexation of Texas by the United States, although morally indefensible, was really a blessing in disguise. For the Apache and other horse-riding Indians had for some time been distinctly pressing the Mexicans southwards from the Rio Grande del Norte, and their systematic raids for the purpose of carrying off white women were resulting in the production of a dangerous race of half-breeds, brought up as fierce nomads, and endowed with all the evil qualities of both races. The iniquities of Santa Anna furnished an excuse for invasion by the United States, and after the appropriation of Texas the Indians found themselves pressed upon by white men of a sterner mould. The introductory portion dealing with the independence of Mexico and the American aggression is very well written, though there is a slip in stating that the taking of "Monterey in California (September 23rd, 1846)" was a serious victory. The little *presidio* of that name on the west coast had surrendered to Commodore Sloat in the previous July, and its capture was of no importance at the time; it was the strongly fortified town across the Rio Grande which, under General Ampudia, resisted for three days the attack of those gallant Marylanders whose names live in the stirring lyric:—

> With Ringgold's spirit for the fray,
> With fearless Lowe and dashing May,
> With Watson's blood at Monterey.

But while Northern Mexico was given over to intrigue and warfare, there was a man in the extreme south-west of the country who was making a reputation as a model ruler in his native state of Oaxaca, on the shores of the Gulf of Tehuantepec. Born in 1806, Benito Juarez was a pure Indian; but under this comprehensive term are included races which differ as widely as the Rajput does from the Cingalese in our Eastern empire, and Juarez belonged to the nation of the Zapotecs, who had bravely resisted Toltec, Chichimec, and Aztec, and even under the Spaniard might be defeated, but were never enslaved. Their capital and sacred city, Mitla, still contains the ruins of a palace worthy of comparison with Palenque or Uxmal, and Viollet-le-Duc goes so far as to say that "the monuments of the golden age of Greece and of Rome alone equal the beauty of the masonry of this great building. The facings dressed with perfect regularity, the well-cut joints, the faultless bends, and the edges of unequalled sharpness, bear witness to knowledge and long experience on the part of the builders." From the indomitable yet highly cultivated founders of this city was Juarez descended, and, although his early life was that of an Indian peasant, he gradually worked his way upwards through the seminary, the institute, the law courts, and the Congress, until, in 1847, he was elected the constitutional governor of his native state, which he ruled wisely and well until 1852. Arrested by the usurping Dictator, Santa Anna, he managed to escape to the United States, from which he returned in 1855 to take office in the new Liberal cabinet as Minister of Justice and Religion. Henceforth he became involved in an unceasing struggle with the clerical party, which declared open war against him when, as Vice-President of the Republic, he legally became President on the abdication of Comonfort at the end of 1857. For three more years he held his own against Miramon and Zuloaga; in 1861 he entered the capital in triumph; and then came the episode of the squabble over the Mexican debt, followed by the armed intervention of England, Spain, and France. How the three powers disagreed, and how France alone remained on Mexican soil—to bring in the unfortunate Maximilian, and afterwards to abandon him—is matter of recent history, and is, we think, very fairly told by Mr. Burke. The savage manner in which the French carried on the war is shown by the verbatim order of Bazaine as given by his apologist M. Duvernois, in which the Marshal enjoins that no prisoners are to be made, and every one taken with arms is to be shot. Subsequently (on October 3rd, 1865) Maximilian issued that most sanguinary decree in which it was ordained that any man belonging to the National army, and assisting it with warning, notice, arms, food, or horses, should be put to death within twenty-four hours; and, but for this, there can be no doubt that his life would have been spared after his capture at Querétaro. It must be remembered that this decree was not a mere *brutum fulmen*, but quite the contrary; on October 22nd General Arteága, Brigadier-General Salazár, three colonels, and a number of officers of lower grade were shot in cold blood. Yet, in spite of all the tremendous provocation to reprisals, there is ample evidence from the Princess Salm-Salm and others that every opportunity was given to Maximilian to effect his escape, but he was infatuated with the belief in his immunity, and justice was obliged to take its course. Even at the last moment the dignified courtesy of Juarez to the interceding princess, as well as to the wife of Miramon, is worthy of the highest praise. In 1872 the best president that Mexico or any other Spanish-American republic ever possessed died in harness, regretted by a nation, because, "undaunted by fierce opposition, undismayed by constant danger, unshaken by enormous temptation, he set Law above Force." Mr. Burke has done well in writing the history of such a man.

Miss Edwards has taken to heart some of our criticisms on her first volume of *France of To-day* (Rivington, Percival & Co.), but unluckily the second part, which we have on our table, is not particularly readable. Scientific agriculturalists will doubtless value her technical knowledge of manures used in certain regions, as shown in the following and other passages: "Other manures used are the scoria of dephosphated metals, alluded to in a former page, also Kainite, a German product, consisting of sulphate of potassium and magnesia," &c. The book is prefaced with an extract from a private letter from Mr. Frederic Harrison, informing Miss Edwards that she is "our first living authority on France." As Mr. Harrison's distinction is not as an agriculturalist, we suspect that he attached some occult signification to the personal pronoun "our." The idea which, however, Miss Edwards evidently wishes to be conveyed by the printing of the testimonial is that she is the first British authority on France—an opinion which, putting her work above that, for example, of an accurate and impartial writer of good English like Mr. Hamerton, we cannot subscribe to. The best conceived portion of the book is relegated to the appendix, in which the author essays to summarize French progress under the Republic; but here again an excellent idea is ill carried out. We once heard it said that there is internal evidence in Miss Edwards's works that she has never been in France, and she certainly tries to disguise the fact that her knowledge comes from personal observation, even in this appendix devoting pages to second-hand extracts from old Paris correspondence printed and read long ago in London journals. The impression left by a perusal of the book is one of regret that a writer who has evidently enjoyed unusual opportunities of studying the country should have so little faculty for imparting her knowledge. Miss Edwards might do well to secure a good collaborator, who can write English, to verify and arrange in attractive order her masses of confused information.

Count Cavour and Madame de Circourt: some Unpublished Correspondence, edited by Count Nigra (Cassell & Co.), is a bad title for letters that have already been published on the Continent. The letters are readable, but they cannot be said to add much to our knowledge of Cavour. Mr. Butler's translation is of unusual excellence, and the publishers ought to deem themselves fortunate in securing his aid. Such scholarly work is not common among English translators.

Mr. Lang's criticisms of *Woodstock* in the introduction to the Border edition of that romance are sensible and to the point. His annotations are good, but not numerous. Perhaps a better quotation than that given in his first note, regarding the habit of carrying small Bibles, would have been from the career of Selden, who tormented the Presbyterian ministers by telling them that "in your little

pocket bibles with gilt leaves.....the translation may be thus, but the Greek or the Hebrew signifies thus." Mr. Hole is the illustrator of these volumes, which do Mr. Nimmo great credit. —Messrs. A. & C. Black have printed *The Betrothed* and *The Highland Widow* together in the Dryburgh edition. Mr. Hindley's designs show a good deal of cleverness.

A Book of the Heavenly Birthdays (Stock), which E. V. B. has compiled with the skill to be expected of her, is an anthology that will be pleasing to many readers. The gentle melancholy that pervades it should prove acceptable.

Messrs. Macmillan have sent us neat reprints (each in one volume) of *The Second Son*, by Mrs. Oliphant, and *A Country Gentleman and his Family*, by the same indefatigable writer; and also of Mr. Archibald Forbes's *Barracks, Bivouacs, and Battles*.—Messrs. Sampson Low & Co. have reprinted *A Strange Voyage*, by Mr. Clark Russell, and *Weighed and Wanting*, by Dr. Mac Donald.—Messrs. Smith & Elder have published a cheap edition (the tenth) of *David Grieve*; but the type is too small.

We have on our table *A History of Philosophy*, by Dr. W. Windelband, translated by J. H. Tufts (Macmillan),—*The Beginnings of the English Romantic Movement*, by W. L. Phelps (Boston, U.S., Ginn),—*An Old and Middle-English Reader*, by G. E. MacLean (Macmillan),—*The Principles of Chess in Theory and Practice*, by J. Mason (Cox),—*Infants' Drawing Books*, Books IV. and V. (Griffith & Farran),—*Meteorology*, by H. N. Dickson (Methuen),—*Rosemary Lane*, by P. M. Notrad (Wells Gardner),—*The Auld Scotch Precentor*, by N. Dickson (Glasgow, Morison),—*The Wooing of Osyth*, by K. T. Sizer (Jarrold),—*Life's Philosophy*, by A. S. Cody (New York, privately printed),—*Wayside Music, Lyrics, Songs, and Sonnets*, by C. H. Crandall (Putnam),—*A Mammal, a Poem*, by J. E. Howell (New York, Howell Publishing Co.),—*Doorside Ditties*, by J. Morison (Blackwood),—*Truth in Story*, by E. Hodder (Hodder Brothers),—*The Story of the New Gospel of Interpretation*, by E. Maitland (Lamley),—*One Fold and One Shepherd*, by G. Trobridge (Speirs),—*The Transfigured Life*, by J. R. Miller, D.D. (S.S.U.),—*Some Recent Contributions to the Unitarian Pulpit*, by J. W. Brown (Sutton),—*English Poetry from Blake to Browning*, by W. M. Dixon (Methuen),—*La Vie Humaine: Vérane*, by A. Pianelli (Paris, Jouve),—*L'Educazione fisica della Gioventù*, by A. Mosso (Milan, Treves),—*Studi di Storia antica e di Topografia storica*, by Dott. Gabriele Grasso, Part I. (Ariano, Appulo-Irpino),—*Ein individualistischer Pessimist*, by Dr. S. Rubinstein (Leipzig, Edelmann),—*La Poésie lyrique et satirique en France au Moyen Age*, by L. Clédat (Paris, Lecène & Oudin),—*Giornale della Società Asiatica Italiana*, Vol. VII., 1893 (Rome, Loescher),—and *Rumori Mondani*, by G. Negri (Milan, Hoepli). Among New Editions we have *The Epistles and Hymn of St. Patrick*, edited by the Rev. T. Olden (S.P.C.K.),—*The Roman Missal and Supplement* (Washbourne),—*The Catholic Religion*, by the Rev. Vernon Staley (Mowbray),—*Stammering*, by E. Behnke (Fisher Unwin),—*The Monastery of the Grand Chartreuse*, by a Carthusian Monk (Burns & Oates),—*The Girl in White, and other Stories*, by A. Deir (Stock),—and *Sprains, their Consequences and Treatment*, by C. W. M. Moullin (Lewis).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Allen (H.), Pastor and Teacher, the History of his Ministry, by Rev. W. H. Harwood, cr. 8vo. 6/ cl.
Bennett's (W. H.) The Book of Chronicles, cr. 8vo. 7/6 cl.
Cheetham's (S.) History of the Christian Church during the First Six Centuries: Early Period, cr. 8vo. 10/6 cl.
Controversy of Zion (The), being the Miscellaneous Works of the late T. W. Christie, 8vo. 5/ cl.
Pfleiderer's (O.) Philosophy and Development of Religion, 2 vols. cr. 8vo. 15/ net, cl.

Law.

Practical Statutes of the Session 1893, with Notes, &c., Part 2, edited by J. S. Cotton, 12mo. 4/ cl.
Wright's (E. B.) The Law of Principal and Agent, 8vo. 18/ cl.

Fine Art and Archæology.

Illustrated Archæologist, a Quarterly Journal, edited by J. R. Allen, Vol. I., cr. 4to. 12/6 cl.
Royal Academy Pictures, 1894, 4to. 7/6 cl.

Poetry and the Drama.

Clough's (A.) Poems, Selections from, 12mo. 2/6 net, cl.
Parker's (G.) A Lover's Diary, Songs in Sequence, 12mo. 5/
Tollemache's (B.) The Early Bird, and other Drawing-Room Plays, cr. 8vo. 2/6 cl.
Veel's (M. C.) The Fairest of the Angels, and other Verse, 12mo. 3/6 cl.

Music.

Ehrlich's (A.) Celebrated Pianists of the Past and Present Time, with Portraits, cr. 8vo. 7/6 cl.

Political Economy.

Rae's (J.) Eight Hours for Work, cr. 8vo. 4/6 net, cl.
Taylor's (R. W. C.) The Factory System and the Factory Acts, cr. 8vo. 2/6 cl.

History and Biography.

Loftus's (Lord A.) Diplomatic Reminiscences, Second Series, 2 vols. 8vo. 32/ cl.
Men of Achievement: Statesmen, by N. Brooks; Explorers and Travellers, by A. W. Greely, cr. 8vo. 3/6 each, cl.
Stevens's (C. E.) Sources of the Constitution of the United States, cr. 8vo. 6/6 net, cl.

Geography and Travel.

Cole's (G. A. J.) The Gipsy Road, a Journey from Krakow to Koblentz, cr. 8vo. 6/ cl.
Douglas's (R. K.) Society in China, illus. 8vo. 16/ cl.
Prior's (H.) Ascents and Passes in the Lake District, with Map, &c., 32mo. 2/6 roan.
Tristram's (H. B.) Eastern Customs in Bible Lands, cr. 8vo. 5/

Philology.

Œdipus at Colonus, translated by A. C. Auchmuty, 2/ swd.
Stoffel's (C.) Studies in English, First Series, 8vo. 7/6 cl.

Science.

Adler's (H.) Alternating Generations, a Biological Study of Oak Galls and Gall Flies, illus. cr. 8vo. 10/6 net, cl.
Bouchard's (C.) Lectures on Auto-intoxication in Disease, cr. 8vo. 10/ cl.
Bower's (F. O.) Practical Botany for Beginners, 12mo. 3/6 cl.
Dutton's (T.) Domestic Hygiene, cr. 8vo. 2/ cl.
Senn's (N.) Syllabus of Lectures on the Practice of Surgery, cr. 8vo. 10/ cl. limp.
Trimble's (H.) The Tannins, a Monograph of the Vegetable Astringents, Vol. 2, cr. 8vo. 10/6 cl.

General Literature.

A. L. Register of Summaries, No. 9a, folio, 5/ cl.
Anglers' Evenings, cr. 8vo. 6/ cl.
Cardella's (G.) The Perfect Way of Honour, 3 vols. 31/6 cl.
Emerson's (F. H.) Welsh Fairy Tales and other Stories, 2/ cl.
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Gerard's (D.) The Rich Miss Riddell, cr. 8vo. 6/ cl.
Golden Thoughts for Noble Men and Women, selected by M. M. Braddyll, 18mo. 2/6 net, cl.
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Jokai's (M.) Eyes like the Sea, translated by E. H. Bain, 6/
MacCunn's (J.) Ethics of Citizenship, cr. 8vo. 4/6 net, cl.
McNulty's (E.) Mither O'Ryan, 12mo. 2/6 cl.
Middlemass's (J.) The Mystery of Clement Dunraven, 3 vols. cr. 8vo. 31/6 cl.
Oliphant's (Mrs.) The Prodigals and their Inheritance, 2 vols. cr. 8vo. 21/ cl.; The Second Son, cr. 8vo. 3/6 cl.
Parker's (G.) The Translation of a Savage, cr. 8vo. 5/ cl.
Poushkin's (A.) Prose Tales, translated by T. Keane, 6/ cl.
Powell's (Lieut.-Col. W. H.) The Army Officer's Examiner, cr. 8vo. 20/ cl.
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St. Aubyn's (A.) In the Face of the World, 3 vols. cr. 8vo. 21/
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Weyman's (S.) Under the Red Robe, 2 vols. cr. 8vo. 21/ cl.
Wilkinson's (S.) The Great Alternative, a Plea for a National Policy, 8vo. 7/6 cl.
Yeat's (S.) His Wife by Force, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Belsheim (J.): Codex Vercellensis: Quatuor Evangelia ante Hieronymum Latine translata, 8m. 70.

Fine Art.

Chamberlayne (T. J.): Lacrimæ Nicosienses, Vol. 1, 22fr.
Rivoli (Duc de): Les Missels vénitiens, Part 1, 30fr.

Bibliography.

Papadopoulos-Kerameus (A.): Hierosolymitica Bibliotheca, Vol. 2, Parts 1 and 2, 30m.

Philosophy.

Binet (A.): Introduction à la Psychologie, 2fr. 50.
Brunschvicg (E.): Spinoza, 3fr. 75.
Godfernaux (A.): Le Sentiment et la Pensée, 5fr.
Pillon (F.): L'Année philosophique, 5fr.

History and Biography.

Cogordan (G.): Joseph de Maistre, 2fr.
Faire (J.): Jeanne d'Arc Libératrice de France, 3fr. 50.
Faire (J.): La Mère de Jeanne d'Arc, 3fr. 50.
Gorce (P. de la): Histoire du second Empire, Vols. 1 and 2, 16fr.
Martine (P.): Histoire du Monde oriental dans l'Antiquité, 3fr. 50.
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Souvenirs de Guerre du Baron Séruzier, 3fr. 50.
Spuller (E.): Figures disparues, 3fr. 50.

Geography and Travel.

Jacolliot (L.): Voyage au Pays des Jungles, 4fr.
Verschuur (G.): Voyage aux trois Guyanes et aux Antilles, 4fr.

Philology.

Topolovsek (J.): Die baskoslavische Sprachelahelt, Vol. 1, 8m.

Science.

Behring: Die Bekämpfung der Infectionskrankheiten, 12m.
Schaumann (O.): Zur Kenntniss der Bothriocephalus-Anämie, 8m.
Sommer (R.): Diagnostik der Geisteskrankheiten, 8m.

General Literature.

Bataille (A.): Causes criminelles et mondaines, 3fr. 50.
Benoist (C.): La Politique, 4fr.
Ohnet (G.): Le Droit de l'Enfant, 3fr. 50.
Xanrof: L'Amour et la Vie, 3fr. 50.

LADY GRANVILLE'S LETTERS.

I shall be glad if you will allow me, as one of the very few now living who really know anything about the person so mysteriously alluded to in one of the Countess Granville's recently published letters (vol. i. p. 98), to correct the gross and unwarrantable misrepresentations concerning her, which have given no little pain to her surviving relatives. After a somewhat ill-natured sneer at Madame de Staël's evident affection for this "grenadier in petticoats," as the Countess so elegantly calls her, she goes on to inform her correspondent that "she was the daughter of a clergyman," &c. Now, in the first place, this cherished companion of Madame de Staël was *not* the daughter of a clergyman; and as to the rest of the story, it is quite true that her name had been in some way mixed up with certain events which had taken place many years before, indicative of the romantic spirit of a warm-hearted girl, little more than twenty years of age, who sacrificed herself on the altar of friendship in order to save a person most unworthy of her chivalrous heroism—in short, that she was the dupe and victim and voluntary scapegoat for the sin of an artful and designing woman.

I have said enough, I think, to convince any candid reader that the statements thus ignorantly and recklessly made by Lady Granville—however excusable in a private letter, doubtless intended for no eyes but those of the sister to whom it was written—ought never to have been printed. Again, personal appearance may be thought a matter hardly worth notice; but even here Lady Granville seems to show but little regard for facts; she tells of "an immense fierce-looking girl, with a head of straight black hair," &c. Unfortunately for Lady Granville's story, there is something much stronger than mere probability to condemn it, for there is a portrait yet in existence, painted on ivory by one of the most eminent miniature painters of the day—Miss Charlotte Jones—in which Miss —— is represented with *blue eyes, light brown* hair, and a very sweet expression of countenance, as far as possible removed from "fierce-looking."

Further, as to her intimacy with Madame de Staël: something of this may be gathered from more than one of the many books which bear upon the history of her life (Sismondi, Stevens, &c.); but the origin of it is known to few, and certainly has never been made public. The acquaintance was first made at the house of a banker in Geneva (a friend of Necker, the famous financier), who had married one of her sisters. This acquaintance with Necker's illustrious daughter soon ripened into an attachment which was yet more firmly cemented when, at great personal risk, this young lady rendered invaluable assistance to her distinguished friend by aiding her to escape from Coppet when the agents of Bonaparte were known to be on their way thither to make her a prisoner. The story of her devotion to Madame de Staël in her last days is well known, who on her deathbed confided her infant son by M. de Rocca to the care of her friend, who faithfully fulfilled the trust, and acted towards him as a mother, and was beloved by him as such, while from that time she resided entirely with the De Broglie family till 1834, when she died in Paris, at the house of the Duc, who had married Madame de Staël's only daughter. Miss ——'s piety, her

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devotion to the sick and poor, especially during the period of the cholera, were well known, winning for her the love and esteem of a large circle of friends, including royalty; for the King Louis Philippe, on the occasion of her brother (an English officer) being presented at Court, singled him out in order to express to him his regret at "the loss of one of the best friends he ever had."

By desire of the family, she was buried in their own vault at Broglie. VERAX.

THE BOOKSELLERS' TRADE DINNER.

I AM not concerned in defending Mr. Joseph Shaylor from the protests made against his letter by correspondents whose communications appeared in your issue of the 28th ult. Mr. Shaylor is quite competent to defend himself. But I do feel called upon to protest against the charges brought against the Booksellers' Provident Institution and its management, for the good and sufficient reasons that I have been for about thirty years a member, and for more than one-third of that time a director of the Institution.

Your correspondent Mr. Edward North makes the grave charge against the B.P.I. that it cannot be considered as representative of more than a small proportion of the trade. This is not the fault of the Institution, but rather of those who, to my certain knowledge, have for long years vilified and vituperated it and its management. Mr. North wishes the Institution to be conducted on what he terms business principles, which, I suppose, means that each member is to get something out of the funds of the concern in proportion to what he puts in. On the other hand, it seems to me that the principle on which the Institution is conducted is the right one. I have had for years the privilege of seeing the vast amount of good that has unostentatiously been effected by the members of its Relief Committee, with the cordial sanction of the whole body of directors. I have had the great pleasure and happiness of witnessing the ungrudging liberality of the directors to all deserving objects of relief in so far as the funds at their disposal will permit. If Mr. North will be good enough to take my word for it, he will no longer be in doubt that, should he become a member, he may rely with confidence on the Institution to relieve him to the utmost of its ability if misfortune unhappily overtake him. I can with confidence affirm that few institutions of the kind have conferred more substantial benefits on their members in times of trouble (at so little outlay on their part or in the expenses of its administration) than has the Booksellers' Provident Institution.

If Mr. North were a member of the Institution he would know that the whole question of putting money into the Institution and knowing exactly what *everybody* was going to get out of it was threshed out years ago.

With regard to the London Booksellers' Society and its meeting, the report of the proceedings certainly seemed to show a desire to coerce the publishers, and to extort from them more discount. To the principle of putting a stop to the giving away of discounts to the public no sane member of the trade can object; but, with an experience of the trade of forty years, I venture to doubt if Mr. Truslove's belief be well founded. I was under the impression that discount bookselling, as it is termed, was commenced by two or three firms only, and that, the question having been arbitrated upon in favour of the discount booksellers, the rest of the trade were forced to give way. If this were so, how can the publishers suppose that the pledge of the bulk (not all) of the trade will now avail to stop underselling?

By all means let the retail trade individually and collectively pledge itself to stop underselling, and then let it approach the publishers with a view to joint action on the part of all publishers and booksellers to stop this evil, which threatens to ruin, morally as well as pecuniarily, the bookseller, to whom I venture to think the public owe so much.

J. LORAINE HEELIS.

SOCKET v. SOT.

6, Gray's Inn Square, April 22, 1894.

IN a notice of Mrs. Gomme's 'Traditional Games of England,' &c., in the *Athenæum* of April 14th, I see an old familiar nursery rhyme quoted in a distressingly modern guise. In my nursery, more than sixty years ago, our version was:—

> Who comes here?—
> A grenadier.—
> What do you want?—A pot of beer.—
> Where's your money?—I've forgot it.—
> Get along, you drunken socket.

The rhyme, or assonance rather, of the concluding couplet proves, I think, that we had the true text; but some modern editor, I suppose, didn't know the word "socket," so he altered it to "sot," and then, of course, had to change the preceding line. Stubbes, in his 'Anatomie of Abuses,' 1583, did know the word, and he tells us, in his chapter "Of Musick in Ailgna," &c., of "suche *drunken sockets* and bawdye parasits as range the Cuntreyes, ryming and singing of vncleane, corrupt, and filthie songs in Tauernes, Ale-houses, Innes," &c.

P. A. DANIEL.

*** Mr. Daniel's version is, perhaps, the more ancient form (it is a pity he does not say in what part of the country he heard it); but it does not follow that the version we gave was the work of "some modern editor, who did not know the word 'socket,' so he altered it to 'sot'"; for, to our knowledge, it was in use in Durham and Yorkshire fifty-seven years ago, and at that time "modern editors" did not concern themselves much about such things, and folk-lore rhymes were left to take care of themselves. By the way, Mr. Daniel's "drunken socket" comes curiously near a North-Country term of good-humoured contempt, "Get along, you drunken little candlestick!"

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

THE bibliography of this satire wants looking after. The following note in a recent second-hand catalogue caused me to examine my copy of the "third edition":—

"English Bards and Scotch Reviewers, a Satire by Lord Byron, 8vo., half calf neat, portrait inserted, third edition, scarce. James Cawthorn, 1810.

"This is a third edition to an ordinary observer; the title-page is certainly dated 1810, but the water-marks in the paper are dated 1818, showing that the book was printed eight years before the paper was made?"

My copy answers to this description, except as regards the water-mark, which is dated two years earlier, "Allnutt, 1816." The printer is "T. Collins, Harvey's Buildings, Strand, London."

The story of 'English Bards' as told in Moore's 'Life of Byron' shows that before Byron returned to England in the summer of 1811 a fourth edition had been published; that Byron prepared a fifth edition, which, at the instance of Rogers, he suppressed*; and that in September, 1814, Byron, hearing from Cawthorn that 'English Bards' was being published in Ireland, requested Murray to endeavour to stop this piracy. In a letter to Murray dated "Ravenna, 16th Feb., 1821," Byron writes:—

"In the Letter on Bowles.....after the words '*attempts had been made*' (alluding to the republication of 'English Bards') add the words, '*in Ireland*'; for I believe that English pirates did not begin their attempts till after I had left England the second time [April, 1816]."

* One copy escaped destruction, and from it the text in Murray's collective editions of Byron's works is printed. The editor seems to have been unaware of the existence of two "fourth" editions, or of the spurious "third." See one-volume edition, 1837, p. 420, note.

In the letter to Murray ('On Bowles's Strictures') Byron says it is

"no fault of mine that it ['English Bards'] has ever been republished. When I left England in April, 1816.....almost my last act, I believe, was to sign a power of attorney to yourself to prevent or suppress any attempts (of which several had been made in Ireland) at a republication."

Byron had forgotten that such attempts were not confined to Ireland, for within a month of his departure Murray had occasion to seek an injunction against Cawthorn! At Sotheby's on May 1st (or 2nd), 1888, there was sold (lot 243) a letter written by Sharon Turner (Murray's solicitor), dated May 10th, 1816, and addressed to Messrs. Arch & Co. (the booksellers of Cornhill), giving them notice that, in the case of Lord Byron v. Cawthorn, the Court of Chancery had on that morning "granted an Injunction to restrain the printing or publishing of Lord Byron's Poem entitled 'English Bards and Scotch Reviewers, a Satire,' or any part thereof." Cawthorn was probably seeking his revenge on Byron for having passed him by in the publication of 'Childe Harold.' He was baffled at the time, but he it may have been who reprinted surreptitiously the copies of the "third edition" under notice. The use of paper with the tell-tale water-marks of 1816 and 1818 may have been either well-calculated recklessness or mere inadvertence. I have no copy of the genuine "third edition," and my spurious one seems to be identical with the "fourth" as published by Cawthorn in 1810—the advertisement of his circulating library in both being dated "March 30, 1810."

I particularize the "'fourth' as published by Cawthorn in 1810," because I possess another "fourth edition" which differs materially from it. It is printed, not by Collins, but by "Cox, Son, & Baylis, Gt. Queen Street, London," for "James Cawthorn, British Library, 24, Cockspur Street; and Sharpe and Hailes, Piccadilly," is dated 1811, and contains not, as in the third and fourth editions of 1810, 1,050 lines, but 1,052. I have not gone over the two versions line by line, but the passage following line 740 seems to account for the extra couplet. In the "fourth" edition of 1810 the text runs thus:—

> Though Bell has lost his nightingales and owls, (741)
> Matilda snivels still, and Hafiz howls,
> And Crusca's spirit, rising from the dead,
> Revives in Laura, Quiz, and X.Y.Z.

In the "fourth" of 1811 these four lines have been altered and expanded into six (they remained so in the suppressed "fifth"):—

> Though Crusca's bards no more our journals fill (741)
> Some stragglers skirmish round their columns still;
> Last of the howling host which once was Bell's,
> Matilda snivels yet, and Hafiz yells;
> And Merry's metaphors appear anew
> Chain'd to the signature of O.P.Q.

I know of no reason for doubting the genuineness of either version of the "fourth edition." That of 1810 was a reprint of the third, which was itself a mere reprint of the second, both having been issued during Byron's absence from England. With regard to the "fourth" of 1811, I can only conjecture that, on his return in the summer of that year, Byron thought proper to have fresh copies struck off with the slight alteration noted above, thinking it not worth while to call the reissue a "fifth edition." I do not know why "Sharpe and Hailes's" name was added to the title-page.

Francis Hodgson contributed a passage to the first edition, but I think it was either omitted or rewritten by Byron when he prepared the second. Hodgson published in the same year (1809) a volume of verses—'Lady Jane Grey, and Miscellaneous Poems in English and Latin'—which contained a little attack of his own on the *Edinburgh Review* for its treatment of his noble friend. It is entitled 'A Gentle Alterative for Reviewers,' and a stanza will show how needful it was for Byron to take care of himself. The force of feebleness could hardly further go:—

Dare ye then lash our Southern Schools and toast
The brighter judgment of your red-hair'd host,
Dare ye decry the lore ye never knew,
And spurn the Fountain unapproached by you?

How many copies of the suppressed fifth edition of the 'English Bards' are known to exist? Moore speaks of working from the *single* copy which escaped destruction. Was it the same that was used by an anonymous correspondent of the *Athenæum* (September 10th, 1831) who "had the good fortune to obtain a copy at the time," from which he proceeds to give a list of all Byron's alterations? This, of course, was some years before Moore published the text in which he incorporated the alterations.

J. D. C.

SALES.

The sale of the Buckley library concluded last Saturday at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The following are the more important prices realized:—Early English Text Society, Nos. 1 to 97, and 1 to 59 of the Extra Series, 32*l.* Dürer, Figuræ Passionis D. Jesu Nostri, 16*l.* Poems and Memorials of Richard Gough, in two volumes, 20*l.* Hrosvitæ Opera, 1501, 17*l.* 10*s.* Heures à Lusaige de Paris, N. Vostre (1525), 17*l.* Notes and Queries, Series I. to VII. and Indexes, 25*l.* 10*s.* Musée Français et Musée Royal, 6 vols., 18*l.* 10*s.* Oxford Almanacks, 23*l.* The Gospels of the Fower Evangelistes, translated in the Olde Saxons tyme out of Latin into the Vulgare Toung of the Saxons, 1571, 14*l.* 5*s.* Dr. Grosart's Occasional Issues, 10*l.* 5*s.* The Huth Library, 29 vols., 15*l.* Declaration as to the Titles of Prince Charles to the Duchy of Cornwall, 1613, 14*l.* Dugdale, Monasticon Anglicanum, 8 vols., 1817, 18*l.* 5*s.* The Roxburghe Club Publications, 1814 to 1890, 401*l.* 16*s.* Shakespeare, second folio (1632), imperfect, 14*l.* 15*s.* Sir H. Spelman, three volumes of copies and original letters from and addressed to Sir H. Spelman, 1600–1642, 41*l.* Sterne, Sentimental Journey, first edition, on large paper, 1768, 17*l.* 5*s.* Surtees Society Publications, Vols. 1 to 88, 28*l.* Solitudo Regia, a Musis Westmonasteriensibus adumbrata anno 1732, a manuscript bound in morocco covered with gold tooling, with the Westminster School arms in the centre, 24*l.* 10*s.* Wilkins, Concilia Magnæ Britanniæ et Hiberniæ, 18*l.* 15*s.* Walton's Lives, first edition, 1670, 10*l.* 10*s.* Wood, Athenæ Oxonienses, 5 vols., 1813–20, 13*l.*

At the dispersal of the library of the late Mr. Robertson Gladstone, by Messrs. Branch & Leete, of Liverpool, last week, extra-illustrated copies of The Chase, The Turf, and The Road, by Nimrod, fetched together 55*l.*; Mr. H. Scott's Racing went for 14*l.*; Jardine's Naturalist's Library for 13*l.* 2*s.* 6*d.*; and Gould's ornithological and other works brought 700*l.*

Literary Gossip.

The Historical Manuscripts Commissioners will issue as an appendix to their fourteenth report some accounts of collections in Scotland, which have been drawn up by Sir William Fraser, late Deputy Keeper of the Records in Scotland. They will include those of the Duke of Roxburghe, the Earl of Strathmore, and the Countess of Seafield. The last-named collection consists chiefly of the correspondence of Lord Chancellor Seafield, *temp.* Anne. The Marchmont papers belonging to Sir H. Hume Campbell will also be reported upon; these are still at Marchmont, Berwickshire, and are quite distinct from the documents edited in 1831 by Sir G. H. Rose, which had been removed from Marchmont to Hemel Hempstead before the end of the last century.

The Bishop of Manchester has put together, under the general title 'Church Work: its Means and Methods,' a series of addresses delivered in the course of his recent visitation of his diocese. The addresses deal practically with all the subjects, whether ecclesiastical or social, which affect the relations of the Church to the people. One of the longest addresses is devoted to the vexed question of 'A Living Wage.' Messrs. Macmillan & Co. are to publish the volume in the course of the present month.

Dr. J. T. Gilbert, of Dublin, has completed for the Historical Manuscripts Commission the second and concluding volume of his selections from the correspondence of the first Earl of Charlemont. This portion covers the years 1784 to 1799; the literary interest of it will, it is expected, prove quite as great as the historical, for among Charlemont's correspondents were Malone, Richard Lovell Edgeworth, Horace Walpole, and Edmund Burke. A long letter from Robert Stewart, afterwards so well known as Lord Castlereagh, written from Spa in September, 1791, gives a striking picture of the state of France at that time.

Messrs. Chapman & Hall will publish in a few days a work by Mr. W. S. Lilly on 'The Claims of Christianity.' The author deals with his subject from what may be called a publicist's point of view. The book consists of seven chapters, entitled respectively, "Christianity and the World," "Christianity and Buddhism," "Christianity and Islam," "Christianity and Christendom," "Christianity and the Renaissance," "Christianity and the Reformation," and "Christianity and the New Age."

The 'Life of Sir Bartle Frere,' which Mr. Murray has announced for publication, will not, a correspondent says, at the earliest be ready before September. The family of the late Sir Bartle have taken a very active part in the preparation of his biography.

A Correspondent writes:—

"The connexion of Defoe in his earlier days with the brickmaking industry has been asserted by more than one of his biographers, though little has come to light about it. It may therefore be worth while to record that in the course of a recent examination of the accounts relating to the building of Greenwich Hospital an entry, under date March 6th, 1696(-7), was found, of payment of 20*l.* to 'Daniel Foe, brickmaker.' That the 'bricks are,' presumably, 'alive to this day to testify' to this episode in the career of the author of 'Robinson Crusoe' is surely a fact not without interest."

We published (*Athen.* No. 3207) a note by Mr. Aitken on Defoe's brick-kilns at Tilbury.

Among the deaths we have to record are those of Mr. Andreas Edward Cokayne, a well-known Derbyshire antiquary and publisher; and of the Public Librarian of Sheffield, Mr. T. Hurst, who died on April 21st. Mr. Hurst held office for twenty-one years, before which time he had been an assistant for about seventeen years.

Dr. Marshall, Rouge Croix, is printing a very limited number of copies of the Register of Worksop, Notts.

The Rev. J. K. Hewison is engaged on a second volume of 'The Isle of Bute in the Olden Time,' and has lately visited Brittany to trace the history of the royal Stewarts there. Whether the Stewarts sprang from Banquo or not, his researches go to prove that their FitzAlan ancestry had a settlement in Brittany and probably also in Normandy, and came to England in the eleventh century. These investigations will throw light on a subject which has received little attention, and should prove romantic and interesting both to the historical and to the general reader.

Dr. Aldis Wright writes:—

"In the *Athenæum* of last week there is an announcement that Prof. Bevan is a candidate for the Adams' Professorship of Arabic. I have the best authority for stating that this announcement is at least premature, and that Prof. Bevan is not at present a candidate."

M. Paul Meyer hopes to bring out about a month hence the second part of the 'Histoire de Guillaume le Maréchal,' which scholars have for some time been impatiently awaiting. This volume will prove of even greater interest than its predecessor, being a contemporary narrative, and will constitute a distinct addition to the sources of English history. M. Meyer will be able, by the evidence of records, to establish its chronological accuracy and fidelity. The author of the poem displays, we learn, much ingenuity in his politics; he avoids anything that might savour of rebellion in the doings of the Marshal's family; and, save for one guarded allusion, he abstains from any reference to the evils of John's reign. The third volume of M. Meyer's work will contain not only the notes and glossary, but an abridged translation of the whole poem.

At Colne, in Lancashire, the Free Libraries Act has been adopted by the small majority of three votes. Last week a free library, which had cost nearly 5,000*l.*, was opened at Kidderminster.

The new volume of Mr. Elliot Stock's "Popular County Histories" will be 'Westmoreland,' by Chancellor Ferguson, who wrote 'The History of Cumberland' in the same series. The volume is said to contain fresh material and some unpublished information relating to the Roman occupation.

The intention of 'The Protected Princes of India,' by Mr. William Lee-Warner, which Messrs. Macmillan & Co. will publish, is "to bring together in one view, from sources of information which, if they are somewhat concealed, are yet accessible to the public, a short account of India under home rule." It will be a surprise to many readers to learn that, if the Burmese states are included, the number of "protected princes" does not fall far short of seven hundred.

Our Correspondent writes from Athens:

"The first instalment has appeared of the long-expected memoirs of the veteran man of letters Alexander Rhangabé, who died two years ago. The volume extends from the birth of the author in 1809 to the arrival of King Otho at Nauplia in 1833. Reminiscences of private life and public events are mixed together in a highly readable book."

The Spanish Government has purchased for the Academy of History the Arabic manuscripts and books belonging to the veteran scholar Don P. de Gayangos. The MSS. number about four hundred, and many of them are rare and curious.

Miss Augusta Theodosia Drane, who died on Sunday in the Dominican Convent at Stone, was the writer of a 'Life of St. Catharine of Siena,' which is the most ex-

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haustive that has appeared; and her 'Christian Schools and Scholars' had a large number of readers outside the bounds of her own communion. Among her minor works were a 'Life of St. Dominic' and 'Songs in the Night.' Miss Drane—whose name in religion was Mother Francis Raphael—was also the anonymous editor of 'The Autobiography of Archbishop Ullathorne.'

Mr. Frank B. Sanborn, of Concord, Massachusetts, is preparing a much enlarged edition of Thoreau's letters, which will be published in Boston, U.S., in the summer, under the title 'Familiar Letters of Henry Thoreau.'

We greatly regret to record the death of Mr. McCullagh Torrens at the age of eighty. Just a fortnight ago he was present at the dinner of the Correctors of the Press, and was then in excellent health and spirits; but on the following Tuesday he was knocked down by a hansom cab, and died in a couple of days. Besides being for many years actively engaged in politics, he found time to publish many volumes. His earliest work of importance was his 'Industrial History of Free Nations,' which appeared in 1840. He wrote biographies of Shiel, Sir James Graham, Lord Melbourne, and the Marquess Wellesley; and at the time of his lamented decease he was engaged on a history of Cabinet Government in England, of which two volumes were finished. He was at one time proprietor of the *Examiner*, and a few years ago he contributed occasional reviews to this journal. A kindly, warm-hearted man, a shrewd observer, an excellent talker, and possessed of great knowledge of English politics, he will be much missed by his friends.

Mr. Claudius John Labib, a professor in the Coptic clerical college at Cairo, has just published the first part of a Coptic grammar written in Arabic, a sign that the Copts have at length taken steps to help their children to learn their mother tongue.

We have to chronicle the decease of Mr. Ffoulkes, author of 'The Church's Creed or the Crown's Creed,' and many other theological works.

The publisher of the narrative of the Cornish smuggler H. Carter, which we mentioned last week, is to be Mr. Pollard of Truro, not Mr. Pollard of Exeter.

The Parliamentary Papers this week include a Return showing with regard to each Parliamentary Constituency the Number of Electors on the Register now in force (2*d.*); and Labour Commission, Report on Russia (8*d.*).

SCIENCE

MEDICAL BOOKS.

Lectures and Essays on Fevers and Diphtheria, 1849 to 1879. By Sir William Jenner, Bart. (Rivington, Percival & Co.)—This collection of the most important works of one of the most original physicians of this century will be welcome to every reading member of the medical profession. The original editions of the works reprinted are rarely to be obtained, and the examples which now and then appear in second-hand bookshops and those in public libraries are generally so much soiled by use that every one will be glad to obtain a clean, well-printed copy of treatises which all studious medical men value for their practical use. They have the further merit of being models of clinical investigation and of careful deduction from well-ascertained series of observations. Louis in France had raised the question whether there were not two distinct species of fever in what was known in his time as continued fever, and Alexander Stewart in Great Britain about 1843 had endeavoured, with some success, to show that two altogether distinct maladies, typhus fever and typhoid fever, were included in the common term "continued fever." Two-thirds of the present volume are occupied by the exhaustive treatise in which Jenner established, on indisputable clinical and anatomical premises, the conclusion that these two fevers were altogether distinct, and so thoroughly described all the peculiarities of each that no one has ever since thrown the least doubt on the point. We now think of typhus and typhoid as diseases as distinct as scarlet fever and measles, and the name "typhoid" is the relic of the time when the old view of continued fever was shaken, but not quite overthrown. Jenner's observations first appeared in the *Edinburgh Monthly Journal of the Medical Sciences* for 1849-50, and were republished in book form in 1850. Dr. Theodore Gulston, a learned physician in the reign of Charles I., founded a lecture at the College of Physicians which is usually delivered in each year by the most distinguished in medicine of the fellows elected in that year, and Jenner in 1853 delivered this lecture in three parts on acute specific diseases. It forms the second section of his present book. The third consists of lectures on diphtheria, originally published in 1861, a time when that fatal malady had reappeared and was slowly spreading in England. In these lectures the firmness with which their author declines to move one inch from the results of his own exact observations is remarkable, and it is this resolute adherence to a rigid scientific method and determination to arrive at conclusions only from what has been actually observed that have been the chief characteristics of the greatest physicians in all ages and countries. In a science and art which offer so many temptations to looseness of thought and argument, few writers have attained this merit, and hence many medical books are ephemeral. Those books, however, in which this method is maintained are all of permanent value, and are read in every generation, and in this class this volume must be placed. Its contents entitle Jenner to a place in the group which includes Sydenham, Laennec, and Heberden.

Healthy Hospitals: Observations on some Points connected with Hospital Construction. By Sir Douglas Galton. (Frowde.)—This book is mainly a compilation from two large treatises which have appeared in the last few years, both of which have been fully noticed in the *Athenæum*—the work of Mr. H. C. Burdett and that of Dr. Mouat and Mr. Saxon Snell; and it must be added that the work of compilation has been performed with no great care. The first chapter is a singularly inaccurate introduction to the history of hospitals, containing errors on easily ascertainable dates and facts. The second chapter deals with the definition of a hospital, and is merely an imperfect abstract of Mr. Burdett's remarks on the same subject. The third chapter discusses the factors of a healthy site for a hospital, while the fourth deals with the elementary chemistry of the air. Three chapters on ventilation follow, then three on warming and one on lighting; and in all elementary facts of physics are curiously mixed with accounts of structure, and details of the work of particular constructors. After a summary on the subjects of warming and lighting, five chapters on the arrangements of wards and of administrative buildings follow; and three more on hospitals for special purposes conclude the book. The author has had a good deal of experience in relation to construction and drainage, but he scarcely ever states his own observations or his original conclusions. He often quotes passages from the writings of Miss Florence Nightingale, and has evidently read her books carefully, but himself shows none of the firm grasp of principles which characterizes them, and which gives them a permanent value. In the preface Sir Douglas Galton describes his book as a collection of notes. The notes scarcely suffice to give continuity to the extracts and abstracts which make up its chief bulk.

ASTRONOMICAL NOTES.

The brightness of Gale's comet (*b*, 1894) is now diminishing, though it is still five times as great as at the time of discovery. To-night it crosses the equator, a few degrees to the south of the fourth-magnitude star ϵ Hydræ; and early next week it will pass into the eastern part of the constellation Cancer, continuing to move in a north-easterly direction.

The volume of the *Connaissance des Temps* for 1896 has recently been published. It is the 218th issue of a work which has suffered no interruption since the publication of the first volume in 1679. The only alteration made in the data on the present occasion is the addition of a table of the heliocentric co-ordinates of the planets, referred to the mean ecliptic and equinox for 1900, which is intended to facilitate the calculation of the ephemerides of small planets and comets.

The Report of the Superintendent of the Natal Observatory (Mr. Neviil) shows a continuation of good work with the slender means available. It is both astronomical and meteorological. The reduction of the observations of Mars made during the opposition in 1892 has thrown much extra work upon the observatory. The planet will be again observed for the determination of solar parallax at the opposition in the present year, when the observatory will be far better equipped for the purpose than it was on the last occasion.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for March. It contains Prof. Mascari's account of the solar protuberances observed at Catania during the year 1893, and a note by the editor, Prof. Tacchini, on the heliographical latitudes of the solar phenomena seen at Rome in the third quarter of the same year.

SOCIETIES.

Royal.—*April* 26.—Right Hon. Lord Kelvin, President, in the chair.—Prof. Baillon, Prof. Poincaré, and Prof. Suess were elected Foreign Members.—The following papers were read: 'On the Specific Heats of Gases at Constant Volume. Part II.: Carbon Dioxide; Part III.: The Specific Heat of Carbon Dioxide as a Function of Temperature,' by Mr. J. Joly,—'A Contribution to the Study of the Yellow Colouring Matter of the Urine,' by Dr. A. E. Garrod,—'Some Points in the Histology of the Nervous System of the Embryonic Lobster,' by Mr. E. J. Allen,—'The Refractive Character of the Eyes of Horses,' by Veterinary-Capt. F. Smith,—'Correction of an Error of Observation in Part XIX. of the Author's Memoirs on the Organization of the Fossil Plants of the Coal Measures,' by Mr. W. C. Williamson,—'Report on some of the Changes produced in Liver Cells by the Action of some Organic and Inorganic Compounds,' by Drs. Brunton and Delépine,—and 'Note on the Production of Sounds by the Air-bladder of certain Siluroid Fishes,' by Prof. Bridge and Prof. Haddon.

Geological.—*April* 25.—Dr. H. Woodward, President, in the chair.—Messrs. J. C. Burrow and C. Davison were elected Fellows.—The following communications were read: 'Further Notes on some Sections on the New Railway from Romford to Upminster, and on the Relations of the Thames Valley Beds to the Boulder Clay,' by Mr. T. V. Holmes,—'On the Geology of the Pleistocene Deposits in the Valley of the Thames at Twickenham, with Contributions to the Flora and Fauna of the Period,' by Dr. J. R. Leeson and Mr. G. B. Laffan,—and 'On a New Goniatite from the Lower Coal Measures,' by Mr. H. Bolton, communicated by Mr. G. C. Crick.

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Linnean.—*April* 19.—Prof. Stewart, President, in the chair.—Sir J. Hooker exhibited a portrait of Jeremiah Bentham, father of Jeremy and Sir Samuel Bentham, b. 1710, d. 1792.—Dr. Prior exhibited specimens of *Pinus pinsapo* with undeveloped catkins, like berries, and other specimens of conifers in flower.—Mr. J. R. Jackson exhibited an Afghan knife, the sheath of which was bound with bark of *Carragana decorticans*, selected on account of its bronze-like appearance, and gave some account of the various native uses to which this bark is put.—On behalf of Mr. G. Mayor and Mr. F. R. Maw some photographs of abnormally situated nests of the robin were exhibited, one of which had been built upon a bookshelf in one of the studies at Tunbridge School, and another in an old tin teapot which had been flung aside as useless, and had lodged in a poplar.—Mr. B. Shillitoe exhibited and made remarks upon an abnormal hyacinth. — An account of British trap-door spiders was then given by Mr. F. Enock, and by the aid of the oxy-hydrogen lantern and some excellent slides their appearance and mode of life were graphically delineated and described.—In view of the approaching anniversary meeting, the election of auditors was next proceeded with, when Mr. Bathers and Prof. Howes were nominated on behalf of the Council, and Mr. Michael and Mr. J. Groves on behalf of the Fellows.—In the absence of the author, Mr. G. Murray gave an account of Graf zu Solms Laubach's monograph on the Acetabulariee, and the principal points were illustrated with lantern slides. The limits of the group were defined as excluding Dasycladeæ, and containing the living genera Acetabularea, Polyphysa, Halicoryne, and Pleiophysa, of which the author maintained only the first and third named. The extinct forms, principally Acicularea, were dealt with very exhaustively, and their relation to the living ones indicated. The paper consisted of a morphological account of all the forms as well as a detailed systematic review of them, and the author's views of the relationship of the group to the forms of Dasycladeæ, Cymopolia, Neomeris, Bornetella, &c., possessed much novelty and interest.

Institution of Civil Engineers.—*May* 1.—Mr. A. Giles, President, in the chair.—The paper read was 'On the Manufacture of Briquette Fuel,' by Mr. W. Colquhoun.—It was announced that the Council had recently transferred three gentlemen to the class of Member, and had admitted twenty-one Students. The monthly ballot resulted in the election of three Members and of thirty-eight Associate Members.

Royal Institution.—*May* 1.—*Annual Meeting.*—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1893 was read and adopted. The real and funded property now amounts to above 102,000*l.*, entirely derived from the contributions and donations of the Members and of others appreciating the value of the work of the Institution.—The following gentlemen were elected as officers for the ensuing year: *President*, The Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Capt. W. de W. Abney, Right Hon. Lord Belhaven and Stenton, J. Birkett, E. Frankland, Sir D. Galton, R. Hannah, W. Huggins, A. B. Kempe, G. Matthey, L. Mond, H. Müller, Sir A. Noble, W. S. Playfair, and B. W. Smith; *Visitors*, C. E. Beevor, F. W. Braine, A. Carpmael, J. G. Gordon, Carl Haag, D. W. C. Hood, J. Imray, R. Meldola, H. Leonard, L. M. Rate, B. Redwood, Sir O. Roberts, J. B. Sedgwick, F. M. White, and W. H. White.

Society of Arts.—*April* 30.—Mr. F. Cobb in the chair.—Mr. H. C. Jenkins delivered the first of a course of two Cantor Lectures 'On Typewriting Machines,' devoting the lecture to an historical summary and description of the early forms of machines, which were illustrated by lantern slides.

May 2.—Prof. C. Le Neve Foster in the chair.—A paper 'On Nickel' was read by Mr. A. G. Charleton, and was followed by a discussion.

Society of Biblical Archæology.—*May* 1.—Mr. P. le P. Renouf, President, in the chair.—A paper was read by Mr. P. le P. Renouf 'On Greek and other Legends of the Deluge.'

Physical.—*April* 27.—Prof. A. W. Rücker, President, in the chair.—A paper 'On the Mechanism of Electrical Conduction: Part I. Conduction in Metals,' was read by Mr. C. V. Burton.—A communication 'On the Design and Winding of Alternate-Current Electro-magnets,' by Messrs. S. P. Thompson and M. Walker, was read by the former.

MEETINGS FOR THE ENSUING WEEK.

Mon.	Victoria Institute, 4½.—'Chinese Philosophy,' Surgeon-General Gordon.
—	Royal Institution, 5.—General Monthly.
—	Engineers, 7½.—'A Deep Boring near Freistadt, Austria, by the Canadian System,' Mr. R. N. Boyd.
—	Institute of British Architects, 8.—Annual General Meeting.
—	Society of Arts, 8.—'Typewriting Machines,' Lecture II., Mr. H. C. Jenkins. (Cantor Lecture.)
—	Geographical, 8½.—'The Bakhtiari Mountains and Upper Elam,' Lieut.-Col. H. A. Sawyer.
Tues.	Horticultural, 7.—Orchids.
—	Royal Institution, 3.—'Rubies, their Nature, Origin, and Metamorphoses,' Prof. J. W. Judd.
—	Colonial Institute, 8.
—	Society of Arts, 8.—'Pewter,' Mr. J. S. Gardner.
—	Society of Architects, 8.—'Freemasonry in Architecture,' Dr. D. F. Ranking.
—	Civil Engineers, 8.—Further Discussion on 'The Manufacture of Briquette Fuel.'
Wed.	Society of Arts, 8.—'Telegraphs and Trade Routes in Persia,' Col. Wells.
—	Geological, 8.—'Carrock Fell: a Study in the Variation of Igneous Rock-masses. Part I., The Gabbro,' Mr. A. Harker; 'The Geology of Monte Chaberton,' Messrs. A. M. Davies and J. W. Gregory; 'A Bagshot Outlier on the Corallian at Highworth in North Wiltshire,' Mr. J. W. Gregory.
—	Huguenot, 8½.—Annual General Meeting; President's Address.
Thurs.	Royal Institution, 3.—'The Solid and Liquid States of Matter,' Prof. Dewar.
—	Mathematical, 8.—'On the Kinematical Discrimination of the Euclidean and Non-Euclidean Geometries,' Mr. A. E. H. Love; 'Stability of a Tube under External Pressure,' Prof. Greenhill.
—	Electrical Engineers, 8.—Continued Discussion on 'The Cost of Electrical Energy.'
—	Antiquaries, 8½.
Fri.	United Service Institution, 3.—'Recent French Operations in Western Africa,' Capt. S. P. Oliver.
—	Physical, 5.—'Electro-magnetic Induction in Plane, Cylindrical, and Spherical Current Sheets,' Mr. G. H. Bryan; 'Dielectrics,' Mr. R. Appleyard.
—	Architectural Association, 7½.—'Practical Remarks on the Working of Wrought Iron, with Examples,' Mr. H. Longden.
—	Astronomical, 8.
—	Royal Institution, 9.—'English Folk-Song,' Rev. S. Baring-Gould.
Sat.	Royal Institution, 3.—'Colour Vision,' Capt. Abney. (Tyndall Lecture.)

Science Gossip.

The vice-presidents of the Oxford meeting of the British Association will be the Earl of Jersey, Lord Wantage, the Earl of Rosebery, the Bishop of Oxford, Lord Rothschild, Lord Kelvin, the Vice-Chancellor, Sir W. R. Anson, Sir Bernard Samuelson, Sir H. Dyke Acland, the Master of Pembroke, and Prof. Sylvester. Prof. A. W. Rücker will preside over Section A, the vice-presidents being Mr. R. E. Baynes, Prof. R. B. Clifton, Prof. E. B. Elliott, and Mr. R. T. Glazebrook; Prof. H. B. Dixon over Section B, and the vice-presidents Prof. Meldola, Prof. Odling, and Prof. Emerson Reynolds; Mr. L. Fletcher over Section C, the vice-presidents being Prof. A. H. Green and Mr. J. J. H. Teall. Prof. Balfour will be president of Section D, the vice-presidents being Prof. Ray Lankester, Canon Tristram, and Prof. Vines. Section E will have for president Capt. Wharton, and for vice-presidents Mr. Mackinder and Mr. Seebohm. Prof. Bastable will preside over F; the vice-presidents are to be Prof. Edgeworth, Prof. Nicholson, and Mr. Price. G will have for president Prof. Kennedy, and for vice-presidents Prof. Vernon Harcourt and Mr. Jeremiah Head. The president of Section H will be Sir W. H. Flower, and the vice-presidents Prof. Max Müller, Dr. Munro, and Dr. E. B. Tylor. Section I will be presided over by Prof. Schäfer, and its vice-presidents will be Prof. McKendrick and Prof. Burdon Sanderson.

The conversazione of the Royal Society on Wednesday was a marked success.

FINE ARTS

Conversations of James Northcote, R.A. By William Hazlitt. Edited, with an Essay on Hazlitt as an Art-Critic, and a Note on Northcote, by Edmund Gosse. (Bentley & Son.)

In his last will and testament Northcote left a thousand pounds to defray the cost of a monument to himself, to be executed by Chantrey; but his most enduring memorial will assuredly be this little book, of which Mr. Gosse has produced an excellently well-edited reprint, the first which has appeared since 1830. Although it hardly justifies the title of 'Boswell Redivivus' ambitiously given to the chapters which first saw the light in the *New Monthly Magazine*, the 'Conversations' is certainly one of the brightest specimens in the not too well-filled department of English *ana*, and it is surprising that it should have lain neglected for more than sixty years. It has another claim to attention in these latter days. Hazlitt was the first "interviewer," and this reprint may prove to be of some service if used diligently as a text-book and model by the mob which now plies in left-handed fashion the vocation he initiated. It shows what may be made of the "interview" when the interlocutors are sufficiently well matched to permit of the operation being conducted on the principle of give and take. Under the new conditions, the ranks both of interviewers and interviewed might be thinned, but of that the world would probably make no complaint.

The compensating advantage of the neglect which had overtaken the 'Conversations' is that it comes to us practically as a new book. How much of Northcote, and how much of Hazlitt, went to its composition will never be known exactly, but in judging that "there may not be much" of the former element, Mr. Gosse may not improbably be under-estimating the painter's share. The many interesting reminiscences of Sir Joshua and of his set must be credited entirely to Northcote, and so must be all the depreciatory harangues about Hogarth and Fielding. Besides these certainties, we have the testimony of P. G. Patmore, who took an active part in several of the interviews, that Hazlitt reported the painter's speeches with almost verbal accuracy; and there is yet another witness, not cited by Mr. Gosse, who declares that he had seen some of the proof-sheets of the volume corrected by Northcote's hand. This witness made his statement in a letter to the editor of the *Athenæum*, which was printed in the number for May 4th, 1833. It is signed "Veritas," but may be conjecturally but plausibly assigned to Haydon. "I know," writes "Veritas,"

> "that Northcote was (privately) delighted with them [the 'Conversations'], and that he *corrected the proofs of the volume!* This I know—for I saw some of the proofs myself, with his corrections; and Hazlitt complained bitterly to me that he had spoiled many of the best things—at times from some conceit as to phrases, &c.—at others, because he was afraid of offending certain persons by having his *own* expressions, when particularly piquant, repeated."

In common with Patmore, "Veritas" granted that the book owed, both directly and indirectly, much of its brilliance to Hazlitt, and he even permits himself to go the length of saying that he feels "satisfied that all the ill-nature in the volume is Northcote's, and all, or almost all, the talent Hazlitt's." The truth is there is very little ill-nature in the book, for though the confederates were peers in the art of saying venomous things, the senior partner's prudence was shown when the time came for printing.

Hazlitt's own statement of the case, on which Mr. Gosse mainly relies, will hardly bear the weight put upon it. Not merely does it seem to be too conventional in its terms, but at best it can only be taken as applicable to the first chapter (to which it was prefixed) and to the writer's intentions for the future—for it is not very likely that

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Hazlitt wrote more than one chapter (or at most two) in advance of publication. If Mr. Gosse had quoted a sentence o two more from this prefatory note to "Boswell Redivivus, No. I," the exaggeration of its terms would have been more apparent. "I have, however," Hazlitt writes,

"generally taken him ["Mr. N—"] as my lay figure or model, and worked upon it, *selon mon gré*, by fancying how he would express himself on any occasion, and making up a conversation according to this preconception in my mind. I have also introduced little incidental details that never happened; thus, by lying, giving a greater air of truth to the scene—an art understood by most historians. In a word, Mr. N— is only answerable for the wit, sense, and spirit there may be in these papers. I take all the dulness, impertinence, and malice upon myself."

The lack of consistency between the substance of this politely deprecatory preface—which is really a "preface," and not the "envoy" which usually serves—and either the direct evidence furnished by Patmore regarding the actual conversations as compared with the original reports, or the statements of "Veritas" as to the volume, is obvious. Moreover, in the volume itself Northcote is represented (in the last conversation of all) as taking full responsibility for what is set down in his name. He is terrified, he exclaims, by what Hazlitt makes him say, and fears that Sir Walter will think him a babbler. "Authors are glad to be talked about," replies Hazlitt, who thinks Sir Walter sensible enough to take the rough with the smooth. "I do not well know what to do," continues the reporter. "You seemed to express a wish that the conversations should proceed, and yet you are startled at particular phrases, or I would have brought you what I had done to show you. I thought it best to take my chance of the general impression." To which the interviewed answers that nothing in the reported dialogues appears very striking to him, adding naïvely, "One reason may be, what I observe myself cannot be very new to me. If others are pleased, they are the best judges." Of one thing we may feel persuaded, that amusing as the book undoubtedly is, it was a good deal more so before the old cynic had passed the flat-iron of his timidity over the proof-sheets. "If you happened," said Patmore, "to meet Hazlitt anywhere on the evening of the day on which he paid one of these visits of business [to Northcote], he was sure to be unusually entertaining."

One little episode marked the serial publication of these 'Conversations' which it would have been worth Mr. Gosse's while to go into somewhat more minutely. He seems to have taken his story mainly from the 'Memoirs,' where it is told baldly and imperfectly. For five months all went well with "Boswell Redivivus," and Northcote lay placidly basking in the sunshine of his revived fame as a talker, when a storm was raised by the publication of No. VI. The too faithfully reported "conversation" positively bristled with scandal about the distinguished Plymouth family to whose constant kindness he had owed his start in life — "his sacred Mudges," as Mr. Gosse irreverently describes the revered friends of Dr. Johnson and Sir Joshua—and the old painter was roused to fury by the mocking echo of his own voice. There was nothing "theatrical" about his rage, as Mr. Gosse has been led to suppose. It was real enough, for the moment at least. He was reported to have blasphemed the founder of the clan, and to have hinted that its living members were "a poor lot"—though "still respectable," deservedly obscure. The skeleton of "old Mr. Mudge" had been dragged from its cupboard, and with mischievous glee made to dance for the amusement of a world which, caring as little as Mr. Gosse cares for the departed, enjoyed the antics of the quondam "idol of Burke, Dr. Johnson, and the rest of them." Northcote, it seems, had procured some particulars of the life of the Rev. Zachary for the purposes of a memoir which Sir Joshua intended to prefix to a volume of sermons; but the particulars proved to be unedifying, and Sir Joshua and the other friends took no notice of the MS. "The truth is," said Northcote, when retailing the savoury morsels to Hazlitt,

"'they were mortified to find one they had been in the habit of crying up, not only as a person of the highest capacity (which he was), but as a saint and a model of a Christian pastor, turn out little better than a vagabond and a mountebank. It was, besides, an imputation on their own sagacity.'.....N— then showed me a print of him after Sir Joshua, which appeared to me a complete high-priest, bullying and insincere. This wife (the same Moll Faux [his father's housemaid], whom he afterwards married, and who continued a violent Dissenter to the last) used to say—'There he goes up into the pulpit, and prates away as if he knew all the secrets of heaven and earth, and all the time does not believe one word of it.'"

All this, and much more of the same kind (which having been turned out of the volume does not appear in the reprint), set Plymouth in a blaze, and brought up Mr. Rosdew, a nephew of the slandered Zachary, to the slanderer's studio. Denial or evasion would have been useless, all the names having been paraded in full, so that to Rosdew's expostulations Northcote could only bend his head and call his reporter "a papist, a wretch, a viper, whom he would stab if he could get at him." He declared that "when he first read the article he thought for three days it would have killed him," and so deeply touched was Rosdew by the old man's remorse that he "left him with as warm feelings of regard as before."

Then followed a letter from Northcote to Thomas Campbell, the editor of the magazine, full of abuse of Hazlitt. "I have often," he wrote,

"in my vain moments said that I should be pleased to receive morning visits at times from the devil, because I might be amused by his knowledge of the world, and diverted by his wit, and should be sufficiently on my guard to avoid his snares. This impious desire has indeed been granted unto me, and 'Boswell Redivivus' is the consequence."

He begs that Campbell will no longer enable this "devil" to "sow discord between friends and make them detest each other, and all for a little profit or a little fun." Campbell was "afflicted beyond measure," and promised that the "devil" should "never more be permitted to write for the *New Monthly*." A copy of the correspondence having been forwarded to Rosdew, that gentleman declared himself satisfied, and the incident seemed to be closed. But the poor octogenarian soon learned that the living dog was more to him than the dead lion, and that life was unendurable without the stimulant to which Hazlitt had accustomed him—and the viper was taken back to his bosom. This faithlessness drew fresh remonstrances from Rosdew, but they evoked so unsatisfactory an explanation that Rosdew made an end by solemnly casting out Northcote's portrait from its honoured place among the Devon worthies Sir Joshua had painted for him. The episode is treated at length in the sixth volume of Allan Cunningham's 'Lives of the Painters,' to which it furnishes one of the most entertaining chapters.

Mr. Gosse's introductory paper on "Hazlitt as an Art-Critic" leaves nothing to be desired. It is full of knowledge, of judicious criticism and sympathetic appreciation, and his views carry all the stronger conviction to the reader from the circumstance that they are essentially identical with those formed by a contemporary judge who was not merely highly competent, but quite unprejudiced—Haydon, to wit, who wrote thus in his diary on November 3rd, 1817:—

"Hazlitt called in.....He said some fine things, things that when he writes them will be remembered for ever.....We then disputed about art.....Hazlitt is a man who can do great good to the art. He practised painting long enough to know it; and he has carried into literature a stock of art-knowledge which no literary man ever did before him. All his sneers and attacks at my views I take as nothing."

The reader who is well acquainted with Hazlitt's delightful essays on art and artists will not gather very much that is new to him from these 'Conversations,' but he will find that the views with which he is familiar take a fresh interest from their juxtaposition with those of Northcote, which are, of course, purely academic. On the other hand, it is to be hoped that this reprint will serve to guide many readers who know nothing of the essays to the far richer treat which there awaits them. Hazlitt was never so amiable, never so sympathetic both with himself and the world, as when he recalled the golden hours spent in the Louvre. It was his lost Paradise, but his regrets at losing it were stifled by the knowledge that he had not been expelled, but had voluntarily marched out and with the honours of war. There are both pride and humility in all that he wrote of his early labours with the brush, and one of the most curious instances of the constant struggles which engaged his mind and feelings on the subject occurs in the essay 'On Great and Little Things.' Across a purple patch, inspired by a recollection of the early Louvre days, he brushes his sleeve by means of a capricious foot-note:—

"As I look at my long-neglected copy of the Death of Clorinda, golden gleams play upon the canvas as they used when I painted it. The flowers of Hope and Joy springing up in my mind, recal the time when they first gleamed there—"

and so on. And here is the foot-note:—

"I beg the reader to consider this passage merely as a specimen of the mock-heroic style, and as having nothing to do with any real facts or feelings"!

The reader of the 'Conversations' has

much reason for gratitude to Mr. Gosse for the admirable industry with which he has struggled to identify the "incessant initials and blank spaces" with which the text of 1830 is starred. His efforts have been so largely successful that an attempt to add a few more identifications may be welcome. "Jack T—" was Jack Taylor, chief proprietor of the *Sun* newspaper, so familiar a figure in the autobiography of William Jerdan and other contemporary memoirs; "Lord B—" was Lord Boringdon (the name was given in full in the magazine); "Lord G—" was clearly Lord Grosvenor; "J—" was probably Jeffrey; the "H—" of p. 99 probably Holcroft; "the third series of ——" (p. 163) probably Hook's 'Sayings and Doings'; and the "W—" on p. 202 and thereabouts is most likely to be Wilkie. The actor called "Y—" at pp. 116, 117, Mr. Gosse supposes to be Yates, but the *Athenæum* reviewer of the 'Conversations' in 1830 silently assumed that Charles Mayne Young was meant. Mr. Gosse's assumption (p. 7) that it was Haydon whom Hazlitt proposed to introduce to Northcote is not readily tenable. In the magazine the initial was "F—," and in the immediately preceding paragraphs this clearly stood for Leigh Hunt. In the volume all the F.'s were altered into H.'s, and there is no apparent reason why Hunt should now be ousted from his place in this sole instance. The applicability of Northcote's remarks to Hunt may not be strikingly apparent, but they are much more obscure if applied to Haydon, between whom and Northcote there was bitter war, both official and personal. Among Hazlitt's slips of the pen, one has been left uncorrected: "Michael Angelo's statue of *Cosmo* de Medici, leaning on his hand, in the chapel of St. Lorenzo at Florence" (p. 42), should read, of course, "*Lorenzo* de' Medici."

Mr. Gosse has been fortunate enough to secure for his frontispiece the hitherto unpublished portrait of Northcote, painted by the artist himself in 1802, and now in the Tabley Park collection. It gives a much more pleasing impression of the painter than is to be gathered from contemporary records of him as an old man. These are nearly unanimous, and are perhaps best summed up in Fuseli's amiable remark, as reported to Haydon by Mrs. Opie, "He looks like a rat that has seen a cat."

The first edition of the 'Conversations' was published by Colburn & Bentley, having been "subscribed" in the week ending August 28th, 1830—only three weeks before the author's death. But the present publishers' hereditary connexion with Northcote was not confined to the 'Conversations,' as is interestingly proved by the facsimile of a letter inserted at the end of the present volume. It refers to his life of Sir Joshua, published for him by his "dear friend" "Richard Bentley, Esq., of New Burlington Street," nearly twenty years before; but though the letter is dated only a few months before his death, there is nothing in the bold firm handwriting to suggest that the writer had already passed his eighty-fourth birthday.

THE ROYAL ACADEMY.

(First Notice.)

The result of a general survey of this exhibition is, except as regards the Water-Colour Room, disappointing. There is, it cannot be denied, a marked and rapid decrease of serious studies, learning, and research. It may be that the increase of "one man" exhibitions, tending to increase the number rather than to elevate the qualities of each artist's productions, has something to do with this lowering of the pictorial standards at Burlington House; but the principal cause of disappointment is, no doubt, the failure of conspicuous painters like Sir John Millais, Mr. T. Faed, Mr. Calderon, Sir John Gilbert, and one or two eminent outsiders, such as Mr. A. W. Hunt, to contribute at all. Again, several of our best artists—Mr. Alma Tadema, for instance, Mr. Marks, Mr. Leslie, and Mr. H. Moore—are inadequately represented, some of them sending a single picture only, and that not a considerable one. Nor does it seem to us that any one of the younger men who attracted attention last year or the year before has done much to increase his reputation. It is possible that closer examination of the pictures may lead the visitor to form a higher opinion of the exhibition as a whole, but at present we see no grounds for hoping that such may be the case. Meanwhile we may proceed to notice the pictures that have struck us most in looking round the galleries.

SIR FREDERIC LEIGHTON.

Of Sir Frederic's contributions we prefer *Summer Slumber* (No. 111). Studied and refined as the others are, this richly toned and coloured picture is all the more successful because its elegance as well as its completeness reflect the painter's idiosyncrasies. The devotion to art for art's sake which it manifests in so delightful a manner has enabled the painter to treat his piece of classic *genre* (for such, in fact, it is) in such a way that it has required a series of preliminary studies of the nude, of draperies, faces, colour, and chiaroscuro, to achieve so much. His enthusiasm for such preliminary studies is highly honourable to him; and he never flinches from them, or, to speak more accurately, he takes a positive delight in them, a trait especially to his credit in days when serious studies are out of fashion, and learned art does not pay. Several weeks ago we very briefly described 'Summer Slumber,' a Greek room lined with marble, adorned with statues of 'Silence' and 'Repose,' and other sculptures of subjects suggestive of peace and slumber. Facing us is a large opening affording, between two lofty columns, an ample view of a landscape in glowing twilight, which is deepening into gloom. This landscape is as restful in its sentiment as the nearly life-size figure of a young damsel extended supine upon the margin of a marble tank filled with water, which reflects the darker azure of the sky without, while its colour has been ably harmonized with the pale auburn of her hair and the deep tender rose of her draperies. These draperies are fine examples of those strenuous studies of which we have spoken, and they veil, without concealing, the fine lines of her body and her virginal contours. Her limbs and face are charmingly drawn, and modelled with delicate research. Some doves roosting near her are quite in keeping with the subject, and their whiteness aids the coloration and chiaroscuro of the whole. Warm as it is, 'Summer Slumber' is not less harmonious than *Fatidica* (20), an exercise in pure marble-white, which depicts a stately dame, half reclining and half sitting in a silver chair upon one of the elbows of which one arm rests, while the other arm supports her head. Her pale face and its abstracted air suggest that she is brooding over the future. She sits on a platform set in a large niche or the ambo of a temple, and the walls behind her are covered with silver, where pallid gleams and shadowy reflections seem to play, adding to the mystery of the design. A silver tripod at her side sustains a sullen, slowly burning fire. At her feet lies a long branch of golden laurel appropriate to the divinity whose minister and mouthpiece she is. The graceful and reposeful luxury of the sleeper in the twilight contrasts powerfully with the severe stateliness of the soothsayer, and in each picture there is evidence of the versatility as well as the resources of the artist.

Chromatically speaking, *The Spirit of the Summit* (190), another life-size, tall, and stately virgin, dressed in a different sort of white, is the complement to 'Fatidica.' The so-called spirit sits on a natural throne, formed in the highest peak of a mountain, while white clouds rise out of the valleys far beneath her, and climb to the firmament behind her. The intense azure of the sky supplies very deep tones, contrasting with the spirit's pale, but not wan carnations, the snowy clouds, and the marble whiteness of the draperies, upon the designing and execution of which the President has lavished the best of his knowledge. We do not care so much for the subject of this picture as for that of 'Summer Slumber,' nor is it so pleasant as *The Bracelet* (135), a large, upright canvas which displays a comely Greek maid of those lofty proportions Sir Frederic affects, draped from head to foot in a fine tissue of primrose colour, open at the side to show a massive thigh and shapely leg. Lifting one elbow, she slips along her rounded arm a bracelet, at which she looks admiringly. Behind her stands a chair with drapery thrown over it; behind this again are the rich tints and deep tones of an autumnal landscape, consisting of vines and a dark blue sky, features of great value in contrasting with and supporting the damsel's dress and flesh. A little child at her feet holds a casket of jewels from which she has taken the armlet. Pictorially speaking, this is an exercise between the richer glow and darker tones of the sleeping virgin, the marble and silver of the oracle, and the icy white of 'The Spirit of the Summit,' which, being in perfect harmony with itself, although intensely cold, neither chills nor shocks us. At another time we shall complete our notes on the President's contributions.

MR. POYNTER.

The new Director of the National Gallery exhibits a delightful nudity in *Idle Fears* (253). The scene is the interior of a Roman bath, the clear, placid water in front reflecting the architecture and figures facing the spectator. The principal figure is a tall, slender young girl, entirely naked, who clings to her companion, a handsome adult damsel clad in white and purple, and is manifestly reluctant to take the first plunge. The girl's figure is beautiful and beautifully drawn, and modelled with exquisite care and researchful skill; her carnations are of a rich, rather dusky gold, the half-tones are of a tender grey, and the light is reflected upon the flesh, the morbidezza of which is such as Mr. Poynter never painted so happily before. In fact, he has overcome a tendency to an excess of yellowish brownness which we have often regretted to find in his flesh painting. The figures do not lose in animation by being statuesque. The faces are quite worthy of the artist, famous as he is for comely heads and fair faces, as well as of the charming nudity who forms the leading element, if not the *raison d'être*, of this picture. The walls behind the figures are lined with coloured marbles, while the floor is paved with white mosaics. An opening, from which a purple *portière* is drawn back, reveals an inner room where a servant is pouring hot water into a smaller bath than the cold one at our feet. Mr. Poynter exhibits a larger and more ambitious picture, called *Horæ Serenæ* (163), representing a lofty garden terrace over whose rich green parapet of cut box, adorned with

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vases, we see the calm Mediterranean and distant mountains, the purple sides and bluish shadows of which bespeak the height of summer. Summer's glowing light pervades the scene; the vines, climbing over summerhouses at each end of the platform of award, wave their long tendrils in the placid air, and mix with the flowering plants, that show out clearly against the dark ilexes, and the slender cypresses that, further off, gently sway themselves to rest. It is a scene fit to illustrate Pliny's remarks on gardens. On one of the vine-clad bowers, which resemble modern pergolas, a splendid piece of gold drapery is cast, while near it a peacock flames in the sun. In the centre of the canvas six girls are dancing in graceful fashion, touching hand with hand, while their fluttering draperies veil, without disguising, their limbs. Fair and tall, these maids are clad in various tints, artfully employed to aid the coloration of the design, to which their draperies supply the highest notes. Overhead, as if the dancers' movements or the music had attracted them, and, at all events, brilliant elements in the picture, a number of doves circle with flashing plumage through the sunny air. The music is that of a band of Egyptians, wanderers welcomed to this Arcadian villa, who sit under the pergola on our right. Under the opposite pergola, where the peacock and the gold drapery are placed, a handsome lady, seated in a silver chair, looks on sympathetically; behind her stands a younger maiden, lyre in hand, perhaps waiting her turn to play; a little girl, dressed in rich blue, leans on the matron's knee, and seems to be eagerly discussing the performance. This charming picture, full of light, action, and colour as it is, is rather less limpid in its tones and less brilliantly pure in its tints than 'Idle Fears.' Other contributions of Mr. Poynter we shall describe by-and-by.

MR. ALMA TADEMA.

Occupied with one of the most brilliant of his Roman processions, a splendid piece introducing a whole population of moving figures, Mr. Alma Tadema has not been able to finish anything more ambitious than a small panel at the New Gallery and the charming upright painting, No. 252, of a fair Greek maiden standing at the summit of a flight of marble steps, part of a terrace of the same material, and leaning over the parapet to gaze upon the expanse of a lake, from the calm surface of which grey mists rise in the deepening twilight, while the moon grows brighter and less golden as she climbs from the hills beyond the lake. The self-forgetfulness of the attitude, the delight the damsel's features evince, and the way in which her interlocked fingers knit themselves together, combine to indicate how much she is moved by the serene loveliness depicted in *At the Close of a Joyful Day*. Her dress of citron and greyish blue, the rich auburn of her hair, the beautiful colour of her flesh, the flush of the sun's gold upon the marble where it faces us, the serene opalescence of the lake, the richer hues of the darkening hills—wonderfully drawn and modelled are they—are delightful elements in a delightful picture, at which the more one looks the more admirable does it prove itself. Mr. Alma Tadema further sends a life-size portrait of *Mrs. Theyre Smith* (260), an elderly lady wearing a black dress under a shawl of elaborate Brussels lace; a white cap nearly covers her white hair. Upon her animated face plays a half-suppressed smile. It is almost needless to add that the drawing, modelling, and flesh painting are complete and sound. Mr. Tadema has not the least leaning towards that Impressionism which pretends to so much while doing as little as possible.

MR. LESLIE.

Postponing for a while a larger and more elaborate work, this Academician has sent *Tea* (42), a figure, half the size of life, of Olivia rising from her chair in a gentle and animated way, and holding an old-fashioned blue teapot in one hand, while, resting the tips of her fingers on a table near the family tea tray, she, with a courteous look of inquiry, offers "another cup?" Soft, choice, and rich, the colouring of this most engaging picture excels in these respects several of the artist's previous works; it excels likewise in the harmonies of its tone, the broad simplicity of its coloration, and its equable, undemonstrative light and shade. The white mob cap with a black ribbon—black, we suppose, because the Vicar disliked "colours" in his daughter's caps, although he had not the least objection to the white fichu which is crossed upon her bosom, her dainty breast-knot of primroses, or her mars-red gown over a yellow petticoat—sets off the fresh complexion, ruddy lips, and bright eyes of Miss Olivia Primrose of Wakefield.

MR. HOOK.

Four fine pictures by Mr. Hook fully make up for last year's disappointment. Having already briefly described the new works, we shall repeat only so much about them as seems absolutely necessary. Placing first that which we admire most, we begin with the smallest, called *Before Sundown* (774), which represents, during the later hours of an autumn afternoon, a great expanse of sea where multitudinous wavelets and larger billows ruffle a surface that resembles a vast plain, extending to where the lofty and darker horizon is drawn like a straight level line against a sky saturated with light. Our standpoint is on a high cliff, where a pool of fresh water drains into the sea and is studded with rushes and other plants, and dashed with reflections of the declining sun, whose intensely luminous path extends from our feet to the remotest edge of waves and divides the wide expanse. In the fresh pool a cow is wading, followed by an eager milk-maid, who calls to her loitering charge. It would be hard to say whether the shining pool; the salt water breaking in lines of foam which, huge as they are, distance makes to resemble threads, while they are surging and resurging against a small dark rock, the much-dreaded "Shark's Fin"; or the exquisite grading of the clouds which subdue and partly hide the splendour of the sun, is the more admirable portion of the picture. Suffice it that Mr. Hook never painted anything more beautiful than the far-reaching ocean and the finely graded atmosphere, or combined with greater breadth such silvery and pure hues, such wealth of colours all in harmony. Although his largest picture, *Seedtime* (55), is less charming, it cannot be described as inferior to any other of his works; rather is it broader and fresher than most of them, depicting as it does a vast panorama of a sandy, shallow valley clad with heather. The foreground is occupied by a group of country folks tending a patch of poor land which, with the aid of a donkey, they have just ploughed, and afterwards cleaned with a bush-harrow. Mr. Hook has borrowed from Gray the motto:—

> Let not Ambition mock their useful toil,
> Their homely joys, and destinies obscure;
> Nor Grandeur hear with a disdainful smile
> The short and simple annals of the poor.

It is not at all derogatory to Mr. Hook to say that the real subject of the picture is the restful charm that pervades the long valley, its slow-flying shadows and soft gleams, the serene sky that is loaded with clouds whose interspaces open to the firmament's pale blue, the vast atmosphere, and the broad and lovely harmonies of a peaceful scene. Technically speaking, the painter is at his best in the aërial perspective, the delicate, yet crisp modelling and full colouring of the distance and mid-distance, and in the half-defined greyish vapours with rosy edges of the sky. This noble idyl is, we think, the largest of his works. There is much subtle art in the manipulation and harmony of some trees in the further foreground, where spring foliage brightens the masses of dark leaves. The picture would be simpler if the figures were brought closer together, and indeed some critics venture to say that the landscape would be much improved if the figures were taken out. There is no want of spirituality or sentiment in that long valley and its grey clouds, or in the solemn majesty of the distance, which the unrest, to call it nothing else, of the foreground greatly disturbs and does not ennoble. *Practising without Diploma* (134) illustrates a sort of rustic surgery, and the figures are far superior to those we have just mentioned. The picture is another Surrey landscape, but differs in all particulars from the last. We are at a sudden turn of a bright and full stream hurrying on its way between a copse of beeches and thin underwood and a sunlit meadow. On the bank facing us sit a bright little boy in blue, and his buxom sister in blue, rose, and warm grey, who is extracting a thorn from his shrinking finger. The trustful air with which the lad submits to the operation, the nervous clenching of his disengaged hand, and the tender way in which he presses against his sister's plump shoulder, to say nothing of her comely face, are points finely felt and designed. We are sure Mr. Hook never did anything better in the way of figure painting; indeed, we doubt if he has designed anything so good before. The group, as opposed to the lustrous, many-tinted stream, is invaluable on account of its tonality and colour, to say nothing of its composition and its lines. There stands at the girl's feet a well-filled basket of blackberries, touched with a brush so frank and firm that Sir John Millais would like to claim them. Indeed, as a piece of painting pure and simple, even the basket of fish—and in painting fish no Dutchman except Teniers could vie with Mr. Hook—in the next picture of his we have to examine hardly rivals these blackberries. The fish will be found in *Herring Packers* (238), a scene in a Northumbrian harbour, where some boats lie alongside the little quay and the crews are carrying their catch to the foreground, where three plump and comely damsels are gaily filling casks with herrings from a pile at their feet. These incidents are not very new ones, of course, but the real subject is the calm sea and sky, varied with a thousand tints, and the soft cloud-broken line of the horizon and its tremendous masses of cumuli; to these must be added the blue ocean extending far as the eye can reach, and the splendidly painted heaps of fish.

THE BROTHERS WYLLIE.

The elder of these capital painters may be said to have surpassed himself in the resplendent sea-piece which he calls *The Roaring Forties* (4), where, in an enormous expanse of heaving waters and fast-flying clouds, huge low waves rise and sink to rise again in prodigious ranks, urged on by the tide. The air laden with vapour bespeaks a quick and powerful breeze, against which even the gulls have much ado to keep their places. Right in the middle of the picture, a tall ship—with all her sails, even to the lofty royals, set—rushes towards us, hardly rising as she cuts the crests of the waves. The animation and breadth of this telling picture will divide admiration with the apt and vigorous painting of the sea, and the firmness with which the clouds are depicted, in which respect Mr. Wyllie is not far behind Mr. Hook, who, by the way, whatever he may do with waves rushing shoreward and prodigious breakers, rarely delineates skies in the stress of tumult such as those of the "Roaring Forties," where a wilderness of clouds move all as one and with enormous speed. The simplicity of this capital work is almost majestic. "*Yes, sah! sixpence, sah!*" (381) is such lovely picture of the sea that we could wish the incidents which made a subject for the artist had been omitted. It appears that if you approach Bridgetown, in Barbadoes, your ship is hailed by hordes of

diving boys from the shore and of all sorts of olive and brown colours, who shout to you, "Throw sixpence, sah, and me capsize!" If you throw the sixpence overboard, half a dozen of them go diving and tumbling in the transparent blue water, amongst the shoals of grey or glancing fish, their brown bodies taking odd zigzag forms before they disappear in the lustreless depths of the sea. Mr. Wyllie has painted a magnificent tropical sea in resplendent sunlight, and floating upon it the grey-black iron hull of a great liner, while for the indispensable complement of yellow or gold in the chromatic scheme of his picture he has had to rely chiefly upon the shining skins of the naked boys who are struggling and gesticulating. There is wonderful vivacity in the designing of the urchins, but they are out of place in such a glorious scene, and we wish Mr. Wyllie had "got his yellow," as painters say, by some other means. Let us, nevertheless, not be ungrateful to the accomplished artist who has so ably and sympathetically depicted the deep indigo and ivory of the "Roaring Forties" and the multitudinous hues of the Barbadian seas.

Nor can we be ungrateful for the next picture, "*At eventide there shall be light*" (455), the mouth of the muddy Thames near Gravesend just at the time when the sun goes down. Innumerable craft are passing out and in. The many-coloured surges break upon each other and take darker hues than their own from the overhanging clouds, as well as from the tawny sails of the barge which rushes towards us on her seaward path, her solid canvas contrasting with the clear and luminous sky behind her, while, lower down, drifting masses of lurid smoke from the remote metropolis are transmuted by the sun into dusky gold, or assume more sombre and seemingly unnatural hues. Above the horizon, and from behind the evening band, the rays of the sun pierce the air almost to the zenith, and touch with sanguine tints the edges and spire-like peaks of the great greyish-white clouds that hover there. Such are the elements of "At eventide there shall be light," to depict which brilliantly, harmoniously, and with veracity demanded singular skill and thorough sympathy with nature. In achieving this Mr. Wyllie has, as we have said of another work of his, outdone himself. His *Butterflies and Working Bees* (854) is made up of quite different materials, although the scene is again near the mouth of the Thames. A racing yacht, with all her white sails set, is lightly skimming the surface near a group of boats in front, the crews of which are laboriously sweeping the bottom of the river for an anchor; close by some fussy tugs emit clouds of smoke. The local colours of the water are pale olive, brighter green, and "old gold," touched here and there with white and blue reflections. Such are the elements of a charming work which we cannot criticize more truly than by saying that the painter has failed with none of them, and succeeded with most of them.

Mr. C. W. Wyllie, devoted to the representation of pure English summer sunlight flooding flowery meadows with its splendour, has contributed *The Fringe of the Island* (328), a riverside scene of singular tenderness and delicacy, where, under an atmosphere saturated with lustre which a slight excess of vapour partially diminishes, he has portrayed a field enamelled with giant daisies and almost shadowless in the diffused light, the polished surfaces of the herbage reflecting like a mirror the white of the sky. There are lustrous spaces in the meadow where the gentle breezes touch them. Interspersed with these—the effect is similar to what Constable often attempted with a somewhat heavy hand—are darker masses of broad-leaved wild carrots, and the tones and tints of all the parts are charmingly harmonized. In the middle of the picture a group of children loiter amid the tall grasses, thus giving solidity to the scene, while on the crest of the higher down beyond the meadow, distinct against the sky, stand the red roofs of some cottages, and the square grey mass of an ancient church tower. Overhead, huge masses of cloud, white and almost shadowless, float without moving. The whole picture is a choice study of bright, white, and pure light arranged in masses of great breadth and extreme simplicity. In its deeper tones and tints and less simple masses *The Hard* (348) contrasts strongly with 'The Fringe of the Island,' by the same subtle and sympathetic hands. It depicts a village street of old brick houses, and, in front, a landing place upon the Thames, where many boats and larger craft are collected. The evening light is strong, but not bright; the effect of growing twilight is rendered with feeling; and the colour—more especially the greyish-black hulls of the old tarred boats, and the ruddy brown and deep reds of the cottage walls and roofs behind—is sober and powerful.

MR. J. CHARLTON.

After the Battle, Sedan (475), a remarkable picture by the artist who painted 'Horses flying from the Front,' and, for Her Majesty, the 'Procession of the Jubilee, 1887,' claims attention. It refers to one of those terrible incidents which, because they follow still more terrible catastrophes, have hitherto escaped the notice of painters of military subjects. It depicts a furious stampede of riderless chargers whose masters have been slain or otherwise dismounted during the conflicts about Sedan. The horses, which are represented here at nearly life size, are known to have remained in groups upon the field of battle until—partly from terror and partly because they were half starved—forming in masses of hundreds and more, they rushed headlong over the plain, galloping desperately, and in their purposeless charge crushing the dead or killing outright the wounded, who, for want of succour, still lay there. In the picture they are advancing towards us breathless, rearing, plunging, staring wildly, and with their accoutrements flying loose about their heads and haunches. Above and behind them large clods of earth struck up by their hoofs are seen in the air. The passion with which Mr. Charlton has inspired the terror-stricken creatures fairly appals the spectator; he has shown a great deal of invention in designing the various attitudes and expressions of the horses, and drawn and painted them with a skill which is worthy of his reputation as one of the best horse-painters of the day. The impressiveness of the scene is enhanced by the brooding greyness and dull gloom of the landscape.

MR. BRITON RIVIERE.

His *Ganymede* (232), which, on the whole, is the finest picture Mr. Riviere has contributed, is not the largest nor the most ambitious of the five he has sent, but it is the most original and vigorous of them, as well as that which was designed with the most spontaneity. Jove's eagle is soaring to the Olympian courts, with its talons fixed in a red girdle bound about the chest of Ganymede. The boy's body hangs, as in nature it would hang after he had swooned, relaxed and effortless. The design is first rate, and has not a little of that masculine sort of invention which we associate with the art of Italy's best period. The drawing and modelling of the nudity are rather above the modern average, and yet so much are we in love with the design that we could wish Mr. Riviere had expended all his skill upon a thing so fine. The eagle could not, we think, be better than it is, and the land and sea below this capital group, though a little rough and, perhaps, somewhat painty, are well composed to suit the figures in the air. *Beyond Man's Footsteps* (169), the largest of Mr. Riviere's contributions, represents part of a glacier or berg floating in the extreme north. The degrees of transparency in the ice, as well as the shining reflections from the sky, must have exercised the knowledge of the artist, much as Mr. Alma Tadema's is exercised when he paints marble under conditions showing its nature when variously affected by light. Here and there the ice is tinged with rosy or golden tints upon its loftier needle-like points. From one of the highest of the sloping plateaux a huge white bear gazes upon the sun sinking in lurid gold behind the evening band, which, like a wall of gloomy purple and dun, veils the horizon and masks the edge of the sea. Such being the case, the observer is bound to inquire how it can be that there is so much light in this picture as suffices to show the full, almost shadowless whiteness and colours of ice and snow, and how it can be that there is not much more colour as well as more intensity of tone in the sky. Of course, Mr. Riviere knows about this, but, as yet, we do not understand his intention. Apart from this, it is our duty to admire the knowledge displayed by the painter's drawing and handling of the ice cliffs and monstrous blocks tumbled at their feet. *The Most Devoted of her Slaves* (608) is a study of a robust damsel, such as Mr. Macbeth delights to paint, still quite young, yet a little worn with work. She stands at a cottage door, about to sally forth a-milking, while a sheep-dog, all alive with joy, crouches upon the pavement. The girl is naturally and sincerely painted; her face is healthy and true, the colour and illumination of the picture are artistic and charming, and the dog is a delight to look at. Still, one cannot help wishing for more finish, a lighter touch, and a finer surface to what at present counts as an admirable sketch only. *Eyes to the Blind* (691) depicts a mendicant sitting at a doorway. The reason for this picture's existence is the admirable painting of the sharp white terrier who, intensely well informed about his business, and thoroughly sympathetic with it, sits at his master's knee. He is a model dog. Mr. Riviere once again appears in the Sculpture Room at the Academy, and deserves honour for his statuette in bronze of a lion called *A Dying King* (1843), badly wounded by an arrow that, piercing his loins, has paralyzed his lower extremities, which he drags after him, roaring terribly and quivering with agony and fury as he tears the cliff in front with his fore claws. The animation of this striking design is of the greatest value, and worthily supported by the learning and skill of its execution.

MR. J. B. BURGESS.

No Academician has made of late years more progress as a painter than the author of *Rehearsing the 'Miserere,' Spain* (227). The sense of style is somewhat weaker in him than in John Phillip. Yet Mr. Burgess displays greater lightness of touch and delicacy in half-tones. Luminous, soft, and broad, the interior of this capital piece is among the happiest efforts of the painter. The attitude and expression of the *cura* of the village supply a pathetic element to the design. His attention has been diverted by the music from the teaching of the ragged urchins before him to some far-off memory. Looking up, his blank eyes show that while discordant strains assail the physical ear he is listening to the music of other days and places. The lapse of his chief's attention brings to a stop the performance of the precentor or music master, a tall, lean mortal in a seedy black cassock, armed with a violin, who stands behind his chair and checks the bow descending on the strings while, half amused and half surprised, he looks at the day-dreamer. The pathos of the incident gains force from the humour of the violinist's attitude and air. The boys are first rate in their way. Mr. Burgess has been fortu-

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nate in having as a sitter for her portrait a lady so fair and "paintable," so animated and so full of character, as *Mrs. Wycliffe Taylor*, whose likeness is No. 145. It is a half-life-size, three-quarters-length figure seated in a chair, wearing a dark dress and roses in her breast. Charmingly modelled and deftly finished as it is, it seems to us that the vivacious eyes are not quite rightly drawn.

As our next group comprises land and sea scapes, the honours of the art they illustrate lie with one of the finest of marine painters.

MR. HENRY MOORE.

The loss of his remaining brother and recurring ill health have sadly limited the working powers of Mr. H. Moore. Still, a splendid sea-piece is hung in the New Gallery, and an even more splendid one, entitled *Outward Bound* (645), is here, a world of lovely, mauve-like waves under a sky that is heavily laden with clouds all glorious with gold, and strongly shown by the flood of light which illuminates the open ocean and imparts an amethystine hue to all we see. This light issues from a gap in the centre of the sky, the largest of those which reveal that intense azure of immeasurable air that lies above, and hardly seems to belong to a world where such turbulent waves roll. Not less delightful for its harmonies of light, colour, and tone than on account of its intense brilliance, this picture is almost surpassed by the converse study, called *Coming Home* (656), a serene afternoon effect upon a sea full of motion, but not turbulent. The faint and rather pale purplish evening band marks the otherwise invisible horizon, between which and our standpoint the atmosphere has been graded with exquisite tact and skill. Still this picture is not more expansive and full of colour and light, more tenderly graded, or more powerful than the picture to which we come next, and which is in no way inferior. *Lowestoft Boats running in in a Breeze* (177) possesses all that force and delicacy to which the painter has accustomed us. Here the sea is a blue-grey, half in shadow in the front, where many a white-crested billow breaks on the purple sand. As we look along the sea it is evident that Mr. Moore has successfully depicted the way in which floating lines of foam from former breakers lie like lace upon the dark blue surface, and are lifted again by their successors. Jets of spray in the mid-distance betray the shoals below; the extreme distance is marked by a bar of darker blue, while along it fishing craft fly before the wind. White cumuli, with warm edges of light, attest how carefully this painter always models clouds, although most landscapists seem to think them formless objects, without lights or shadows, impenetrable by the sun and equally dense throughout. Such seems to have been the way in which the Italian painters—even Titian and Giorgione, to say nothing of the Florentines—regarded clouds. The best Dutch artists in skies hardly gave more attention to them. It was reserved for Turner to bring cloudland within the realm of art.

MR. DAVID MURRAY.

The Stream with Ox-eyes Fringed (862) is the chief contribution of this original and resourceful landscapist. Rarely exhibiting a tithe of what he paints, he is one of the most prolific of artists, and yet so fresh and good is his work that we never wish to see less of it, or find him repeating himself. We have often asked ourselves in what part of a landscape Mr. Murray is at his strongest and best, and always concluded that it is in the distance of a level, silvery horizon. The works before us confirm this idea. No. 862 depicts a large, newly-mown meadow; in front are a stream that has cut its way deep in the soft soil, a little bridge, and the lush, unmown herbage of banks richly strewn with pearl and ox-eyed daisies. Beyond the meadow is a glimpse of a high chalk down, the grey-blue of which harmonizes finely with the swathes of a similar colour lying on the surface of the meadow, as well as with the more remote village church and the towers of a ruined castle. The pale blue of the sky assorts, too, with the tender summer haze which pervades the scene, softening everything and imparting to it something of that mystery which is the rarest charm of poetry in landscape. Every feature in this fine thing indicates that Mr. Murray's admiration for Claude, especially for his mastery of composition as an art of itself, has of late been growing. Indeed, *Long After* (585) is so finely composed that it might be called an exercise in Claudian design, not without the repose and somewhat artificial grace of the master, and somewhat less limpid in its shadows and half-tints than he would have given us, while the lights, being rather less than rich and clear, do not attain the level of Claude. What was just said about Mr. Murray's sympathy with the pathos of nature is illustrated by 'The Stream with Ox-eyes Fringed' not less than by 'Long After,' in which the subject, a ruined castle on a knoll which once guarded an inland pass against sea-rovers, lends itself to sentiment. The dismantled fortress, with its *enceinte* of lower walls and central mass of sheltered towers, looks from on high over a lofty meadow, once a camp and town, to where the sea gleams faintly and a tender bar marks the horizon. Great is the spaciousness of the view, rich are the colours of the mid-distance and foreground, and among the most telling parts of the picture are the grey clouds, to the colour as well as to the lines of which the painter has not forgotten to impart that touch of pathos which does much for his art, and yet is never thrust in the visitor's face. *Dorset Downs* (159) is admirably painted, and possesses all the charms of 'Long After' and the pathos of a wider prospect. From a chalk down we are able to look upon the sea some ten miles off, while nearer us lies a fine expanse of gently swelling verdure, which was painted with loyal attention to the truth of the local colours, the coloration of nature as a whole, and the fine gradations of the atmosphere. As in former cases, there is a suspicion of opacity (we dare not say paintiness), especially in the middle tints, and more so in the tones of an otherwise charming work. *Peace at Eve* (558) is a not less expressive picture of the same vast grey ruin, its many walls and mighty towers aloft upon its hill, and makes it look like what it is, or has been—nothing less than a Castle Perilous, a refuge of the Saxon, Norman, and Stuart, that reigned supreme until treachery surrendered it to the Parliament. Especially to be admired in Mr. Murray's work is a quality which may become a snare to him as to scores of capital artists—we mean the charming crispness and forthright precision of touch which make possible his astonishing facility.

MR. J. W. WATERHOUSE.

This painter sends to the Academy *The Lady of Shalott* (245), dressed in white, which assorts finely with the splendid tints and deep tones of her surroundings. She seems to have just risen from the embroidery frame at her side, where she has been weaving sumptuous blue, red, and gold pictures. She has risen—perhaps because their weapons clashed, or perhaps because their voices rang out clear in the summer air—to look eagerly at the living knights whose forms are reflected in the mirror on the wall behind, where the wind-swept stream and gleaming meadows, the flashing armour and the flying plumes, are seen in splendid light, but separated from her, as if to shut her from them hopelessly, by the strong black mullions and stanchions of the narrow casement which is supposed to be behind us. The blue thread she has been using in the picture has fallen from the lady's lap and rolled upon the floor, entangling the flowers she has been copying, and seems to be lost beyond recall. This vision (for such it is) of gorgeous colours and ominously dark tones forms a masculine picture, of which the design is all that could be hoped for, and where the passion of the lady's attitude and expression is, as such, admirable. All we miss is more of an aristocratic and noble sort of beauty in her form and face, such as, if we are to take the painting as a pictorial romance, we must needs look for; or if that mystical view Rossetti and Mr. Holman Hunt took of the subject is to prevail, then we crave something that is at once statelier and more spiritual than Mr. Waterhouse's masterpiece. The artist further sends a strongly painted portrait of *Mrs. C. Newton-Robinson* (436), at life size, dressed in white muslin and placed against a deep-toned yellow ground: an excellent and lifelike portrait, and, as a picture, of unusual quality and keeping.

MR. STANHOPE FORBES.

From the romance of Mr. Waterhouse's 'Lady of Shalott' to the homely prose of Mr. Stanhope Forbes, which, however, has a dignity and poetry of its own, the transition cannot fail to be strongly marked. *The Quarry Team* (461), with steady strength, are dragging a huge grey block of granite upon a trolly which slowly grinds its way along the gritty road before us from an inland quarry to the neighbouring harbour. The low banks on either side of the road are rich in colour, and make up for the lack of foliage upon the high treeless plateau, while they have supplied Mr. Forbes with so much colour as he needed to assort in strong harmonies and contrasts with the silvery grey of the granite, and the sadder, yet warmer grey of the clouds that brood overhead, and will soon descend upon and shut out the purple down which gently rises behind the team, as well as the rosy bars and pale intervals of sky that form so characteristic a background to a capital picture. The finest part of this work is the team itself. The horses are painted almost at life size, with a sense of style that is a rare quality in English art. Mr. Forbes sends, besides, an expressive portrait of *John Storm, Esq.* (468), a portly and comely old gentleman, seated in a chair.

MR. GOW.

Mr. Gow has found a capital subject, *The Emperor's Coming!* (667) of the kind Meissonier liked to paint, and the result is very much the best picture Mr. Gow has painted. An *estafette*, an hussar of the First Empire, has brought the news of Napoleon's approach to a provincial *maire*. His horse is thoroughly blown, and stands so that its forward-planted feet relieve its labouring chest while it has halted at the gate. We admire the highly accomplished execution, the neatness and precision of its draughtsmanship, the careful archæology of the costumes and other details, including the architecture, which belongs to the later days of Louis XIV. (but has received more recent additions), the arched opening, columns, and colour-washed stone. The sunlight, too, has been studied with Pre-Raphaelite brilliancy and a clever sense of the nature of light and shade, so that, replete as it is with golden reflections, bluish shadows, and cool lights, it is right, homogeneous, and loyal to nature. When he painted *God save King James!* (233) Mr. Gow had not, we suppose, yet resolved to part with those Jacobite friends whose chivalric loyalty he has so often illustrated. At any rate, here is a group of fox-hunters assembled in a sandpit, and attentively listening to a proclamation of "the King." Beyond the fringe of oaks which partly screens the pit a red-coated servant keeps a look-out in case the enemy should see or hear what his masters are about. The clever grouping, varied characterization, and uncommon neatness of this bright picture are acceptable, but it is not so

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original or interesting a picture as 'The Emperor's Coming!'

MR. VAL. PRINSEP.

Mr. Prinsep's "*A Versailles!*" (277) a large picture, is filled with life-size figures—rather heavily painted, but in every way solid, learned, and masculine—of rebels of another sort from Mr. Gow's friends: the women marching to Versailles in October, 1789. They follow the red flag, while their leader, a young virago, not without comeliness, rides on a gun-carriage which a party of ill-favoured patriots drag amain. The lady in the front of the picture, a capitally painted figure, seems to have been captured by the apostles of freedom, and is haled along, willy nilly. When, as it is easy to do, we have got over the effect of a certain hardness and over-definition which mar the first impressions of this remarkable work, its extraordinary merit forces itself upon us. But before this happens we have to discount the artist's most manifest error in making his furies, not tatterdemalions and toil-soiled trudgers of various sorts along a lengthy road, but neat, and, if ragged, cleanly-clad patriots of a more "respectable" class. It appears to us (but we urge the point with becoming humility) that Mr. Prinsep lost much by not depicting the people as they were; for through the inevitable contrasts of costumes, actions, intelligence, and emotions, to say nothing of the wealth of pictorial elements freer methods of treatment offer, he might, even in dirty garments and besotted faces, have produced something much more impressive than this large canvas.

MR. R. MACBETH.

Somerset orchards and cider culture still attract this able artist, and he has sent a splendid picture of cider-making to the New Gallery. But, not to desert Lincolnshire, he has contributed to the Academy *The Coming Storm* (504), a larger canvas than usual with him, a view of a fen lode or land drain in rainy weather, while a straw-boat laden with girls and boys is being towed away from us by a strong damsel. Behind this slow craft walk a group who are towing a second boat which is out of sight. The company in front have been gleaning, and rudely bound sheaves fill their boat. Among the passengers is a buxom lass playing with a chubby boy, while a younger woman (a statuesque figure such as Mr. Macbeth loves), holding to the towing-pole, looks up at the thunder-laden sky. The natural grace of these stalwart figures distinguishes this important work, that gains much from its vivid colours as well as from the vigour of its lighting. It would gain still more if it had been more completely finished, and had attained a finer surface.

MR. T. C. GOTCH.

An artist who paints Biblical subjects without the conventionalities of older Italian art, and imitates the grave and sincere naturalism of some Flemish masters of the seventeenth century, is nowadays nothing less than a phenomenon. Such is Mr. Gotch, whose progress critics have watched with interest from the time when he painted the outside of Cornish cottages and *genre* subjects of a humble sort. His large picture of *The Child Enthroned* (540) is, with all its extreme, but highly refined and elevated motives and technical style, quite a remarkable and noble outcome of that mood of which Bastien-Lepage is the most popular representative, although he did not by any means invent it. There is something almost Byzantine in the still sweetness and joyous serenity of the comely boy with Flemish features, about which long straight tresses of pale golden hair fall to His shoulders. Seated, He rests a hand upon each arm of His throne, and remains motionless, yet graceful. The expression of His pure and delicate features is extremely touching. He wears red and blue draperies enriched with Flemish embroideries, of which the colours are somewhat crude as well as pale. The head of this beautiful, and to many, we fear, enigmatical figure, is distinct against an aureole of metallic gold of the palest sort, while the light background and brilliant ornaments in the picture add to its somewhat startling freshness. Bright, pure, beautifully drawn, and very delicately modelled, all the parts, especially the face and hands, will please the artist. The same painter exhibits a life-size and luminous portrait of *Mrs. R. Jackson* (506), seated in black upon an amber couch, as well as a second portrait of *Col. Kennard* (133).—Mrs. Gotch contributes a pleasant picture of *Day-dreams* (1), a damsel dressing a child's hair.

MR. HAYNES WILLIAMS.

The *genre* pictures of this clever painter receive a noteworthy addition in the attractive and ably-painted *Winning* (783), where the comely and plump sweethearts we know so well and like so much as to wish they were fairly wedded at last, sit *vis à-vis* at a chessboard, when she, moving her king, gives her lover "check," and finishes the game in triumph. Lost in love, he contemplates his fate with equanimity. In spite of some excess of paint, its mannerisms (which are rather of the subject than the style of the artist), and the feebleness of the subject, this is a pretty and vivacious piece of work; still, the man's face is below the mark.

MR. DENDY SADLER.

This entertaining painter of domestic *genre* in the days of William IV.—a period to which no other artist has given much attention—outdoes himself this year in all the qualities which distinguish his work. The first of his pictures, No. 810, portrays the humours and demonstrative jollity of a village club of tradesmen assembled in the oak-panelled room of an old inn. The leader of the party, a capital figure, pipe and glass in hand, stands with his back to the fire, and cheerily leads the song,

> Let others sing the praise of wine,
> Give me of steaming punch a bowl.

Here are at least a dozen capitally designed figures, firmly and carefully painted, all of them being as original as they are true to nature. Although the workmanship is rather hard and metallic, it is only fair to praise the veracity, animation, and dexterity of the artist who has succeeded so well with a difficult and rather unpromising theme. The crisp touching of every portion of the picture—from the faces to the boots of the figures, from the china and other characteristic ornaments to the treatment of the light, shade, and effect at large—is worthy of high encomiums. A certain hornness, however, injures the coloration. *For Fifty Years* (888) possesses great spirit and genuine, though rather sardonic humour. The soft, clear lighting of the room is a first-rate piece of painting. The lady's ebony crutch stick, her lace cap and silvery hair, and the gentleman's ancient finery are worth noticing. Mr. D. Sadler's sense of humour is at its best in the lady's tender look at her companion, which is not without sadness and brimming with memories of what "might have been." This is, on the whole, the better of Mr. Sadler's contributions.

MR. G. A. STOREY.

Mr. Storey's more ambitious works remain to be finished, and he has contented himself with exhibiting exactly such a subject as his favourite Metsu would have delighted in, *First Practice* (212), a picture of a comely British maiden, dressed in white and seated before a table on which a music-sheet is propped. She holds a guitar, on the strings of which her fingers are rather nervously touching as she looks with stringent attention on the paper before her. The attitude and expression of the girl are good, there is pleasing colour throughout the picture, and the light and shade have been carefully studied, so that the whole is clear and broad. A finer, if not a smoother surface would add much to the attractiveness of this pleasant picture.

MR. SHANNON.

It would not be an injustice to Sir Thomas Lawrence if we said that Mr. Shannon recalls his best work, adding a better style and finer skill, in the portrait of *The Countess of Radnor* (500), a life-size, three-quarters-length figure turned to our left, and a capital, animated, and solidly painted work, full of character and extremely clear in tone. The painter sends likewise a capital portrait of *Mrs. Claude Magniac* (129).

MR. FILDES.

Portraiture has proved irresistible to the painter of 'The Doctor.' His best apology is the excellence of the whole-length, life-size, and lifelike portrait of *Mrs. Robert Yerburgh* (78) in white. The artist has selected a meditative mood, when a smile is slowly changing the lady's expression. This charmingly soft and fresh picture is the best of three such works. The next in merit is a highly attractive, life-size, three-quarters-length likeness of *H.R.H. the Princess of Wales* (239), wearing a black low-cut dress, and holding a dog in her lap, her dark brown hair being arranged compactly about the finely poised, graceful, and well-proportioned head, and enclosing a face whose high-bred look must have been grateful to the painter. It is a most telling, luminous, and richly toned portrait of first-rate quality. *Mrs. P. Ralli* (294), by the same accomplished hands, is a life-size, three-quarters-length figure standing, fan in hand, and wearing an evening dress of a very pure and brilliant yellow satin. She carries her head a little on one side with a very natural sort of *espièglerie*, which imparts a rare charm to the portrait. The rich and deep-toned carnations assort well with the lady's dress and the grey background.

We may conclude by mentioning a few pictures to which we shall return: Mr. J. W. Nicol's 'Last of the Florencia' (No. 5), Highlanders saving wreckage from a ship of the Spanish Armada; Mr. W. A. Toplis's brilliant landscape 'Nature's Architecture' (7); Mr. E. A. Waterlow's charming idyl 'Cloudy June' (14), which is the best of his contributions; Mr. H. W. B. Davis's 'April Afternoon' (26), a meadow in spring sunlight, and his more brilliant 'Al Fresco' (140); Mr. C. Lutyens's 'The Vicar's Daughter,' dressed in white (41); Mr. W. Langley's 'Never Morning wore to Evening but some heart did break,' an old woman consoling a weeping girl (49); Mr. MacWhirter's 'Subsiding Flood' (48) and his more luminous, rich, and ambitious 'Flowers of the Alps' (196), a sort of sequel to the best of his pictures of last year; Mr. F. Goodall's portrait of his daughter 'Rita,' in very pale blue (99), and his 'Palm Grove' (172); Mr. S. Goetze's original work, the death of 'St. Sebastian' (116); Mr. R. Owtram's sober and artistic 'Portrait of a Gentleman' (122); Mr. W. Logsdail's 'Feeding the Pigeons in Piazza San Marco, Venice' (151); Mr. P. Graham's characteristic 'Head of the Loch' (183), furious breakers and rocks clad with mussels; 'Mid Channel,' a fine sea-piece, with a rolling ship, by Mr. W. E. Norton (180); M. W. A. Bouguereau's charming nude figure of the boy Cupid called 'Amour piqué' (210); Mr. H. S. Marks's old gentleman at a bookstall, named 'An Odd Volume' (211); Mr. G. F. Watts's 'J. Passmore Edwards, Esq.' (221), and his single draped Oriental figure of the rich man who "had great possessions," a noble study in colour (259); Mr. H. Woods's 'Colleoni Statue, Venice' (250), which is incomparably his best piece of sunlight painting; Mr. H. S. Tuke's 'August Blue' (307), brilliant light upon a pure sea; Mr. E. Parton's pure, delicate, and

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pearly 'Water Meadows of Picardy' (308), which is a good example of his landscape art; Miss J. Macgregor's 'Arrested' (311), a Russian historic tragedy designed with unexpected force and well painted; Mr. H. Herkomer's life-size realistic nudity, a female model in a wood and sunlight, called "All beautiful in naked purity" (340); Sir G. Reid's masculine portrait of 'Prof. Blackie' (343); Mr. H. J. Draper's catching a mermaid in a net, called 'The Sea Maiden' (370); Mr. H. G. Riviere's 'The Argonauts and the Sirens' (375); Miss M. T. Dicksee's Goldsmith reading 'She Stoops to Conquer' to "Little Comedy" and "The Jessamy Bride" (392); Mr. A. J. Hook's 'Salvage after a Fog' (414); Mr. Eyre Crowe's 'The Brigs of Ayr' (415) and his 'Foundling Hospital' (697); Mr. A. Parsons's 'Sunset after Rain' (417); Mr. S. Berkeley's telling charge of French cuirassiers at Waterloo, 'The Sunken Road of Ohain' (424), and its complement here, Mr. W. B. Wollen's 'Black Watch at Bay, Quatre-Bras' (435); Mr. J. Brett's solid 'Promise of a Wild Night' (534), the sea off the Land's End, and his oddly named coast piece 'The Parting Hour,' with the motto, "They had habitually lain in wait to throw stones at him" (546); Mrs. H. Rae's 'Psyche before the Throne of Venus' (564); Mrs. Alma Tadema's 'Silent Persuasion' (627), lovers at a window; Mr. W. F. Calderon's 'Reigate Heath Cattle Fair' (741); Mr. E. A. Abbey's picturesque, dramatic, and original 'Fiammetta's Song' (797); Mr. B. Hook's 'Start Bay' (861), with a fine breaking sea; M. Jan V. Chelminski's 'Surprised Cossacks' (903); and Mr. A. C. Taylor's 'Gentlemen! the Queen!' (920) a military banquet.

A "SABELLIC" AMULET?

Kemnal Manor, Chislehurst, April 28, 1894.

The last two lines of Mr. Conway's inscription are surely ΤΟ ΤΟΥ ΘΕΟΥ ΟΝΟΜΑ ΟΣΙ(ΡΙΣ). The first line is possibly ΡΥΣΕ Κ ΘΥΣΕ (?), in which case the whole would mean, "The Name of the God Osiris both defends and destroys."

R. J. Walker.

SALES.

Messrs. Christie, Manson & Woods sold on the 28th ult. the following, from the collections of the late Mrs. Hemming, Mr. Birket Foster, and others. Drawings: J. Holland, Venice, under the Rialto, 330*l.*; Venice, 315*l.* W. Hunt, Chaffinch's Nest and Wild Rose, 115*l.*; Black Grapes, Peaches, and Strawberries, 96*l.*; Greengages and Orleans Plums, 64*l.*; Three Drawings, in one frame, 135*l.*; Snowdrops, 63*l.* E. K. Johnson, The Anxious Mother, 94*l.* J. F. Lewis, The Mendicant, interior of a Turkish house, with figures, 241*l.*; The Hareem, 183*l.* J. Linnell, A Pastoral Scene, boys tending sheep, 152*l.*; Barley Harvest, 203*l.*; Fen Country, 55*l.* S. Palmer, The Morning of Life, 73*l.* G. J. Pinwell, The Princess and the Ploughman, 283*l.* J. M. W. Turner, Luxembourg, 84*l.*; In the Rhone Valley, 68*l.*; ditto, 94*l.*; Sidon, 273*l.*; Ehrenbreitstein, 75*l.*; Amalfi, 50*l.* F. Walker, The Chaplain's Daughter, 320*l.* Pictures: Sir E. Burne-Jones, Seven Pictures, The Story of St. George and the Dragon, 2,100*l.* L. Alma Tadema, The Seasons: Spring, 273*l.*; Summer, 241*l.*; Autumn, 252*l.*; Winter, 483*l.* L. Deutsch, The Mosque Guard, 131*l.* B. Constant, Arab Courtship, 210*l.* V. Cole, Oxford, from Iffley, 556*l.* J. C. Hook, "Little to Earn and Many to Keep," 798*l.*; Spring, 252*l.* J. Linnell, Philip baptizing the Eunuch, 367*l.* J. Pettie, Burgomaster of the Time of Cromwell, 215*l.* J. Brett, The Highland Summer, 111*l.* J. Elsley, I'se Biggest, 110*l.* J. Ferneley, The Quorn Hunt, 210*l.* J. Wilson, jun., Running into Port, off the Dutch coast, 110*l.* J. B. Pyne, A Regatta on Lake Windermere, 132*l.* Henriette Browne, A Rhodian Girl, 120*l.* Ary Scheffer, Dante and Beatrice, 483*l.* Sir E. Landseer, Chevy, 3,937*l.* W. Mulready, The Barber's Shop, 252*l.* J. Phillip, The Water-Carrier of Seville, 252*l.*; Antonia, 157*l.* Sir T. Lawrence, Mrs. Whittington, wife of Jacob Downing Whittington, 750*l.* T. Gainsborough, View near King's Bromley on Trent, Staffordshire, 3,750*l.* W. Collins, The Dead Robin, 483*l.* J. Constable, A Scene on the River Stour, 6,510*l.* The price last mentioned is a notable one.

At a sale by the same auctioneers on the 30th ult., Dedham Mill, by Constable, fetched 117*l.*

The following prints were sold after the library of Mr. Buckley by Messrs. Sotheby, Wilkinson & Hodge. Arundel Society, a nearly complete set of the publications from the commencement, 61*l.* The Frescoes by Correggio and Parmigiano at Parma, by Toschi (41), 32*l.* 11*s.* The Last Supper, after Leonardo da Vinci, by R. Morghen, 26*l.* 5*s.* The Madonna di San Sisto, by F. Muller, 33*l.* 12*s.*

NOTES FROM ATHENS.

The Delphic hymn to Apollo was sung thrice at Athens in the first two weeks of April in the public concerts of the Society of Lovers of Music, by the same quartet which had already given it on March 29th before the royal family and a crowded audience at the French Archæological School. The Parnassus Society is preparing another concert, at which the pieces of ancient music ascribed to Dionysius and Mesomedes shall be sung by a chorus, accompanied by an orchestra.

Besides the Pæan mentioned in last week's *Athenæum*, Prof. Weil has printed the inscribed hymns, accompanied by musical notes, that have been discovered. There are in all six of these, of which A and B are the most important. They contain a Pæan, written in pæonic measure, of which the text given by the French professor runs as follows:—

1. [Τὸν κιθαρί]σει κλυτὸν παῖδα μεγάλου [Διό-]
2. [ς ἐρῶ σ' ἃ τε πα]ρ' ἀκρονιφῆ τόνδε πάγον ἀάμ-
3. [βροτα πρό]πασι θνατοῖοις προφαίνει[ς λό-]
4. [για, τρ]ίποδα μαντεῖον ὡς εἶλ[ες, ἐχ-]
5. [θρὸς ὃν ἐφρ]ονούρει δράκων, ὅτε τε- [οῖσι]
6. [βέλεσιν ἔτ]ρησας αἰόλον ἑλικτὰν [φυάν]
7. συνρίγμαθ' ιεὶς ἀθώπ[ευτος]
8. δὲ Γαλαταᾶν ἄρης
9. ν ἐπέρασσ' ἄσεπτ[ος]
10. ΣΑΛΛΙΩ γεένναν
11. ν θάλος φίλον
12. ε δυαμοιο λο
13. ρῶν ἐφορ
14. τεον κν
15. εναικ
16. ν θη

1. ιστον θεὸν σα
2. [Ἑλικῶ]να βαθύδενδρον αἳ λά[χε-]
3. [τε, Διὸς] ἐ[ρ]ιβδόμουου θύγατρες εὐώλε[νοι,]
4. μόλε[τ]ε, συνόμαιμον ἵνα Φοῖβον ᾠδαῖ-
5. σι μέλψητε χρυσεοκόμαν, ὃς ἀνὰ δικορύ-
6. [μ]α Παρνασσίδος ταᾶσδε πετέρας ἕδρανα μ[ε-]
7. τὰ κλυταῖς Δελφίσιν Κασταλίδος
8. εὐΰδρου νάματ' ἐπινίσεται, Δελφὸν ἀνὰ
9. [πρ]ώονα μαντεῖον ἐφέπων πάγον.
10. [Ἴθι], κλυτὰ μεγαλόπολις Ἀθθίς, εὐχαῖ-
11. [σ]ι φερόπλοιο ναίουσα Τριτωνίδος ἔδα[πε-]
12. [δ]ον ἄθραυστον ἁγίοις δὲ βωμοῖσιν Ἅ-
13. [φ]αιστος αἰθέθ(ε) νέων μῆρα ταύρων ὁμοῦ-
14. οὐ δέ νιν Ἄραψ ἀτμὸς ἐς Ὄλυμπον ἀνα- κίδν[α-]
15. ται λιγὺ δὲ λωτὸς βρέμων αἰόλοις [μέ-]
16. λεσιν ᾠδὰν κρέκει, χρυσέα δ' ἁδύθ- ρου[ς κί-]
17. θαρις ὕμνοισιν ἀναμέλπεται ὁ δὲ [θ-]
18. [ε]ω[ρ]ῶν πρόπας ἑσμὸς Ἀθθίδα λαχών.

The mention of the Galatians lends an air of probability to the professor's conjecture that the hymn was composed a few years after the march of the Gauls on Delphi in 278 B.C. It is probable that there was in Delphi an Attic Theoria for celebrating the miraculous preservation of the holy place and of the rest of Greece. The pæonic feet follow one another from beginning to end without admixture of heterogeneous feet, without stay, and almost without pause, so that it was difficult to make out the ends of the verses or, more correctly speaking, of the rhythmical periods.

M. Bikelas has published in *Hestia* some information regarding the Greek painter of the sixteenth century Domenico dello Grecho, whose real name was Thotocopulos. His native place was till now unknown, but M. Bikelas has found under the picture of St. Maurice painted for the Escurial, beside the signature of the artist, who always wrote his name in Greek characters, the word Κρης. Consequently he was a Cretan, but whether he was born there or in Venice remains unknown.

The Corfiote painter in water-colours Yalinas, who is well known in England, has opened an exhibition in Corfu of a hundred new drawings, which will presently be transferred to London. It consists mainly of landscapes from Corfu, Egypt, Spain, and Venice, along with drawings of Athenian antiquities.

The pupils and admirers of Prof. E. Curtius propose to present him on his eightieth birthday with a volume containing archæological and philological essays of theirs. In celebration of the same event the bust of the distinguished historian and archæologist which his friends at Berlin have had executed is to be unveiled at Olympia on the 2nd of September. The Greek Government has given permission for its being placed in the Museum at Olympia.

Two Greek students from Livadia, in the ancient Bœotia, believe they have discovered the site of the oracle of Trophonius. North of Livadia, opposite the stream of Herkyna, is an unnamed hill, on the east bounded by the Herkyna, on the west by the brook Probation, on the north by the hill of Laphystion, and on the south by the town. On the western side of this hill lies a little church of St. Sophia. Beneath it, however, is a grotto-like crypt, 4·30 mètres deep, a depth that would correspond pretty well to Pausanias's eight ells. Pausanias, from his own account (ix. 39, 10), had not measured the depth himself. This quite small grotto is not natural, but artificial, and it answers to the description of Pausanias. On the south side of the grotto are steps which lead to a throne with three hollow seats. Pausanias says it was the seat of Mnemosyne. Close by one sees other seats placed in a winding line which reaches to the river; but opposite the stream are niches and a construction designed for ablutions. On the east of the grotto is a cliff shaped like a bank (the *κρίβανος* of Pausanias), upon which are to be seen niches and other traces of ornament. A little further off is a natural hole. Can it be the concealed entrance? It is stopped, and when it is knocked the sound is dull. The northern side lies somewhat higher than the others, and is connected with the eastern by a step hewn in the rock and a door of which only a fourth part is preserved. So far as the report goes of the supposed discovery, the Inspector of Antiquities, to whom application was made, thought it reasonable to make further investigation, and grant the means necessary for

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continuing the examination. The whole description is a trifle mystical; but that is quite in harmony with the cave of Trophonius. Schliemann, it may be remembered, occupied himself some years in searching for the cave, and made some excavations which led to no result. In 1839 Stephani conjectured that the oracle was under the church of St. Sophia, and Hettner opposed the idea.

A fearful earthquake, which occurred in Greece on the evening of the 20th of April, destroyed several villages in the neighbourhood of Atalante in Locris, and also desolated the whole north-east of Greece, has injured many historical and archæological monuments. In Athens itself a great block of marble fell from the Gate of Hadrian and a capital of the so-called market gate (the gate of Athena Archegetis), in Livadia the mediæval tower, in Chalcis a portion of the fort, the Turkish mosque, and the tower of the Church of the Holy Preparation, which originally was a basilica of the sixth century.

Sp. Lambros.

P.S.—In the last shocks of the earthquake the monument of Philopappus at Athens and some columns of the Parthenon have suffered in a degree. At the suggestion of the Archæological Society of Athens, which has offered to bear the expense, the Greek Government has nominated a commission of architects to see to the security of these monuments.

Fine-Art Gossip.

Hard-working Londoners will be glad to hear that the governors of Dulwich College have arranged to open the Dulwich Picture Gallery on Sunday afternoons from 2 o'clock to 5 during the months of May, June, and July.

To-day (Saturday) the Fine-Art Society has appointed for two private views at its gallery in Bond Street. The works exhibited are a collection of drawings of Venice, by the late Mr. C. E. Herne, an Australian artist of repute, and productions of other painters of that continent, as well as "Some Paintings and Sketches of Military England of To-day," by Mr. J. P. Beadle. On Monday next the public will be admitted to see these examples.

Undoubtedly we may congratulate the country on having secured Mr. Poynter as Sir F. Burton's successor in the Directorship of the National Gallery, a position in which his accomplishments, energy, and fine taste will find full play, while he will be able to employ that indispensable technical knowledge which only one trained and practised as a painter can possess. As we said some time since, when his appointment was rumoured, the history of the National Gallery proves the advantage of placing a painter at its head. Under Sir Frederick Burton it has thriven prodigiously, improving in quality as well as quantity. It is to be hoped Mr. Poynter's term of office may be as long and successful. As to Sir Frederick, it is a public duty to say that no one subject to limitations such as hamper all Directors in Trafalgar Square has achieved anything like so much, either here or abroad. The National Gallery is not only, in effect, a new building immensely enlarged since his appointment just twenty years ago, when it consisted of 902 pictures all told, but it has been enriched beyond all comparison with other Directors' terms of office, exclusive, of course, of the days (1824–43) of Mr. Seguier, the first Keeper, when the Angerstein, Beaumont, and Holwell-Carr collections established the institution, so that he left it with 184 works. Sir Frederick's latest purchase is the 'Annunciation' by Fra Angelico, which we described at length on the 24th of March last, and his final official act was putting that admirable diptych in the hands of those trusted to effect what trivial repairs it required. It is understood in artistic circles that, should the new Director find his duties seriously interfere with his painting, he will not retain the post; but of this we are, of course, not in a position to speak positively. Still, looking at Mr. Poynter's pictures now in the Academy and the New Gallery, it would seem extremely improbable that he will, on any account, abandon the practice of art.

Messrs. Berger & Turner exhibit, at 46, Pall Mall, Mr. G. D. Giles's picture called 'The Derby, 1893'; and Mr. J. Ichenhauser has on view at No. 68, New Bond Street, a collection of portraits of beautiful women and famous men.

The controversy regarding the removal of the casts of antique sculpture from the hall built for them at South Kensington, to make way for tapestries, is still raging. It is impossible to help feeling that Mr. Middleton has made a mistake in banishing these specimens of the masterpieces of Greek sculpture to the corridor. They cannot be seen to advantage in the crossing lights of the windows, and the windows themselves are too low for them; while the tapestries, on the other hand, do not need a lofty hall for their adequate exhibition, and even if they did, they cannot claim anything like the artistic importance of the casts. It is to be hoped this unfortunate step may be retraced, and the sculptures replaced in their old position.

M. de Morgan's excavations at the Pyramid at Dahshûr decidedly increase in interest as they proceed. A correspondent this week sends us the announcement of the opening of a tomb containing the mummy of a royal princess, Noub-Hotep, of the twelfth dynasty. This time the tomb had not been violated in antiquity. The mummy case and the box containing canopic vases are both plated in gold. Among the jewellery placed on the mummy are necklaces and ornaments in gold; the diadem is in silver. It bears the uræus and the vulture's head, both emblems of royalty.

MUSIC

THE WEEK.

Crystal Palace.—Mr. Manns's Benefit Concert.
Queen's Hall.—Wagner Concert; Philharmonic Concerts.

Apart from the well-deserved popularity of Mr. Manns, there were features of interest in the programme of his annual benefit concert last Saturday which should have induced amateurs to flock to Sydenham in larger numbers than were actually present. The first item was Dvořák's 'In der Natur,' the section of the so-called Triple Overture that had not previously been heard. It is a fresh and charming piece, and although suggestive of the sights and sounds of nature, Beethoven's 'Pastoral' Symphony is not in the slightest degree plagiarized. Another item new at the Crystal Palace was M. Saint-Saëns's curious, but highly effective Fantasia in G minor for pianoforte and orchestra, to which he has given the title of 'Africa.' It was played as the French composer's "exercise" when he took the honorary degree of Doctor in Music at Cambridge last year. The executant of the solo part on the present occasion was Miss Fanny Davies, who, of course, rendered it full justice. Beethoven's Symphony in A, No. 7; Schubert's 23rd Psalm for female voices, both beautifully performed; and Spohr's Dramatic Concerto for violin, played, of course, to perfection by Lady Halle, were included in an over-lengthy programme. The vocalists were Miss Marie Brema, Mr. Andrew Black, and Miss Rina Allerton, the last a young soprano who made a favourable impression in Beethoven's "Ah! Perfido."

The Wagner Concert last Saturday, under the direction of Mr. F. H. Cowen, was chiefly interesting on account of the performance of the third act of 'Lohengrin' in its entirety for the first time in London. This may appear a strange statement, but it is nevertheless true. Portions of the Bridal Duet and the orchestral movement, in which twelve trumpets should be employed, are usually omitted, and the splendid concerted music when the assemblage entreat Lohengrin not to leave them has never been heard in our theatres. Mr. Cowen merits congratulation on a singularly effective performance. Miss Ella Russell and Mr. Lloyd were both admirable in the leading parts, and useful service was rendered by Miss Winifred Ludlam as Ortrud and Mr. David Bispham as the King. The choir lacked refinement, but the orchestra was, on the whole, excellent. The items in the first part were the overtures to 'Rienzi' and 'Die Meistersinger,' the 'Siegfried Idyl,' and the 'Walküren-ritt.' The only defect calling for mention in the interpretation of these pieces was a sense of tameness, passages needing intensity of expression being delivered in a cold and colourless manner. The 'Walküren-ritt' went well, and was redemanded, but Mr. Cowen wisely declined to repeat it.

There is not very much to be said concerning the Philharmonic Concert on Wednesday, but the engagement of M. Paderewski of course resulted in an overflowing attendance. The favourite pianist played his piquant and delightful 'Polish' Fantasia, if possible, more brilliantly than ever, and after a tedious number of recalls granted Mendelssohn's 'Lied ohne Worte,' Adagio in F, No. 22, as an encore. The striking merits of Mr. Edward German's Norwich Symphony in A minor, No. 2, have been fully admitted on more than one occasion, and it will suffice to record a remarkably fine performance under the direction of Dr. Mackenzie. Mendelssohn's overture 'Meeresstille' and Beethoven's to 'Egmont' completed the instrumental selections. Mr. Oudin contributed songs by Tschaïkowsky and César Franck with much effect.

Musical Gossip.

Gounod's charming little opera 'Philémon et Baucis' was performed at one of Sir Augustus Harris's afternoon entertainments at Drury Lane on Thursday last week, for the first time in London in the English language, an excellent version having been prepared some time since by Mr. Joseph Bennett. The representation was worthy of much praise, Madame Fanny Moody as Baucis, Mr. Charles Manners as Jupiter, and Mr. Bispham as Vulcan being especially artistic.

On Thursday afternoon this week Gluck's 'Orpheus' was given in English with Mlle. Olitzka in the titular part. The Polish mezzo-soprano displayed a voice compass of two and a half octaves, and she not only looked the character well, but acted with much grace and intelligence, the only weak point in her performance being the apparent inability to blend the vocal registers. This weakness was especially perceptible in Bertoni's florid air at the end of the first act, which might well be spared, as it is entirely out of character with Gluck's stately and graceful music. Mlle. Biancoli as Eurydice

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and Mlle. Pauline Joran as Eros were acceptable, but the general performance, alike in orchestra, chorus, and scenic arrangements, was open to amendment.

The performance of 'Elijah,' with which the Royal Choral Society concluded its labours for the season at the Albert Hall on Thursday last week, was singularly fine as regards Sir Joseph Barnby's choir, and Mr. Andrew Black's embodiment of the titular part was vocally and dramatically impressive. Mrs. Elene Eaton, Miss Clara Butt, Miss Jessie Hudleston, and Mr. Edward Lloyd also sang with the utmost effect.

Signor Simonetti's concert on the same evening, at St. James's Hall, was successful, but we have no space for a detailed notice. The Italian violinist displayed his refined style in his own melodious Piano and Violin Sonata in c minor (in which he received valuable assistance from Miss Fanny Davies), Dr. Mackenzie's 'Highland Ballad,' and other pieces. An excellent performance of Brahms's 'Gipsy Songs,' Op. 112, was given by Miss Louise Phillips, Miss Agnes Janson, Mr. W. Shakespeare, and Mr. David Bispham.

Opinions are by no means unanimous in favour of the scheme for the registration of qualified teachers of music. At the conference held on Thursday last week views in its favour were expressed, chiefly by letter, by Sir Arthur Sullivan, Sir Joseph Barnby, and Prof. Villiers Stanford; and against it by Sir George Grove and Dr. A. C. Mackenzie. The meeting, however, was overwhelmingly in favour of the legislation suggested. Whether the results would be commensurate with the expectations of those who have the movement in hand is a matter open to question, though, of course, the endeavour to exclude unqualified persons from a profession in which fraud and chicanery are extensively practised must command sympathy and encouragement.

The widow of Sir George Elvey has prepared a record of his life for publication shortly through Messrs. Sampson Low & Co., tracing his career from a chorister at Canterbury Cathedral to the time of his leaving Windsor. The book contains, it is said, many personal reminiscences of the well-known organist. It has been dedicated, by permission, to the Duke of Cambridge, who was one of Sir George's pupils.

A detailed description of the imposing ceremony on Wednesday morning, when the Prince of Wales formally opened the new Royal College of Music, is, of course, not required in this place; but a word or two concerning the musical arrangements may fitly be given. Mr. Swinburne's 'Ode to Music' is a little vague in phraseology, but the music of Mr. Charles Wood, formerly "Morley Scholar" at the Royal College, shows much promise. It consists of three connected movements, a chorus for female voices, a soprano solo delicately and piquantly accompanied, and an impassioned full chorus. Wagner's Overture to 'Die Meistersinger' was excellently rendered by the students' orchestra under Prof. Villiers Stanford.

PERFORMANCES NEXT WEEK.

Mon. Mr. Liebich's Pianoforte Recital, 3, Steinway Hall.
— Highbury Philharmonic Society, 'The Martyr of Antioch,' &c., 8, Highbury Athenæum.
— Signorina Teodora's Concert, 8, Princes Hall.
— Royal Amateur Orchestral Society's Concert, 8, Queen's Hall.
Tues. 'Maritana,' 7.45, Drury Lane Theatre.
— Miss Frances Allitsen's Concert, 3, Steinway Hall.
— M. Sapellnikoff's Pianoforte Recital, 3, St. James's Hall.
— Bach Choir Concert, 8, Queen's Hall.
— Miss Ethel Mackenzie and Mr. Arthur Appleby's Concert, 8, Queen's Hall.
— Mr. Arnold Dolmetsch's Concert, 8.45, "Dowland," West Dulwich.
Wed. Mr. George Aspinall's Concert, 3, Queen's Hall.
— M. Tivadar Nachez's Concert, 3, St. James's Hall.
— Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
— Miss Emily Shinner's Chamber Concert, 8, Princes' Hall.
— Leistner Choir Concert, Max Bruch's 'The Lay of the Bell,' &c., 8, St. James's Hall.
Thurs. 'Chevalleria Rusticana,' &c., 7.45, Drury Lane.
— Mrs. C. A. Webster's Mendelssohn Concert, 8, Queen's Hall.
— Miss Kanney's Concert, 8, Princes Hall.
— Mr. Charles Fry's Recital, 8, Queen's Hall.
— Messrs. Rosen and Cummeyer's Concert, 8.30, St. Martin's Town Hall.
Fri. Mr. Cecil Sharp's First Wagner Lecture, 3, Hampstead Conservatoire.
Sat. Herr Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.

DRAMA

THE WEEK.

St. James's.—'The Masqueraders,' a Play in Four Acts. By Henry Arthur Jones.

What further triumph is reserved for love? Have not writers of all ages celebrated his victories? and is there any existing province outside his empire? Vesta herself,

> Kindling holy fires,
> Circled round about with spies,
> Never dreaming loose desires,
> Doting at the altar dies.

Mr. Jones has devised a triumph new in a sense for love, but anticipated—as what form of praise or consecration is not?—in some respects by previous writers. His hero wins by noble service the woman he loves. His all when he is poor he bids for a kiss which, in an exquisitely pretty scene, he gets; but he loses the prize on which his heart is set. His all when he is rich he stakes for her, and he wins. Palpitating with love, she makes surrender, and she quits on his arm the presence of her husband, who has gambled away her honour on a card, and subjected her to every form of indignity and outrage. He takes her to his own house and clasps her once more where none may intrude. Is there more he can do? Yes. He can settle on her his fortune, and go away to die, preserving thus her honour, and leaving her after his death a prey to a husband who so soon as he hears of her wealth will resume the rights which no human power can deny him. Here is the latest and most "fantastic triumph" of love enforced in a brilliant, paradoxical, delightful, and wholly unconvincing play. "People do not do such things," says Judge Brack in 'Hedda Gabler.' They do not indeed, nor should they. If there are beings of such high-souled purity, let them be canonized, not put on the stage.

> Esser baciato da cotanto amante,

and then withdraw to resume normal and honourable avocations, may be pious and commendable. For those capable of such heroism there is no place in the inferno of lovers. It happens that a poet not regarded as among the sensuous and libertine has dealt with this very state of affairs. Mr. Philip James Bailey, the author of 'Festus,' asks—the utterance is dramatic:—

> Who ever paused on passion's fiery wheel?
> Or, trembling by the side of her he loved,
> Whose lightest touch brings all but madness, ever
> Stopped coldly short to reckon up his pulse?

This is practically what David Remon, the hero of 'The Masqueraders,' does. He is, it is true, a dreamer, a visionary, an astronomer. Looking at the stars, he falls into the ditch, and the only moral he supplies is one familiar in literature—that he who will win must not be denied. Something, too, of the old notions of physical chastity seems to underlie the whole. When a woman rhapsodizes, "He loves me! He loves me! He loves me and I'm not ashamed of it, and I don't care who knows it"; when she tells her husband that she loves another; when she accepts that lover's embrace, and, quitting her husband's roof and presence, goes out into the midnight, leaning upon the arm which has just clasped her in delirium, what rag of moral raiment is retained?

Putting aside this crowning defect, there is very much to be said for a powerful and brilliant play. Two scenes are there, each dangerous and difficult, and each faced and conquered. Mr. Jones's instinct is safe. When a kiss of the heroine is put up for auction some shock is experienced. Mr. Jones would, indeed, do well to make the ladies—the dowagers at least—leave the room. An insult is in the end converted into a compliment, the delicacy of the heroine is saved, and a man thenceforward to be regarded as a scoundrel behaves with chivalric courtesy. When a woman stands aside and watches two men playing for her possession and that of her child, the passions aroused are so deadly that we have not time to be scandalized and do not dare to scoff. The play, indeed, though it has dull passages and is not without blemishes, some of them sufficiently obvious, is absorbing. It is well written, moreover, and presents a picture—faithful in the main, and highly diverting—of contemporary manners. It is acted with admirable *ensemble*, and supplies many thoroughly lifelike pictures. The three principal characters are finely played, though Mrs. Patrick Campbell as the heroine should take more pains to be audible. Hers is a very trying part, since during two acts she is always on the stage and has scarcely anything to say. Mr. Herbert Waring's husband is an excellent impersonation, and Mr. Alexander as the hero produces an electrical effect upon the audience.

Dramatic Gossip.

'As You Like It' was revived on Monday at Daly's Theatre, Miss Ada Rehan repeating her vivacious and imaginative performance of Rosalind. This impersonation has lost nothing of its fragrance. The cast, which included Mr. William Farren as Adam, was competent, and the entertainment rendered the concluding week of Mr. Daly's season as brilliant and prosperous as any by which it has been preceded.

Arrangements for the production at the Court of Mr. Clement Scott's adaptation of 'Denise' have fallen through, and the theatre will pass into the hands of Mr. Brandon Thomas, whose first production will consist of his own comedy, 'Marriage,' which originally saw the light at an afternoon representation at the same house a couple of years ago.

Miss Fortescue has played during the week at the Grand Theatre, Islington, in Mr. Stuart Ogilvie's adaptation of 'Hypatia.'

Mr. Beerbohm Tree will, it is announced, visit America at the beginning of next year, and will play a ten weeks' engagement in Hamlet, Falstaff, and the hero of 'A Bunch of Violets,' returning to England for Easter.

An adaptation, in five acts, of Mrs. Alexander's novel 'Her Dearest Foe' was given for a charitable purpose on Wednesday afternoon at the Criterion. Miss Henrietta Lindley, by whom it was made, took part in the representation. The play is not without merit, and the interpretation was commendable.

To Correspondents.—J. G.—B. B. B.—J. P.—J. A. L.—B. C.—E. J.—E. D.—received.

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May 9th, 1894.

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Copies of the Scheme can be obtained at my Office.
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By order of the Governors, J. E. HENSMAN, Clerk.
6, St. Giles's-street, Northampton, 7th May, 1894.

UNIVERSITY of GLASGOW.
MORAL PHILOSOPHY CHAIR.
The University Court of the University of Glasgow will in the month of July, or some subsequent date, proceed to APPOINT a PROFESSOR to occupy the above Chair in this University, recently rendered vacant.
The Professor will be required to enter on his duties from October 1st next, from which date the appointment will take effect.
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Each applicant should lodge with the undersigned, who will furnish any further information desired, twenty copies of his application and twenty copies of any testimonials he may desire to submit, on or before TUESDAY, June 12th. ALAN E. CLAPPERTON,
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91, West Regent-street, Glasgow.

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The normal Salary attached by Ordinance to the Chair is 600l.
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LITERATURE

The Life of John Churchill, Duke of Marlborough, to the Accession of Queen Anne. By General Viscount Wolseley, K.P. 2 vols. (Bentley & Son.)

Probably few books in very recent times have been more eagerly anticipated, or will, we fear we must add, be closed with a keener sense of disappointment, than the two volumes which form the first instalment of Lord Wolseley's life of Marlborough. That they contain much that is of great and permanent value we should be the first to admit; it would, indeed, be strange if it were not so, when the personalities of the writer and his subject are taken into account. But the world had been promising itself the grateful labour of studying, under the guidance of an eminent soldier, the strategy and genius of the most famous of English commanders; of grasping at last the magnitude of Marlborough's designs and difficulties; of realizing how he accomplished the one and overcame the other. For this we find that we must still wait in hope, while we satisfy our cravings as best we may with fare of a very different kind.

The life of Marlborough, so remarkable for unity of design, is nevertheless sharply divided by a line which serves alike for the moralist, the historian, and the biographer; which separates the life of political dishonour tinged with military glory from that of military glory tinged with political dishonour, the life of suppressed power and enforced inaction from that of boundless scope and superb achievement, the life of dubious fortunes from that of assurance and triumph. It is the latter about which all English-speaking people desire to know; and a few introductory chapters, in addition to those which record Marlborough's military conduct in Ireland and in his earlier and less important campaigns, would have sufficed to deal with the political and social atmosphere in which he lived, and with that phase of his life which offers so little that is attractive. Lord Wolseley has thought otherwise. He has devoted a large portion of his eight or nine hundred pages to an object which we believe to be utterly unattainable, that of reversing, or at least greatly mitigating, the judgment which history has pronounced upon Marlborough's early career. He has taken up the task for which his training and transparent sincerity of purpose least fit him, and has claimed, upon grounds which would sink under a far flimsier structure, a verdict of acquittal, or at least an indulgent sentence, for acts which, in one century as well as another, have ever incurred, and ever will incur, the impatient disgust of honest men. And we find him, in pursuit of this aim, constantly mistaking explanation for excuse; blind, apparently, to the fact that for some crimes there *can* be no excuse; failing to produce new facts in the prisoner's favour; ignoring causes for base deeds on the part of an unscrupulous man which are patent to all, while with astonishing readiness he accepts as sufficient evidence of the purity of Marlborough's motives expressions of a devotional turn such as are familiar in the dock of a police-court, and may be found on the lips of most of Marlborough's fellow traitors, for whose selfishness and duplicity he can find no epithets too strong. The pity of it all is that Lord Wolseley's labour in this direction—the labour, we should think, of years—is as little likely to be appreciated as it is futile. "Que diable allait-il faire dans cette galère?"

"Very foolish advice, for soldiers cannot write," is Swift's note to Burnet, where the historian disclaims, upon Schomberg's counsel, the intention of discussing military affairs. Lord Wolseley has, at least, retorted effectively upon the satirist whom he hates so cordially. His writing is clear, unaffected, restrained, and temperate; and, on his own ground, he can be eloquent without design. He has given us one or two pieces of soldier work which are admirable, and which heighten at once our disappointment and our hopes; while, except in some unimportant details, his general history is accurate. A few, indeed, of these slips in detail are almost grotesque; as, for instance, where he speaks of De Witt receiving his power from the mob, or where he describes Buckingham as "a stanch and loyal Cavalier who believed firmly that the king could do no wrong"—Buckingham, of whom a contemporary writes that he "would become Cromwell's groom to save his estate," and whose reputation among the respectable adherents of Charles II. Lord Wolseley will find amply set forth in the 'Clarendon Papers.' His industry is indisputable, and his conscientiousness in the matter of references to authorities almost overstrained. "Sir William Temple," indeed, is perhaps a little vague for an important quotation; but, on the other hand, the study of the Bible is not so entirely obsolete as to render necessary a reference to the chapter and verse of Proverbs for one of the tritest of Scriptural maxims. Our chief grievance against Lord Wolseley's book, in the matter of form, is its inordinate length. We do not complain of the inclusion of anything and everything in the remotest way connected with Marlborough himself or with his imperious mate. But Lord Wolseley has been, we think, ill advised in regarding it as necessary to rewrite that which is so familiar, and which, if not familiar, may be better studied elsewhere. The book is overweighted with quite unnecessary matter, and so is the patience of the reader, who wants to get to Marlborough.

Before the measure of success with which Lord Wolseley meets in his attempt to vindicate Marlborough's character can be appreciated it is necessary to restate without comment a few of the awkward facts with which he has had to deal. We will choose only such as are absolutely certain, and we will draw them entirely from his own book, for his honesty in narrating them is conspicuous. What were the circumstances which preceded Marlborough's desertion of James II.? We leave out of account that to James he owed from the first everything he possessed of office and consideration; and we begin at the moment when by his supersession before the battle of Sedgmoor in favour of Feversham he acquired, as it were, the right to pay off his employer when he got a chance. In May, 1687, while in James's service and in close attendance on his person, he wrote a treasonable letter to William, in which he intimated, as plainly as words could, that if James pursued a Catholic policy, as he was already doing, he would leave him. In the same year he assured James personally that "no subject in all your three dominions would venture further than I would to purchase your favour and good liking"; and, while asserting his intention to live and die a Protestant, avoided giving a hint that he himself would desert to an invader, though he feared that the king's action might lead to "some consequences which I dare not so much as name, and which it creates in me a horror to think of." In August, 1688, he voluntarily wrote again, absolutely and unreservedly delivering himself and his "honour" into William's hands; and he was able, before William left Holland, to assure him that Anne would desert her father, and that she would take her husband with her. On November 7th, two days after William had landed at Torbay, Marlborough actually accepted from James the post of lieutenant-general, and the command of a brigade of 5,000 men. In this capacity he accompanied his master on November 17th when he marched to Salisbury. There, on the 21st—long after the die was cast, and long after all pretext for hesitation on the ground of religious scruple was over, but while open treachery was not yet quite safe—he vowed to James that "he would serve him to the last drop of his blood." It is only fair to say that Lord Wolseley, though without ostensible justification, assumes that this, as given by James himself, is an exaggerated account. On the morning of the 22nd James learned, in a letter which Marlborough left behind him, that he was in William's camp.

Lord Wolseley deprecates undue attention to all these circumstances. "It is not," he says, "to censure his amours, to despise him for his niggardliness, or to hate him for his double dealing, that we wish to study Marlborough's character and to follow his career." Why then has he devoted so much labour to the futile attempt to explain away this double dealing? "It is sorry work," indeed, "to dwell upon the errors of the mighty dead." But the ground is of Lord Wolseley's choosing.

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"In his dealings with men and with nations, was he actuated by self-interest, or by faith in God, by honour, truth, justice, loyalty, and patriotism?" We are not going to enter into a controversy with Lord Wolseley as to what answer should be given to this question, but we cannot refrain from justifying our own position by pointing out a few of his reflections on the matter, with a mental query as to whether he fully understands the meaning of the terms he employs.

The "key-note" of Marlborough's conduct, then, is found in the well-known speech to Lord Galway in 1685, before the Monmouth rebellion: "If the king should attempt to change our religion I will instantly quit his service"; *instantly*, Lord Wolseley fails to note, and "quit his service," not join that of an invader. Other people will find a "key-note" in his supersession by Feversham. In 1687 Marlborough entered "most unwillingly" into correspondence with William. The letter of August, 1688, contains "a manly, honest, and steadfast resolution." In all he did he "was actuated by lofty motives," and "deliberately chose the upright course." While all the other traitors displayed "baseness," "absolute unscrupulousness," "turpitude," "consummate villainy," and the like, in Marlborough's case the same conduct was pursued "for what he conceived to be a duty to his God." "Every Englishman," we hear, "should cherish his memory for the part he took in bringing about the Revolution." Finally, the man who during two years had been plotting for the downfall of the master to whom he owed everything, and whose bread he took to the last, "did not violate any rule of the moral code of his day." For an instant, to be sure, Lord Wolseley permits himself to be severe when he says that "much that Marlborough did was out of harmony with our ideas of a pure Christian life." And once he lapses into a language understanded of the people when he describes the God-fearing patriot as being "as careful as a modern bookmaker to hedge against every possible turn of Fortune's wheel."

It would, indeed, be "sorry work" to follow Lord Wolseley in his examination of Marlborough's second treason. Here, unfortunately, "patriotism" and "devotion to his God" can scarcely be pressed into the service, and Lord Wolseley has to be content with explaining the treachery on the ground that Marlborough had been coldly used by William. He grants that Marlborough betrayed the expedition to Brest, but appears to be greatly comforted by the discovery that it had previously been betrayed by some one else. What surprises us most is that Lord Wolseley nowhere seems to feel that this period of Marlborough's career throws back any light upon the former—that the man who was so complete a scoundrel at one time can scarcely be acquitted for former infamy on the ground of nothing better than one or two Scripture-reader appeals to his conscience and his God.

It is pleasant now to turn for a moment to that part of Lord Wolseley's laborious work where he is at his best, and from which we may cherish hopes of good things in store when he comes to treat of Marlborough's wars. His account of the Monmouth campaign and of the final tragedy of Sedgmoor is clear, full, and sympathetic, and Marlborough's part in it is well defined. The spirited descriptions of the campaign in Ireland, and especially that of the sieges of Cork and Kinsale, leave nothing for the layman to desire; for by the help of excellent plans he can comprehend and follow the movements with perfect ease. These accounts, which contain much that is new, are given—as is the case with every portion of Lord Wolseley's work—with the most conscientious attention to detail; but the interest nowhere flags, and a very valuable contribution to history has been secured. They afford, moreover, admirable instances of Lord Wolseley's power of effective writing when the fitting opportunity occurs, and as passages of what we may call unobtrusive biography have an interest of a personal character for all who know anything of Lord Wolseley's career. He is describing the abortive night surprise at Sedgmoor, and he writes thus:—

"Darkness carries with it an undefinable terror, and most men, when suddenly aroused from sleep, are strangely subject to a wild and unreasoning fright, which runs like an electric current through the ranks of a surprised army, and there is no predicting where it will stop. In the twinkling of an eye, a division may thus become a mad mob, dangerous only to itself, and an easy prey to any enemy who charges home. The appalling hum of alarm, the first symptom of panic, amongst troops at night, once heard, can never be forgotten; it haunts you always. It is the crisis of an instant, and the manner in which it is dealt with is a high test of the leader's nerve and force of character."

Even more graphic are the few sentences in which he describes Marlborough watching his men making their rush upon the breach at Cork:—

"As Marlborough watched his grenadier companies, who headed the assaulting column, plunge into the barely fordable river, under the gallant Lord Colchester, his blood must have tingled with suppressed excitement. With his fighting instincts he naturally longed to draw sword also, and lead his soldiers up the breach. None but those who in battle have been obliged, as responsible commanders, to stay behind, can realize the fulness of that misery. How dreadful are the words 'Go on!' to the man who longs to mingle in the fray and shout 'Come on!' instead! He who has never known the ecstasy of reckless daring which takes possession of the soldier in a storming party knows not the most intense excitement of which the human mind and body working together are capable."

In these passages we welcome the Lord Wolseley of the midnight desert march upon Arabi, and Capt. Garnet Wolseley of the 90th Regiment. We trust that in completing their joint labours on Marlborough's career they will always appear in uniform, and will leave the special pleader's gown to those who can wear it with greater familiarity and success.

Scottish Land Names: their Origin and Meaning. By Sir Herbert Maxwell, Bart., M.P. (Blackwood & Sons.)

The Rhind lectures in archæology have been notable contributions to antiquarian knowledge. The series by Dr. Joseph Anderson and Dr. Robert Munro of themselves have dignified the foundation. Last year a fresh department chosen was the elucidation of place-names, and Sir Herbert Maxwell, author of a previous work on the subject, was invited to deliver the course now published. His earlier book, issued in 1887, entitled 'Studies in the Topography of Galloway,' had, when examined critically—irrespective of its Gaelic, in which the author modestly confessed himself sadly imperfect—betrayed inadequate equipment historically. The very list of authorities aroused suspicion; it almost ignored the standard Scottish records.

In place-names as a branch of Scottish archæology a noble subject presented itself, a great opportunity for reaching new truths. The obvious plan was to collect and collate dated spellings, and never to decide on etymologies unless their accuracy was plain. This latter limitation would cut off, on a moderate computation, at least half of the derivations in the otherwise valuable 'Place-Names of Scotland,' by the Rev. J. B. Johnston, whose dated word forms, though faulty and insufficient, display, so far as they go, real scientific method.

One of Sir Herbert's foremost principles in theory is that as names are not always what they seem, their history must be traced. In theory, we say, for his practice sets his precept at defiance. No criticism is here offered upon his Gaelic beyond a note that his own admission in 1887 must warrant the gravest mistrust. The substance of his work is a classified list of place-names, chiefly in Galloway, with Gaelic etymologies. It might be said that the classification is unsatisfactory, that the names chosen are rarely representative or illustrative, and that they form the induction to no new general proposition. But the explication of any body of names is meritorious, provided it be explication and not mere bubble manufacture.

At the outset Sir Herbert regrets his not giving exact references "to authorities quoted, and the different manuscripts from which old spellings have been collected"; and he goes on to say, "I can but offer an apology to my readers for the omission, with the assurance that they may rely on the care with which such extracts have been made." This mention of manuscript is somewhat of a rhetorical flourish, as we suppose about ninety-nine per cent. of the names dealt with are in print. An endeavour to test his guarantee of care has proved that even in his own Galwegian province his research has been meagre, and that when off his native heath, and not citing Dr. Skene for Celtic, and Capt. Thomas for Norse, his most important extracts, and even in some cases his conclusions, are due to Mr. Johnston's book already named. His reproof of Mr. Johnston for indulging in pure conjecture exemplifies a proverb about Satan and sin.

Since 1887 Sir Herbert has not greatly increased his familiarity with the national records; the chief of them, from the twelfth to the sixteenth century, he certainly has not studied; in 90 per cent. of his place words he makes no citations and names no date to prove either orthography or antiquity. His etymologies therefore do not, as they ought to do, carry with them the evidence on which they were based. They are almost wholly phonetic, and are tainted with the fault of being arrived at without

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exhaustive search after the primitive form. This, to use his own phrase, is the reverse of scientific. His excuse for not furnishing references is no excuse for denying scores on scores of additional and earlier variants of spellings. Here are a few samples of mistakes into which his habit of turning from the county directory or voters' roll to the Gaelic dictionary has led him. Tarbrèoch he accounts for as "*tir bréach*, wolf ground," whereas in 1604 it was spelt Torbracho, and in 1585 Tarbraikoch. Drangòwer he gives as "*draigheanan gobhar* (drannan gowr), blackthorns of the goats" —an instance of an attempt to graft grapes on an unsympathetic stem, for Drumgangewir was the spelling in 1573–4. Drungans he similarly brings from *draighnean*, although it was Drumgans in 1617. So Drumanee is accounted for precisely as spelt, whereas it was Drumananie in 1698. Some of these things may be capable of explanation, but the explanation is not given either in the former book or in the present, and the readings cited above are older than any vouchsafed by Sir Herbert. Sometimes he proves curiously his neglect of records. Thus he derives from *saimir*, white clover, the word Glenchamber, "as the mapmakers write it, mistaking the local pronunciation for the Scottish word 'chalmer,' a chamber." One would scarcely gather from this that Glenchalmer was, rightly or wrongly, the early seventeenth century spelling, well vouched in the land registers. The Galloway etymologies are mainly repetitions from the previous book of topography. In one item there is added in the present work a note that Kilhilt "is written Kylnahilt in the Rotuli Scot., 1455," a citation doubtless taken at second hand from somebody, but when searched for in the Rotuli Scotiæ not found there in 1455, if, which we greatly doubt, it be in these rolls at all.

Whilst Sir Herbert is unsatisfactory in Galloway, he does not mend when he leaves it. Borrowdale in the Lake country he explains as *borgh dalr*, whereas authentic record, *circa* 1211, spells it Borcherdale. Mouswald he accounts for as Norse *mosi völlir*, mossy field; yet early records pretty consistently spell its terminal syllable not *wald*, but *fald*. Delorain in Selkirkshire is, he says, "Dal Oran, Oran's land," as if that left one any wiser. It is spelt Dalloryane in 1456 and 1477. Did this dubious Oran, whoever he was, spell his name with a "y"? Another Border place, Ruthwell, is favoured with a highly original notice. "Locally pronounced Rivvel," says Sir Herbert, it was "really Rood Well, for so the holy well there was named, from the rood or cross so well known to antiquaries." This derivation constitutes a grievous offence against history. There was no such well and no such name: at least, it is reserved for Sir Herbert to prove the existence of either. The fourteenth century and earliest forms of the name are Ryvel and Revel, and our author has cited as facts a hypothetical well and a hypothetical name to support a trebly hypothetical etymology. Worse even than this remains behind. "Close to Ecclefechan," he says, referring to Gaelic *eaglais*, a church, "the same word appears in Eglesfield." In what branch of his studies in manuscript he found this it is hardly worth inquiring. Certain it is, anyhow, that, rightly or wrongly, persons in the vicinity have long been under the impression that the village came into existence not in the Celtic period, but in the present century, and that it was baptized after the imposing Christian name of a local landowner, Mr. Eglesfield Bradshaw Smith. Any evidence to the contrary will be gratefully received, and then we can consider the etymology. But as an effort in pure conjecture Sir Herbert surpasses himself in the following: "Langbedholm near Moffat is *lann Bedleim*, church of Bethlehem." The reader will observe the fine note of certainty there is about this statement, coupled, however, with the customary absence of any buttressing citation. It makes one ask, Why Bethlehem and not Bedlam? The latter would have been decidedly more fitting, for a wilder guess was seldom made. In the county valuation roll of 1671 it was Longbodom—"boddom" being a good Scots word descriptive of the wateside hollow! In a sentence rather shaky in its structure Sir Herbert states that the Welsh *llan* "has been altered to Long Newton, Long Niddrie, and Longformacus, because the mapmakers thought they had in *llan* the vulgar Scots *lang* for *long*." The assertion that *llan* was altered by the mapmakers to *Long* is a mere tangle of dubious hypothesis and indubitable error, in spite of the positive way in which it is put forward. What evidence is there save conjecture for *llan* having ever existed in any of these names? In all three the "vulgar Scots *lang*" was no mapmaker's mistaken supposition: it was an actual spelling used for five centuries. Besides, Long Newton so early as 1220—somewhat before the era of the mapmakers, we suppose—appears in a Latin charter as "longa Neuton." Sir Herbert's cross-bred half-Welsh etymology is thus opposed to thirteenth century testimony.

Chronology is, of course, the great fingerpost of etymology. It is instructive to observe the attitude towards it of one who deals so learnedly with recondite and remote themes like pre-Celtic speech, Pictish vocables, the obliteration of Celtic, Norse traces, and the like—problems the very names of which presuppose historical scholarship. A fair test is to examine Sir Herbert's dated citations of place-names anterior to 1400. These reach—surely a very modest number—a total of about one dozen. No fewer than eight of these are taken from Mr. Johnston under conditions not usual with Rhind lecturers, and of these it were hypercritical to say much about the Cathcart reference dated 1158, as that seems to be only one year wrong. In the allusion to Nithsdale, however, a graver case arises. Mr. Johnston having written "*a.* 1350 Stranith, Stranid" (the *a.* standing for *ante*), Sir Herbert, nothing doubting, follows suit, but, disregarding the distinction imported by the *ante*, states boldly that Nithsdale "is written Stranid in 1350." Here the date is of equal importance with the word, and its trustworthiness and representative truth are of prime moment as bearing on the forces which displaced Strath Nith and substituted Nithsdale in a period of racial transition, the influence of which stamped itself on the place-names along the frontier of Pictish Galloway, Cumbrian Strathclyde, and Teutonic Northumbria. Sir Herbert's knowledge of history—yet one might expect a Maxwell to know something of Nithsdale—and his fitness to handle the whole matter may be gauged from the fact that Stranitt and Stradnitt were spellings not under David II. in 1350, but in twelfth century charters of David I. That type re-emerging in 1350 would be so great an anachronism that Sir Herbert's guarantee of care will not persuade us that it is not an egregious error resulting from the unfortunate imperfection of his antiquarian methods. Similarly we deny his inference (also a blundered transfer from Mr. Johnston) that the *dale* in Annandale does not appear till 1295. It appears in the twelfth century. His error in Annandale is over one hundred years; in Nithsdale over two centuries—a fair criterion of the probable accuracy of too many of his speculations in place-names.

Lyric Poems. By Laurence Binyon. (Mathews & Lane.)

Mr. Binyon's poems are noticeable for certain quiet graces which are very little the fashion at present in poetry. They are entirely unmodern in the sense in which the word "modernity" is generally used and often abused. They have no perversities of substance, and no splendours of form. Most of them belong to the order of meditative poetry, and many of them are written under the very direct influence of Matthew Arnold; this one, for instance:—

Dear child, thou know'st, I blame not thee;
Thou too, I know, hast shared my smart.
Neither did wrong; 'twas only she,
Nature, that moulded us apart.

But not to have sinned, in Nature's eyes,
I find a brittle plea to trust:
She punishes the just unwise
More hardly than the wise unjust.

She placed our souls, like Heaven's lone spheres,
In separate paths, no power can move:
O truth too heart-breaking for tears!
Not even Love, not even Love!

This, despite a certain bareness in the language, is distinctly felicitous; and there is in the volume much similar work, similarly grave and dignified, a little cold and formal, but with a really poetic touch. The love-poems have a manner of their own, a point of view and a turn of phrase, both of which are evidently personal to the writer, and certainly not in accordance with the modes of the day. They have, it is true, no passion, no very vivid emotional quality; but, on the other hand, they are entirely free from that mawkish sentiment, amorous and domestic, of which we have lately seen so much. Somewhat lonely and aloof, yet with a shy sensibility which clings to human affection, and tastes quiet joys and sorrows with keen relish and sharp distress, the temperament of which these poems give evidence is one of singular simplicity and sincerity, and, in the matter of love, can speak thus:—

For us, since our joined hands have made us brave,
Not ev'n Love's boastful foes,
Estranging Time nor separating Death,
Can call us slave,
So that we keep perfect the name of those
Who did not buy each other's hearts, but gave.

The whole conception of life, which colours with its even hue the manner and art of the form, is that of one who prizes mostly those

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temperate felicities, those quiet, intellectual delights, which are to be found in a meditative commerce with nature, a rare communion with certain chosen friends, and, above all, the self-communion of a mind which is prepared,

> —— patient in its purpose, to endure
> The pity and the wisdom of the world.

Neither the temperament, apparently, nor the art, is capable of any great emotion, or of a poignant sharpness of sensation; but, however narrow may be its limits, the conception of life is full of dignity, and the conception of the poetic art is, at all events, simpler, older, less *parvenu*, than that theory of "emotional art," and the gospel of impressionism, which have been carried far beyond their real purposes and legitimate possibilities by many clever versifiers. At its worst, Mr. Binyon's work has something in it of the commonplace, combined with a certain severity of style which is too bare, too threadbare, for really poetic felicity. Yet how fine, in varying ways and degrees, are such meditative poems as the fifteenth, with its depth and subtlety; the tenth, which has a far-off note of Marvell; the ninth, so full of poetic thought and reflection; the thirty-ninth, a lyric which might have been written after reading Campion; and this one, which is, perhaps, characteristic of the writer's way of seeing and expressing things:—

> Sweet after labour, soft and whispering night
> Blows on dark fields and fragrant country here:
> Here there is sleep, to weary limbs delight;
> The world is far away, the stars are near.
>
> The world is far away: but there, I know,
> Night comes to few unanxious, happy eyes;
> And cities, with their restless streets aglow,
> Lamps upon lamps, outface the enkindled skies.
>
> London lies there; an endless fiery maze,
> Thronged with her millions, sleepless, vast, alone;
> The stars are pale above her, where her gaze
> Lights the wide heavens and makes the night her own.
>
> There the hot wind blows over no dark fields:
> Brief, hard-won rest despotic labours give:
> Sleep, to how many spent-out spirits, yields
> Life's only sweetness, to forget they live!

Mr. Binyon has a delicate way of writing about the delicate graces of nature, about flowers, certain flowers, about the sands, about certain gentle moods of the sea. And he has touched lightly and tenderly, with a sort of simple fervour, on love and friendship. Yet he is more himself in those poems in which abstract meditation is just coloured by outward nature or human emotion. And here the temperate felicity which is his chief characteristic is seen to excellent advantage: he is himself, and himself at his best.

Memorials of Old Haileybury College. By Frederic Charles Danvers, Sir Monier Williams, Sir Steuart Colvin Bayley, and other Contributors. (Constable & Co.)

It is both right and reasonable that the history of the East India Company's college for the education of their civil servants should have been written, and an endeavour made to record its traditions and the names of its students. The life of the college, though short, was full of interest, and it may be questioned whether any similar institution has sent forth from its doors a greater number of eminent men in proportion to the list of its students.

The origin of the Indian Civil Service was humble, and the qualification required from its members was modest. Factors, writers, and "supra-cargoes" were dispatched regularly to India, China, and the East to supervise the factories, taste tea, and measure muslin. If they lived and behaved well, in course of time they reached the dignities of junior and senior merchant. Candidates were required to be "bred to Writing and Accounts," and to have "learn'd the Rules of Three and Practice." Directors of the Company had to endorse each candidate's application for appointment, or petition as it was called, to the effect that they had received neither bribe nor gratification to induce them to make the necessary recommendation. The pay of the civil servants was small, and originally their sphere was limited; but as their influence increased the natural result of the junction of power with poverty followed. The India House became, as Macaulay has said, a lottery office, which held out ducal fortunes as prizes to the lucky few. Reform was attempted, but it was not till 1800, when the Marquess of Wellesley founded the Calcutta College for junior civil servants, that the necessity for their education was adequately recognized. His scheme was on so large a scale as to alarm the financial instincts of the Directors, who considered that the advantages might be secured in England at less expense, whilst the candidates would benefit by residence at home during the period of preparation. The Company, therefore, bought the estate of Haileybury, in Hertfordshire, and began to build a college; meanwhile Hertford Castle was rented and opened in 1806 under the name of the East India College, Herts. In 1809 the establishment moved into the new building, which was thenceforward known as Haileybury College. Its management deserved success, and the institution flourished till December 7th, 1857, when it was closed in consequence of the Indian Civil Service appointments having been thrown open to public competition. Such is, in short, the necessarily imperfect history of an institution which, as is well known, supplied India for half a century with men who for devotion to duty and integrity were second to none in the public service.

In the volume before us college life is described by Sir M. Monier Williams, first from the student's and next from the professor's point of view, a task for which he is qualified by having filled both positions; and he is, moreover, able to compare Haileybury with Oxford. This part of the book, though excellent, does not call for lengthened remark. Service in chapel, nourishment for the body, and food for the mind were provided; whilst the Wellesley whist club, fives courts, cricket, boating, and football supplied recreation. Hunting, too, had its votaries, funds being provided by that friend in need the Persian dictionary, which could always be pawned for six guineas, a remarkable testimony to the value of the work. Literature was not neglected; various periodicals were issued, the best-known of which was the *Haileybury Observer*, which lived for twenty years, and "numbered among its editors such names as those of Monier Williams, John Strachey, R. N. Cust, W. S. Seton-Karr, C. J. Buckland, J. W. Sherer, and in later times of Auckland Colvin, Maxwell Melvill, Val. Prinsep, and J. Beames." Amongst contributors were Sir Lacon Anderson, Sir A. Arbuthnot, Sir George Campbell, H. G. Keene, Sir R. Temple, Sir A. Lyall, and "Pundit" Waterfield.

But of greater interest than college life are the biographical sketches of the professors, of whom, amongst others, Malthus and Sir James Mackintosh enjoyed a European reputation. And most interesting of all would have been similar sketches of the careers of those students who in after life achieved distinction. The omission is, we think, to be regretted, though no doubt difficulty and delicacy are involved in selecting names where so many were eminent. There is, it is true, an interesting and valuable list of students who were educated at the college, but it is in some respects imperfect. The difficulty of preparing a correct one is extremely great, as even men concerned often neglect to supply information for which they have been asked. Hence we think it would have been better to have omitted altogether the mention of appointments held in India unless these were verified by careful search and reference to official returns. As it is, the situations recorded are in many instances by no means the highest held by the gentlemen opposite whose names they stand. There are other defects which are difficult to explain in a book edited by Anglo-Indian experts. For example, on p. 322 a list of the Governors-General of India is furnished, which commences with the Marquess of Wellesley. Surely Warren Hastings was the first Governor-General, and he had successors before Wellesley. Again, in the list of Lieutenant-Governors of the North-West Provinces we miss the name of James Thomason, who was, perhaps, the greatest administrator who ever held that office. Similarly, in the Punjab list Sir Henry Durand's name is omitted, possibly on the plea that he was not a Haileybury man nor a member of the Indian Civil Service; but the excuse is inadmissible, for he was as much connected with that service as were the majority of Governors-General whose names appear on the list, and the name of Sir Robert Montgomery, who never was at Haileybury, is duly recorded. The last-mentioned name appears among the Chief Commissioners of Oudh as Montgomerie, which is incorrect. The name of the present Governor of Madras is *Wenlock*, not "Wenloch." Under "Governors of Bombay," Sir William Hay Macnaghten is entered as acting from April 27th, 1841, to June 9th, 1842; it is, however, a matter of common knowledge that our ill-fated envoy at Kabul never acted as Governor, and was killed by Sardar Muhammad Akbar Khan on December 23rd, 1841. Now as a work of the sort under consideration is more likely to be used as a book of reference than to be read for its general interest, such errors are to be deprecated.

The volume is handsome, though heavy, the type is good, and the illustrations (some from pictures, others from old photographs) are well reproduced; and although the public

to which it specially appeals is constantly diminishing, yet there must be many persons who care to know what manner of school it was which, amongst other scarcely less distinguished men, supplied for the public service persons of such eminence and value as James Thomason, John Colvin, Bartle Frere, Richard Temple, and John Lawrence.

NEW NOVELS.

With Edged Tools. By Henry Seton Merriman. 3 vols. (Smith, Elder & Co.)

A STIRRING tale of adventure in the heart of Africa, far from the laws which govern peaceful life at home, is varied by crisp and pointed dialogues in more sophisticated places between ultra-civilized personages. Mr. Merriman usually writes in a strong, masculine style, and at times with considerable smartness, whether he is describing African forests or London parties. Sir John Meredith, the well-preserved veteran of an old school, conducts himself charmingly towards his former flame and lifelong friend, Lady Cantourne. Their conversations are occasionally too stilted and artificial to be amusing, but as a rule the author accomplishes his purpose of pointing an excellent moral concerning the manners of past and present days with wit and ingenuity. Miss Millicent Chyne's parallel love affairs with Sir John Meredith's son and a large sportsman are considerably less interesting than the adventures of her lovers in search of a fortune. Jack Meredith's perfect manners and ineffable composure occasionally have an almost Ouida-esque flavour about them, but he is an agreeable person. The author apparently fails to see, however, that the recriminations addressed to him and his friend by Millicent, when brought to bay by both men at once, have very considerable truth in them, and that, for a person of quixotic politeness, Jack Meredith's behaviour at that crisis was for once greatly wanting in the repose of the Vere de Veres.

The Perfect Way of Honour. By G. Cardella. 3 vols. (Sonnenschein & Co.)

MARY ALSTON, who chooses "the perfect way of honour"—as G. Cardella sees it—is set before us as a flawless ideal, and the story of her life is a counsel of perfection throughout. She may be wholly lovable; but, if imperfection may presume to criticize perfection, she makes one or two mistakes of judgment which cause "the wages of sin" to be immeasurably greater than they need have been. A girl of her purity and enthusiasm for humanity should hardly have allowed herself to marry a handsome man of the world who was bound to have a more or less ugly past; and certainly she should not have accepted him at first asking, having never up to that moment dreamed of love. It seemed scarcely natural, under the circumstances, that she should have been so absolutely overwhelmed by the revelation of a youthful crime of her husband's four or five years before he knew her. She treats it in the grand style of the modern young woman destined to regenerate the world. It may be that her action is heroic; but it is disastrous, and, on the author's own showing, somewhat unnecessary. For the husband is a capital fellow, fundamentally good in spite of his early defect of will and taint of blood. From the day when he first met his wife he had revered her as she deserved to be revered, and for nine years he had steadily risen by his association with her. The revelation of his shame was a crushing blow, and imposed on her a harder and higher duty towards him; but if she had been a little more judicious, a little wiser and more finely tempered, she could have "paid his debt," as she called it, without wrecking his life, and her own, and her idolized son's, and the lives of the hundreds who depended on her. If this is a cold judgment of an enthusiastic romance, G. Cardella may regard it as more complimentary than impulsive praise would have been. If women are indeed destined to regenerate the world—which shall here be neither denied nor affirmed—at any rate the world may be allowed just one preliminary protest: "Mend us or end us, dear mothers, wives, and daughters; but regenerate along the lines of sanity, and remember that mere emotion can touch only one-half of the disease."

If Men were Wise. By E. L. Shew. 3 vols. (Bentley & Son.)

'IF MEN WERE WISE' is a story of a Canadian settler, Lawrence Wrayburn, who has been jilted in England in favour of his wealthier brother, and, straying out to British Columbia, takes up a small allotment, and buries himself among the pine trees. Thither also comes one Mary Ford as schoolmistress, who is in a somewhat similar plight, for her husband has deserted her. She passes as a single woman, and Wrayburn falls in love with her. The reader will understand that the villain husband is to turn up at awkward moments, and that the nice people are to get themselves into various kinds of trouble. In point of fact this story is full of disasters, and the author risks a great deal by making all her characters more or less miserable. She wants to fix our minds on things above; but her undoubtedly cogent arguments will scarcely console the average novel-reader for a certain lack of the optimism which he loves. Wrayburn is a freethinker in a community of pious Presbyterians and Methodists, and the situation, which is naturally a little strained, is rather humorously described. There is plenty of interest in the three volumes, and they are well written.

The Husband of One Wife. By Mrs. Venn. 3 vols. (Hurst & Blackett.)

SHADRACH TRUPPER, the ill-conditioned chorister-boy who became a curate, preached to Victoria Pengelly from the text: "Whose wife shall she be of the seven?" a question which she answered rightly, but which must have caused her some searchings of heart. For that very lovable, but very faulty widow, maintaining a passionate regret for the husband of her youth, first endeavoured "to earn a soul by marrying a divinity professor," and afterwards became human nature's daily food for an unimaginative, but healthy agriculturist. In the course of her history, too, she nearly united herself, as the result of a "toss" between the Canon and the Squire, with a polished and conventional diplomat, possessing neither the spiritual attractions of the one nor the wholesome unselfishness of the other. It is no small success to have so drawn this versatile character as to have made her natural without a tinge of coarseness, and to have justified the attachment with which her various lovers were affected. Not that she is worthy of any of them on first acquaintance, but through her bright simplicity she responds at last to natures of which at first she has but the most superficial comprehension. Some odd slips are irritating in so able a writer. "Whom" for *who*, and "Lady Peregrine" for Sir Peregrine's wife, Lady Goldenour, are among them, and they are more numerous than they should be.

The Mystery of Clement Dunraven. By Jean Middlemass. 3 vols. (Digby, Long & Co.)

SIR CLEMENT DUNRAVEN acted wrongly, though perfectly in harmony with his character as a "wicked bart.," when he drowned Pierce Vaughan in the ancestral lake. Yet it must be admitted that an enemy so persistent and so uncanny was qualified to goad to the extremest measures any one suffering under "the twin demonesses," fear and remorse. For instance, when Pierce "elects" (if we may use a journalese word which is employed by the writer some eleven times too often) to inflict an unwelcome call on his cousin's unprotected wife,

"he sauntered in at the front door. *He was just about to do so a second time when Lisbeth opened it.*"

With an adversary so mysterious surely no terms could be kept. For Dunraven's other crime there is certainly little justification, and still less for Lisbeth's acquiescence in a wrong so heinous. The story is not in any respect much like life, but in this point seems especially unreal. The minor characters to some extent atone for the defects of the plot. There is a country doctor of whom we had some hopes, and Elvira and her virtuous baronet are creatures of this world. Yet the best that can be said of the book is that it is "sensational," in a sense which is rather old-fashioned. There are more printers' errors than there should be, and a notable absence of French accents. It is too much to hope for local colour in a book of this sort, but surely "Aboyne Court" could hardly be the name of an English house, except a suburban villa. "Bellagarda" and "The Snuggery" suggest the same inspiration.

Saint Ann's. By W. E. Norris. 2 vols. (Chatto & Windus.)

WE have known more successful novels by Mr. Norris than this one. There is, it is true, in 'Saint Ann's' the unruffled gentlemanly style of narrative which is always found in his books, and which prevents their ever being anything but agreeable reading; but the characters are not all so carefully drawn as they might be: most of them are too stagey and conventional, taken as it were from the commonplace book of fiction without sufficient observation and attention to detail by the author. Lola Hamersley is a very fine creature, but

we seem somehow to know that self-indulgent, contemptuous creole beauty almost by heart; and in his anxiety to set up an artificial contrast to her in the prim heroine, Mr. Norris makes Rhoda Meynell too cold-blooded and submissive to be particularly interesting. The most successful figure is that of the shy, reserved father, who hardly dares even to show his affection for his only son: he is unobtrusive and refined, and his rare remarks please by their tired cynicism. The old dowager also, like all Mr. Norris's old ladies, is good as far as she goes, but it is hardly far enough. On the whole, however, the criticism suggested by this book is that Mr. Norris should beware of taking things too easily; it has a sense of facility about it which is not the supreme facility given by the highest art, but rather that of mechanical regularity. Mr. Norris will probably never write an unpleasing book, but he might aim at something more positive.

England against the World. By John Littlejohns. (Digby, Long & Co.)

Without professing to have read through this marvellous novel, we feel justified in saying that it reaches the limits of incoherent pointlessness possible in a published book. Its extraordinary style, its strange mistakes of spelling, and the depressing confusion of its sentiments and plot are past belief, and we challenge anybody who is not obliged to do so by stern duty to get beyond the first two chapters. To say more of this ridiculous book would be doing it too much honour.

The Story of Margrédel. By David Storrar Meldrum. (Blackwood & Sons.)

The dealings of the domestic Erinnyes with the ill-starred family at Kirkcaldy are related by a capable annalist. He can impress a personality, as in the case of Douglas Oliphant's tender and tenacious wife, whose vigour and humour are strong enough to withstand neglect, disenchantment, physical suffering, and mental agony, and to keep her sound-hearted and true to the last, though the idol of her youth has feet of clay. A very womanly and very national type is Jean Maitland of Eden Braes. The author is a good mechanic. The form of the narration, as explaining an allusion not understood in boyhood by the discoveries made by the man in the course of family administration, is convenient and natural.

A Son of the Forge. By Robert Blatchford. (Innes & Co.)

In many places, especially at the beginning, 'A Son of the Forge' has the effect of real experience. How far this is the case we do not, of course, know, but that is how it strikes the reader. Little or nothing happens during the earlier part in the way of people or incident that might not crop up in the life of any one obliged to battle single-handed against the world like William Horner, chain-maker in the Black Country. He tells his story in the first person with simplicity and directness. The tramp through England, the death of his sister and only friend, the chance meeting with another waif and stray on London Bridge, have to some extent the stamp of things seen and felt. What interferes most with the illusion is the manner of telling; this is more educated and cultured than could be expected from one supposed to be born early in the century, "dragged" rather than brought up. Eventually the Son of the Forge takes the Queen's shilling, and is found in the trenches at Sebastopol. Mr. Blatchford seems to be at home, if not exactly in Sebastopol, at least in barracks. Some of his scenes, but not the characters he sets in them, have an air of experience. The story is sober, by no means sympathetically presented, but still manly and straightforward, and with nothing clap-trap about it.

The Story of my Dictatorship. (Bliss, Sands & Foster.)

It is only by a very elastic construction of the term that 'The Story of my Dictatorship' can be regarded as falling under the category of fiction. The anonymous author is an ardent advocate of land nationalization, and, instead of casting his views in pamphlet form, has preferred to ventilate them through the medium of a dream in which the narrator, after being suddenly elevated to the post of dictator, receives a number of deputations and demolishes their arguments. The book is dedicated, "without permission, to the Liberty and Property Defence League," and the author's method of conducting a controversy may be gauged from the fact that his typical bishop is styled the Right Rev. Caiaphas, D.D., LL.D.

BOOKS OF TRAVEL.

A Winter Jaunt to Norway. By Mrs. Alec Tweedie. (Bliss, Sands & Foster.) — It is pleasant in these days of pessimism to come across so bright and cheerful a book as Mrs. Tweedie's account of her travels and adventures in Norway. The author gallantly faced the boreal blasts of the North Sea in mid-winter; sleighed and skated in sub-arctic regions with the thermometer two degrees below zero; acquired some knowledge of the difficult, not to say perilous, pastime of ski-racing; and records her experiences with an enthusiasm which is stimulating and contagious. As the guest of that amiable Viking, Dr. Nansen, she was in an exceptionally favourable situation for seeing Norway and the Norwegians, and certainly seems to have made excellent use of her opportunities. Mrs. Tweedie also had the privilege of making the acquaintance of Ibsen, Björnson, and George Brandes, and supplies many interesting glimpses into the home life of those eminent writers. She is less satisfactory, however, when she proceeds to critical and biographical details. Her information is here obviously at second hand, and lamentably deficient. Björnson in particular has been somewhat unkindly dealt with. Even those who only know of Norwegian literature through translations are well aware that it was Björnson's charming series of peasant stories that first made his reputation, and that on them his fame must ultimately depend. In England, too, those beautiful tales 'Arne,' 'A Happy Lad,' 'Synnöve Solbakken,' and their fellows have long been popular, and no fewer than four editions of each of them have appeared among us during the last twenty years. Yet Mrs. Tweedie does not so much as mention them in her very perfunctory notice of Björnson, so that we are strongly tempted to doubt whether she has ever heard of them, otherwise she would scarcely have assured her readers, with perfect gravity, that those dismal and only very recently translated *Tendenz-Romanen* 'The Heritage of the Kurts,' as she oddly re-christens 'Det flager i byen og på havnen,' and 'In God's Way,' are "probably his two best known works." The style of this portion of the book, moreover, is slipshod and vapid as compared with the earlier chapters, and gives one the impression of extreme haste. Finally, the author would do well to be more cautious in the use of Scandinavian words. *Skål*, not "Skole," is the Swedish for "your health"; "Blackken" (the dun) is presumably intended for *Blakken* (the grey horse); and "nox" and "kan" on p. 146 are obvious misprints for *nog* and *kan*.

The stupidity of *Abroad with Twitty* (Henry & Co.) is quite in character with its title. Mr. Mulliner apparently went for a voyage to the Cape. On his way he seems to have had some commonplace adventures and to have met some very dull people who told him a number of foolish stories, which are not rendered more amusing by the author's manner of retailing them. Mr. Mulliner's idea of being funny seems to be to tell a story with an elaborate air of forced simplicity, as if it were addressed to children of slender intellect; and when he indulges in the horrible, as he occasionally does, he jars still more on the reader's feelings. Mr. Mulliner has apparently published a book of the same sort before, so that he has not even the excuse of being a novice.

Sunny Manitoba, by Alfred O. Legge (Fisher Unwin), has a pleasant sound to dwellers on the banks of the lower Thames. Mr. Legge has endeavoured to state facts about the most notable province of the Canadian Dominion. What is chiefly required by intending emigrants from this country is an assurance that they will do wisely in choosing Manitoba. At the close of the fourth chapter Mr. Legge quotes figures, which are the best arguments. Several English farmers had visited the province and reported as to its attractions, and they declared that all whom they questioned "were unanimous in declaring their preference for Manitoba over Quebec, Ontario, England, Ireland, Scotland, Germany, or whatever country they happened to hail from." The foregoing appears on p. 168, the following on p. 269:—

"Believing, as I do, that for the right class of men no part of the world affords a better opening than Manitoba, I would earnestly counsel all who see their way to earning a tolerable livelihood at home, to forswear emigration."

Wiser words have seldom been penned by the writers of books on new fields of enterprise. Mr. Legge has clearly described the condition of Manitoba, and no one who reads his book can be misled. Perhaps he has omitted to render full justice to the mosquitoes, which, in certain parts of the province, are more to be dreaded than wild Indians. His narrative is, however, worthy of perusal and of trust.

The Wilderness Hunter, by Theodore Roosevelt (Putnam's Sons), is a work by a mighty hunter who is also a good writer. He has lived for several years in a ranch on the Little Missouri, a part of the North American continent which is still wild, despite the fact of the Northern Pacific Railway traversing it. The day may never arrive when the "Bad Lands of Dakota," with which Mr. Roosevelt is familiar, will cease to be half cinder and half fire. He is a true sportsman, hunting for the sake of supplying himself and his comrades with food, and not simply to slaughter animals which are left to rot or to be eaten by others. There are few, if any kinds of big game in the West of which he has not killed one, and his narrative of experience and adventure while engaged in the pursuit of these wild animals is thrillingly told. Quite as good, however, as any of his hunting stories, is his description of a prairie fire. As a sight it is far less striking than that of a forest flaming to the sky. There is much smoke and a small, but wide tongue of flame. The air is stifling. The

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fire rushes forward with incredible rapidity, and a party may be encircled before being aware of the danger. The story of such a prairie fire is, as we have said, well told by Mr. Roosevelt, and those who have passed through the ordeal which he sustained can best understand the pluck which he displayed, and admire his graphic narrative.

The Yosemite, Alaska, and the Yellowstone, by William H. Wiley and Sara King Wiley (London, Offices of *Engineering*; New York, Wiley & Sons), is a quarto volume, well printed and illustrated, with a preface by Mr. James Dredge, to whom it is dedicated as "the best English advocate America ever had." Mr. Dredge recommends all those who purpose making the same journey to take "this little book" with them as a guide. What he considers a big book must be a gigantic one, if this be little. He gives many particulars in the preface which are to be found in guide-books, and he makes a statement which is unpardonable in an Englishman. It is "that the United States of North America stretch in an unbroken line—save for the incursion of the State of British Columbia—one quarter round the globe." Now British Columbia, as every English schoolboy ought to know, is a Province and not a State, and Alaska was acquired long after it was formed, so that to write about its "incursion" is to write nonsense. As an Englishman, Mr. Dredge might have given the authors a hint to the effect that it is absurd to write about the Canadians being "more or less hostile," and unidiomatic to write "we would like to say right here." In short, the text stands in need of revision before it can be recommended as a guide to those who have room in their bags for a quarto volume. The illustrations are many, and superior to the letterpress, and give the reader an excellent notion of the places visited by the authors of the book.

Camp Fires of a Naturalist. By Clarence E. Edwords. (Sampson Low & Co.)—In the preface we are assured that this book deals solely with facts, and that these are taken from the note-book and diaries of Prof. Lewis Lindsay Dyche, of Kansas State University. The story of his fourteen expeditions in search of mammals for the museum of that institution has evidently been put in the form of a consecutive narrative by the addition of conversations with and questions by the professor's companions—a little in the 'Sandford and Merton' style—calculated to set the speaker going again whenever a topic becomes exhausted; but, apart from the sense of artificiality thereby produced, the book is full of excellent matter, and will delight boys of an adventurous turn. It is, perhaps, to be regretted that the book has been somewhat "written down" to suit their presumed tastes, for the information it contains is equally fitted for many of their seniors. Born in adversity, nursed by a squaw, and brought up in the backwoods, prairies, and Indian camps, young Dyche began trapping and hunting at the age of nine; by the time he was sixteen he had saved six hundred dollars, and started for Emporia, Kansas, to educate himself at the normal school there; three years more found him employed at the State University as a collector; and there, aided by those who recognized his worth, he steadily rose to his present position. It is a record of which any man might well be proud. The principal subject of the first expedition was the prong-horned antelope, of which a full-page illustration is given; next comes the mule-deer, with a capital plate; several chapters are mainly devoted to the grizzly bear, whose portrait is admirable; while wapiti and other deer, "big-horn" sheep, moose, the Rocky Mountain goat, &c., are treated and depicted in turn. One situation—with a herd of grizzlies behind the sportsman, no climbable timber handy, and a precipice in front—is certainly exciting enough, though the story is very modestly told; but with this exception there are no particularly thrilling personal experiences, because, as the author justly observes, "those who have spent pleasant hours in the woods know that such adventures are of rare occurrence." There are no fights with Indians or hairbreadth escapes, such as the public often considers that it has a right to expect in narratives of life in the backwoods; but for genuine descriptions of the life of a naturalist-hunter, and of his experiences of the animals he pursued, this little work is one of the best of those which have come under our notice. The natural history is remarkably accurate.

SCHOOL-BOOKS.

Mr. E. R. Wethey, assistant master at the Bradford Grammar School, and author of *A New Manual of Geography for Middle and Higher Forms in Schools* (Rivington, Percival & Co.), is a staunch believer in oral teaching, as opposed to mere lesson-learning or reading. He objects to text-books as being usually dry, and to geographical "readers" as "being too diffuse," as the teacher has generally only an hour or two at his disposal during the week. His little 'Manual' is intended as a help to teachers who are willing and able to work on his system. The first section of this 'Manual' deals with North America and the West Indies. The "headings" and subject-matters contained in it have clearly been brought together with much judgment and diligence; the small maps are excellent, and the little book should prove serviceable in the hands of capable teachers. A few mistakes are unavoidable when dealing with so large a mass of information, but the only one at all serious which we have noticed is a statement that Mount St. Elias attains a height of only 13,500 feet, when its real elevation exceeds 18,000 feet.

Macmillan's Foreign School Classics: Colomba. Par Prosper Mérimée. Edited by G. E. Fasnacht. (Macmillan & Co.) — *Colomba*. By Prosper Mérimée. With Annotations and Vocabulary by the Rev. J. Hewetson. (Rolfe Brothers.) — Some five weeks ago we noticed an edition of 'Colomba,' and here are two more. Surely the multiplication of editions is folly on the part of publishers. Of those now before us M. Fasnacht's is, on the whole, preferable.

Primary German Translation. By H. S. Beresford-Webb. (Rivington, Percival & Co.)—This is a well-contrived volume of simple exercises which will be found useful. The only objection we have is to the selection of the vocabulary. It is best to teach a boy the words which he would most need in the affairs of ordinary life. He may travel through the Fatherland without knowing, or requiring to know, the German for a roebuck or hedgehog; but such words as *Gabel*, *Löffel*, *Messer*, he must learn. Now Mr. Beresford-Webb provides the former, and not the latter. This is to treat the language as a dead language. Again, while he does not give *Gabel*, he gives *gabelförmig*.

Introduction to Commercial Spanish. By Leon Delbos. (Macmillan & Co.)—The title of this volume is rather unfortunate. As the author recognizes in his preface, there is nothing commercial about declensions and conjugations, and the greater part of this volume is simply an elementary grammar accompanied by exercises, and not quite so well arranged as one or two grammars already in use. At the end a few pages are devoted to commercial correspondence, and will be found useful, but they are rather slight.

Practical German Readings for Beginners. By L. A. Happé. (Hachette & Co.)—This is an adaptation of the 'Lectures pratiques allemandes' of M. Beck, of the École Alsacienne, and will be found highly useful for beginners. It is quite simple and practical.

Théâtre Français.—Eugène Labiche: La Lettre chargée. Edited by H. Testard. (Hachette & Co.)—This diverting little piece is well suited for those who already know a modicum of French, and its low price is a great recommendation. Prof. Testard's notes, however, consist too exclusively of mere translations. For instance, instead of rendering *j'ai failli en sauter* "it nearly made me jump," he had better have explained the use of *en*.

Elementary Classics.—Selections from Quintus Curtius. Edited by F. Coverley Smith. (Macmillan & Co.)—This little volume contains a selection of interesting passages and some well-constructed exercises, besides notes and vocabularies.

OUR LIBRARY TABLE.

Mr. Grant Allen from his title and his preface evidently does not mean the opinions enunciated in *Post-prandial Philosophy* (Chatto & Windus) to be taken too seriously, so that the critic is saved a good deal of trouble; in fact, the author seems to claim some merit for not following out all his thoughts to their logical conclusion—an operation which in some cases might prove difficult, in others disconcerting to himself. Perhaps it is not unnatural to ask whether it was worth Mr. Allen's while to prolong such life as is conferred by a daily paper on this sort of talk, though after all he is the best judge of that. The kind of opinions enunciated here and their method of expression are just what one might hear at any dinner-party in town where there happened to be a fairly clever young Oxford man just fresh from college; there are just that half-paradoxical way of putting truisms, that affectation of adopting the unpopular cause ("Patriotism is a vulgar vice of which I have never been guilty," says Mr. Allen), and that outrageous advocacy of impossible propositions, which the young ladies think "so clever" when it is whispered over the soup, but which it is suicidal to publish, as it will all appear so silly the next time it is said. Take, for example, Mr. Grant Allen's paper on London, which he heads 'A Squalid Village.' We do not for a moment believe that Mr. Allen really thinks that London is like a squalid village, or that he really prefers Boston, Massachusetts, because it is a more "handsome, well-built, regular town," although there is just a suspicion cast on his playfulness by the allusions to the County Council and "vested interest" at the end; but we prefer to think that Mr. Allen is only upholding a tenet for the purpose, if it may be hinted, of provoking a correspondence in the gazette where this paper first appeared. Then, again, there is our old friend the *Zeitgeist*, with the well-worn allusions to the earnest young lady from the Abyss of Bayswater—should it not be Brixton, by-the-by? it used to be Bayswater five years ago—and the impressive truths honoured by special paragraphs, such as "The Zeitgeist has changed, and we have changed with it," or "This is just what all great men are for—to make the world accept as a truism in the generation after them what it rejected as a paradox in the generation before them." In one point Mr. Allen seems to us unfair: he favours the Conservatives rather immoderately by his really remarkable statements of Radical doctrines about such matters as the House of Lords and aristocracies; but this was probably his object. On the whole, we are inclined, in the interests of small talk, to blame Mr. Allen for his frank exposure of the habitual diner-out.

In a pleasantly written monograph on *Tennyson's Idylls of the King, and Arthurian Story from the Sixteenth Century* (Glasgow, MacLehose & Sons), Mr. M. W. Maccallum has stated all that is known of the origin of the story of King Arthur, tracing its course from remote Celtic tradition till it reached Britain and made itself

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at home there, since which time, as Mr. Maccallum says,

"It has been absolutely neglected only when the poetic spirit was languishing; in periods of imaginative energy it has never wanted its witnesses, and has never failed to attract great minds."

But not the greatest. As he himself remarks, Chaucer and Shakspeare

"pass it by without ever seeming to think of using it, save for casual allusions, mostly of a humorous kind. Spenser borrows Arthur's name, but profoundly alters the Arthurian legend. Milton, like Dryden, takes it up to let it fall. Only when we come to Tennyson do we find a poet of acknowledged power busying himself in earnest with the stories of the Table Round."

Mr. Maccallum is a great admirer of Tennyson; but he wanted a Dante or Goethe. Dantes and Goethes are rare. More than one of the lesser poets in England, France, and Germany has dallied with the idea of writing an epic of which "the blameless King" or Tristram was to be the hero. Mr. Maccallum enumerates them all, and gives an admirable *résumé* of the works of those who carried out, or even attempted to carry out, their design. What, however, would any of these have been able to achieve had Geoffrey of Monmouth and Sir Thomas Malory not lived and written? Milton all but wrote an Arthurian epic, but found "later Arthurian tradition absolutely fictitious, and thirsted for truth of fact." That was scarcely to be looked for. Even Layamon, writing about the close of the twelfth century, after he had "journeyed wide over land to get the books," could not help saying, "The Britons loved him greatly, and often lied of him, and said many things of Arthur the King that never happened in the kingdom of this world." Milton gave up the history of Arthur, therefore, and what Scott calls its "striking Gothic incidents," and chose 'Paradise Lost'; and in 1670 he had so far left his interest in the subject behind as to write in his 'History of Britain':—

"Who Arthur was, and whether any such reigned in Britain, hath bin doubted heretofore, and may again with good reason.....But he who can accept of legends for good story may quickly fill a volume with trash."

Dryden was the next English poet of any eminence who seems to have thought of writing an Arthurian epic; but even he did not like to do it without "machinery," and his machinery was, Mr. Maccallum says, to have been "the guardian angels of kingdoms" mentioned in the book of Daniel. They would scarcely have been so interesting as Merlin and the Lady of the Lake. Royalty bade "Glorious John" write a play instead, in which, in Arthur's single combat with the Saxon leader, the stage direction is:—

"They fight with sponges in their hands, dipped in blood; after some equal passes and closing, they appear both wounded: Arthur stumbles among the trees, Oswald falls over him; they both rise; Arthur wounds him again, then Oswald retreats."

When Dryden renounced his epic, Blackmore rushed in and wrote one by "catches and starts" while driving about town to see his patients. Even if it had been produced with more care it would not be read now. The fine old stories have, indeed, suffered much at the hands of many men in many lands. Mr. Maccallum writes with much well-deserved appreciation of Matthew Arnold, Morris, Swinburne, and others, but considers that "in the Idylls is probably to be found the finest development that the cycle of Arthurian story has as yet attained, or will attain," and this verdict is, no doubt, a just one. So far, however, as it has been Tennyson's endeavour in the last Idylls to make each character which plays a prominent part in his poems an allegorical representation of this virtue or that vice, we by no means follow heartily in his track. We sympathize with Drayton, who was "disposed to regard the story as a genuine national tradition raised on a basis of historic fact"; and though fact, if ever there was any fact, has been a good deal embroidered on, we no more like to see Arthur turned into "the spiritual principle in conflict with sense" than to find him as a culture-hero with Gawain as an attendant sun-god. It is a fault on the right side, but Mr. Maccallum's book by no means confines itself to the promise of its title. In reality it gives a sketch of "Arthurian Story" from the earliest times.

The second volume of the highly competent translation by Mr. Charles Roche of Chancellor Pasquier's *Memoirs* (published by Mr. Fisher Unwin) deals with the period 1812 to 1814, and leaves Napoleon at Elba. We are not among those who find Pasquier, as edited by the Duc d'Audiffret-Pasquier, good reading; but his memoirs deal with a period so full of interest that, though they contain nothing that is new, they can hardly be dull. The present volume has a fairly interesting account of the De Maubreuil episode, in which Pasquier tries to clear Talleyrand of the guilt of plotting a private murder of Napoleon.

Mr. Bentley has issued a translation of M. Lévy's 'Napoléon Intime' under the title of *Private Life of Napoleon*. In these volumes M. Lévy, as M. Jules Claretie remarked in these columns a year ago, tries to prove that Napoleon was no tiger, but a mild domestic cat; and cannot be said to succeed in the attempt.

Holiday-makers at Whitsuntide may be glad of Mr. Black's excellent guide-books to *Belgium* and *Holland* (A. & C. Black). The former is in a third edition; the latter is a new one, excellently put together. A short paragraph on the coinage would have been an advantage.

Little Loo is the latest addition to the cheap edition of Mr. Clark Russell's romances which Messrs. Low & Co. are issuing.—A six-shilling edition of *Cheap Jack Zita*, by Mr. Baring Gould, has reached us from Messrs. Methuen.

We have received from Messrs. Burns & Oates a second edition of Mr. Pope's translation of Cardinal Capecelatro's *Life of St. Philip Neri*, written in that strain of undiluted panegyric which is inevitable in Italian books of the class.—Dr. Samuel Davidson has brought out a third and improved edition of his *Introduction to the Study of the New Testament* (Kegan Paul & Co.). The veteran author has carefully revised his volumes, which form a standard manual of the subject. He has taken notice, for instance, of the recently discovered Gospel of St. Peter.

As might be expected from his minute knowledge of the period, Mr. Aitken has prefixed an excellent memoir to the Aldine edition of *The Poetical Works of Thomas Parnell* (Bell & Sons), and added good notes.—We are indebted to Messrs. Dent & Co. for a handsome issue in two volumes of *The Longer Prose Works of W. S. Landor*, edited by Mr. Crump, and provided with an excellent index to the whole of his elegant reprint of Landor's writings. The title 'Longer Prose Works' is not particularly happy, but we may mention that it contains 'The Citation of William Shakspeare,' 'Pericles and Aspasia,' &c. Mr. Crump has fulfilled his editorial duties in a satisfactory manner. Messrs. Dent, who take as much care for the external as the internal appearance of their publications, have sent us another instalment of their edition of Dumas's delightful romances. The three volumes which contain *The Two Dianas* are printed at the University Press of Cambridge, Massachusetts, and are noticeable for neat binding and the excellence of their illustrations, which are, we fancy, of French origin. Those who have delighted in Mr. Stanley Weyman should read this splendid and bustling story of adventure by the great master whom he follows.

We have on our table *English History for Examination Purposes, 1727–1788*, by F. Freeth (Relfe Brothers),—*The Elements of English Grammar*, by A. S. West (Cambridge, University Press),—*A First Lesson in French*, by F. Gouin, translated by H. Swan and V. Bétis (Philip),—*Passages for Translation from French Authors*, selected by W. Durnford (Stanford),—*Report of a Conference on Secondary Education in England* (Oxford, Clarendon Press),—*The Distribution of Wealth*, by J. R. Commons (Macmillan),—*What Our Daughters can do for Themselves*, by Mrs. H. Coleman Davidson (Smith & Elder),—*Farewell, Love!* by M. Serao, translated from the Italian by Mrs. H. Harland (Heinemann),—*In Various Moods*, by M. A. B. Evans (Putnam),—*The Pleasures of Home, and other Poems*, by J. Thom (Edinburgh, Hunter), — *Lessons on the Church Catechism*, by the Rev. T. H. Barnett (C.E.S.S.I.), — *The "Good Cheer" of Jesus Christ*, by the Rev. C. Moinet (Low),—*A Five Years' Course of Bible and Prayer Book Teaching: Lessons for the First Year* (C.E.S.S.I.),—*The Comedy of English Protestantism*, edited by A. F. Marshall (Burns & Oates),—*How to Read the Prophets*, by the Rev. B. Blake: Part IV., *Ezekiel* (Edinburgh, T. & T. Clark),—*Religion*, by G. de Molinari, translated by W. K. Firminger (Sonnenschein),—*Divine Humanity*, by the Rev. H. C. Atwool (Wells Gardner),—*The Earliest Life of Christ: being the Diatessaron of Tatian*, with an Historical and Critical Introduction by the Rev. J. H. Hill (Edinburgh, T. & T. Clark),—*Bourgeois et Gens de Peu*, by A. Barine (Paris, Hachette),—*Die vierzehn Nothelfer*, by W. H. Riehl, edited by R. E. Macnaghten (Sonnenschein),—and *Les Études de Darwin*, by A. de Quatrefages, 2 vols. (Paris, Alcan). Among New Editions we have *Dante's Divina Commedia*, by F. Hettinger, D.D., edited by H. S. Bowden (Burns & Oates), — *Grammatisch-stilistisches Wörterbuch der deutschen Sprache*, by J. E. Wessely (Williams & Norgate),—and *Every Man's Own Lawyer*, by a Barrister (Lockwood).

LIST OF NEW BOOKS.

ENGLISH.

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Cobbold's (G. A.) Religion in Japan, 12mo. 2/6 cl.
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Daniel's (H. B.) Chapters on Modern Music, 8vo. 7/6 cl.
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Ludlow (H.), Memoirs of, edited by C. H. Firth, 2 vols. 36/
Manchester College, Oxford, Proceedings and Addresses, October 18th–19th, 1893, 8vo. 5/ net, cl.
Warner's (W. L.) The Protected Princes of India, 8vo. 10/6
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PAUL VERLAINE'S LECTURE

In Barnard's Hall, October 21, 1893.

Memento dédié à Edmund Gosse.

Dans ce hall cinq fois séculaire,
Sur ce fauteuil dix fois trop grand,
A ce pupitre révérend,
Qu'une lampe, vieux cuivre, éclaire,

J'étais comme en quel temps ancien!
Et l'âme un peu du Moyen-Age
M'investissait d'un parrainage
Grave, à mes airs mûrs séant bien.

Ma parole, en l'antique enceinte,
Ne jurait pas trop célébrant
La foi du passé, sûr garant,
L'éternel Beau, vérité sainte

J'entretenais de mon pays,
De cette France athénienne,
Une élite londonienne
Dont les vœux furent obéis,

Puisque de l'estrade sévère
Il ne tombait, conformément
Au réel devoir du moment,
Que ces mots: "bien dire et bien faire,"

Et tel bel autre *Et cetera*,
Dont s'est joint la bonne salle,—
Coin de la ville colossale
Où, ce soir, l'Esprit se terra.

Je conserverai la mémoire
Bien profondément et longtemps
De ces miens sérieux instants
Où je revécus de l'histoire.

Paul Verlaine.

Paris, le 31 Mars, 1894.

CRAIG CHOINNACHAN.

1, Marloes Road, Kensington, May 1, 1894.

Can any Celtic scholar enlighten me as to the real meaning of the name of the hill where Montrose was defeated on the Oykel Kyle, opposite Inveran? I am accused by a critic of blundering in calling it "The Hill of Wailing." But the people call it "The Rock of Lamentation," translating thus Craig Choinnachan. Is this an erroneous *Volks-etymologie?* At all events, this is the local name and opinion.

Andrew Lang.

A JOURNAL ROOM FOR THE BRITISH MUSEUM.

The time must shortly arrive when the authorities of the British Museum will have to make a further differentiation among the persons attending the Reading Room. The crowds which throng that noble chamber are getting more multifarious every year. The lady journalist and the scholar, the compiler and the researcher, the generalist and the specialist, all compete for the attentions of the officials. It may fairly be contended that the first object of the British Museum is to supply conveniences for those who are attempting to add to the world's knowledge, rather than for those who are engaged in repeating what has already been gained. Yet the tendency is for the latter class to oust the former at the Bloomsbury institution. Something has been done of late years to give increased facilities to the specialist workers by setting apart a Students' Room, a Newspaper Room, an Assyriological Room, and the Large Room for their use. I desire to draw attention to the urgent need for another specialist room, if I may so call it, to be devoted to the display of current scientific journals.

Perhaps the most remarkable characteristic of modern research is the immense development of the scientific journal. Any one who wishes to keep abreast with the progress of his special study must either take in or have access to the periodical publications especially devoted to it. Nor is this all; science, while becoming more specialized, is becoming also more organized, and each special study has innumerable links with other branches of knowledge. To be *au courant* with one's subject one has often, therefore, to keep a sharp eye on specialist journals devoted to branches of science at first sight far remote from one's own.

One ought, in short, to have ready and constant access to almost all specialist journals; only a national institution like the British Museum can give such access, yet practically nothing is done to attain this end, whereas in most continental libraries, and even in such libraries as the London Library and Dr. Williams's Library in this city, the current scientific periodicals are laid upon an accessible table month by month and quarter by quarter. Nothing of this kind is done at the British Museum.

Not alone is it impossible to take a general and periodical survey of scientific journals at the Reading Room, but even the specialist journals, devoted to one's own subject, are not made accessible so promptly as might be wished. It is rare indeed that one can get a sight of the current number of any scientific periodical in which one is interested; as a general rule eighteen months elapse before one can have out a number in the Reading Room. Progress of science nowadays goes by such leaps and bounds that a lapse of eighteen months may practically destroy the utility of any such references to a periodical. Roughly speaking, half the value of such publications is exhausted within two years of their first appearance; so that by the present policy of the Museum authorities—doubtless forced upon them by circumstances—half the enormous sum which must be spent in acquiring the magnificent collection of specialist journals in the Museum is thrown away. If a Journal Room could be opened this dead loss could be obviated, and an enormous boon conferred upon English scholars.

There would doubtless have to be discrimination made, both in the periodicals to be displayed and in the persons who should have access to them. It would be obviously impolitic to render accessible by this means the popular English monthlies which are accessible in so many public libraries. Some amount of selection would even have to be adopted with regard to the foreign journals filed in the Journal Room; but such a selection would be easily within the power of the remarkable body of specialists who do such good work for English scholarship in their capacity as the officials of the British Museum.

On the other hand, it is a necessary part of the plan of such a room that the journals to be filed should be readily accessible to students, without the presentation of tickets for each journal consulted. It is often by a mere casual glance at the table of contents of the journal that one comes across something useful for one's special purpose. A certain amount of discrimination will therefore have to be exercised in the persons to be admitted to the room, since they must be trusted to replace the file in its accustomed niche. However, these are matters of detail, which Mr. Maunde Thompson and his colleagues could easily overcome.

I trust, therefore, that the authorities of the Museum will see fit to establish at an early date such a Journal Room as I have indicated above, and thus confer one more boon upon English scholarship.

Joseph Jacobs.

SOCKET v. SOT.

64, Canonbury Road, N., May 7, 1894.

I can fully confirm your assertion as to the use of "sot," and not "socket." More than fifty years ago, when I was a child in Derby, the nursery rhyme was always used precisely as you state, and I have since many times repeated it in that form to my own children.

T. Plackett.

"Socket," anyhow taken, is a poor rhyme enough. The last three lines can be turned to rhyme very neatly with "sot." Now, did Mr. P. A. Daniel see the word spelt? If not, probably it should be written "sucket" or "soket." A sucket is a sucking rabbit, or a conserve sweetmeat. This would have to do with sucking and drinking. A socket is any hollow pipe, more especially for a candle, and has nothing to do with sucking or drinking. But that "drunken little candlestick" is a curious coincidence. The play on the word seems to turn on the resemblance between "soket" and "socket." Brockett does not give the word in his vocabulary.

C. A. Ward.

A HORN-BOOK IN FORM OF A CROSS.

The Leadenhall Press, E.C.

Knowing that I am engaged in writing a work on the horn-book, a friend recently drew my attention to an example in the shop of one

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Signor Chanteri, a Folkestone dealer in curiosities. It was purchased by a Parisian dealer who happened to be visiting Folkestone. Before the deal was concluded, Signor Chanteri wrote me that another horn-book in the form of a cross had been placed in his hands for sale. Evidence of a horn-book of this shape ever having existed is but slight, and my curiosity was strongly excited. I wrote at once for particulars, stating that I should like to buy it; but by next post I learned that the Parisian dealer had called and purchased both horn-books, taking them away with him.

I have since used every possible argument to induce Signor Chanteri to give me the name and address of the purchaser of the "cross" horn-book, and I have offered him two or three guineas if he will obtain a photograph of it, I paying all expenses in advance. In return for the promise of a copy of my work when ready, Signor Chanteri has sent me a sketch from memory, and this is all I can get.

I believe that there is such a horn-book, and my motive for writing to the *Athenæum* is publicity—publicity here, in Paris, and in America, so that the dealer who purchased, or the collector who has acquired it, may courteously favour me with a full-sized photograph and description.

In making countless inquiries about horn-books, this is the only instance in which I have been deliberately and senselessly balked.

ANDREW W. TUER.

THE CAVOUR LETTERS.

May 9, 1894.

In last week's issue your reviewer remarks that the title under which we publish the Cavour letters, 'Count Cavour and Madame de Circourt: some Unpublished Correspondence,' is "a bad title for letters that have already been published on the Continent." The impression conveyed by this remark to the average mind is doubtless that some considerable period has elapsed between the issue of the letters on the Continent and in this country. We shall be glad, therefore, if you will allow us to state that the publication was as nearly as possible simultaneous, there being barely a month's interval between the two issues.

CASSELL & Co., Limited.

*** We were quite aware that the original letters were published only a few weeks ago; but we still fail to see why the English version should be styled "unpublished correspondence." "The impression conveyed" by such a title "to the average mind is doubtless that" the letters make their first appearance in the English translation.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

3, Lebanon Gardens, Wandsworth, May 8, 1894.

On reading the letter of last week under the well-known signature of J. D. C., my copy of the third edition of 1810 was at once referred to, and found to be identical with that described in the second-hand catalogue quoted by J. D. C., the water-mark on the title-page, and upon every sheet, being "Brasted Mill, 1818."

I leave to others the solution of this enigma, and only wish to add that J. D. C. is mistaken in thinking that the fourth edition is identical with the third, except in the substitution of the word "fourth" on the title-page. On p. 4, line 13, the word *scrawl* appears instead of "crawl," an error in the third edition that must have given a terrible wrench to a sensitive nature like Byron's. On p. 76 the word "her" is inserted after "Isis rolls" in the fifth line. Three other variations are mere corrections of trivial misprints.

I may state that my copy of the fourth edition is dated 1810, and has the Collins imprint. There are not any water-marks on the paper of this edition.

JOHN R. BAGGULEY.

THE BOOKSELLERS' TRADE DINNER.

May 7, 1894.

My contention that the trade dinner held on April 14th was not a booksellers' dinner has not been refuted by either Mr. William Bartram or Mr. Joseph Shaylor, or any one else. So weak is their position that they have both dragged in at the close of their letters to you—as if by prearrangement—the question of booksellers' discount, which has nothing at all to do with the matter, but which is being discussed elsewhere. They probably thought that by raising such a question they could score me off.

The Booksellers' Provident Institution is purely an affair for publishers and publishers' clerks. The publishers enter their sons as members, and the publishers aid their clerks in their subscriptions to become members of the Institution; but not half a dozen pure and simple London booksellers have sought admission during the last twenty years, simply because they have no belief in it. If it was an institution founded on a broad and liberal basis it would no doubt commend itself to the trade in general; but under its present constitution that prospect is in the dim future.

Your correspondents dwell feelingly on the fact that they bestow their funds on the necessitous; but what else are they to do when they have funds to dispense? They must give them to somebody, and I do not deny that they may have done some good.

Mr. William Bartram poses as a bookseller; but if on any other day except April 14th I was to style him a bookseller, he would turn and rend me. I don't suppose he has sold half a dozen books in his life. Mr. Shaylor's position is a very different one, although I think he has shown somewhat bad form in denouncing "sellers of books" as unworthy of his attention, seeing that he obtains his living by supplying them with books, as well as the other class to which he refers.

The statement in the second paragraph of his letter quite confirms my standpoint, when he enumerates the status of individuals who were present at the Provident Dinner. If he could induce booksellers to be present, he would not require the attendance of bookbinders, printers, *et hoc genus omne*.

As a further evidence of my contention, I am ready to give him the names of six London booksellers who were not present for every one he had at the dinner.

A LONDON BOOKSELLER.

SALE.

Messrs. Sotheby, Wilkinson & Hodge commenced the sale of Mr. Hugh Galbraith Reid's library on Thursday, the 3rd of May. The following are the more important prices realized in the first five days. Aldine Poets, 57 vols., 1835–52, 18*l.* Various Publications of the Bannatyne Club, sold separately in 109 lots, realized a total of 128*l.* Chronicon Nurembergense, Nuremberg, 1493, 16*l.* Reid, Catalogue of the Works of George Cruikshank, 3 vols., 1871, 14*l.* 5*s.* Dibdin, Bibliotheca Spenceriana, Ædes Althorpianæ, and the Cassano Catalogue, 1814–23, 24*l.* Bibliographical Decameron, 3 vols., 1817, 16*l.* Tour in France and Germany, 1821, 13*l.* 10*s.* Billings's Antiquities of Scotland, large paper, 4 vols., 1845, 13*l.* Drayton, Polyolbion, 1622, 10*l.* The sale will continue until May 18th.

Literary Gossip.

During a preliminary search in France for materials illustrative of English history, Mr. Round has noted two documents of which the existence seems to have been hitherto unknown. One is the final and elaborate treaty between Henry II. and his daughter-in-law, "the young queen," which should certainly find a place in any future edition of the 'Fœdera.' The other is a writ of the Empress Maud in which, even after her expulsion from London, she treats the capital as still in her power, and speaks of England as "regnum meum," a phrase occurring, it is said, in only one other of her known charters.

Messrs. Remington & Co. have now in the press a new work by Lady Jeune, which will shortly appear in one-volume form.

A meeting of the London Booksellers' Society was held last week to consider the question of trade terms from publishers (some of whom have been memorialized on the subject) for books above a certain price; but nothing definite appears to have been done, except the passing unanimously of a resolution pledging the members not to sell "net" books under the published price. It seems probable that a conference will be held between publishers and booksellers.

Mr. Ford Hueffer, son of the late Dr. Hueffer and grandson of Ford Madox Brown, and author of 'The Brown Owl,' has written a fairy tale, entitled 'The Queen who Flew,' which, with a frontispiece specially designed for it by Sir E. Burne-Jones, will be published shortly by Messrs. Bliss, Sands & Foster.

Messrs. Sonnenschein & Co. will shortly publish a biographical and critical essay on "Ossian" Macpherson and the rise and influence of the Ossianic legend, by Mr. Bailey Saunders, who contributed an article on the subject to the 'Dictionary of National Biography.' The volume, which will include a series of hitherto unpublished letters, partly from the Marquess of Abergavenny's MSS. at Eridge and partly from the British Museum, will throw a good deal of fresh light on Macpherson's life and character, and contain an account of his famous quarrel with Johnson, very different from that supplied by Boswell. It will have Romney's portrait of Macpherson as a frontispiece.

Miss Violet Hunt has been making the, for England, somewhat new experiment of writing a novel in dialogue, after the fashion of "Gyp," called 'The Modern Progress.' It is to be issued by Messrs. Osgood, McIlvaine & Co. about the middle of June. Some chapters of it have appeared in *Black and White*, and others in the *Pall Mall Gazette*; but the story is continuous.

The death is announced of Mr. Wm. Alexander Abram, of Blackburn, a well-known Lancashire journalist and historian. He at one period was editor of the *Blackburn Times*, at the same time contributing items of local interest to the *Preston Guardian*. Amongst other works of note he wrote a 'History of Blackburn,' a bulky volume published in 1877, which has long been out of print. Mr. Abram died on the 2nd inst., aged fifty-nine.

Mr. S. Arthur Strong has in the press an edition of the Arabic text of the conquest of Abyssinia by Shihâb ad-Din, based upon the unique MS. in the British Museum. There are some other MSS. in the East, and others in private possession, but inaccessible at present. "Copies," says Mr. Strong in his prefatory notes, "of this work are extremely rare in Europe and those that exist

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in the East seem to be jealously guarded by their owners." The MS. in the British Museum was acquired from the late General Gordon. We believe that Mr. Strong has succeeded (with the help of Signor Nerazzini's detailed analysis of Shihâb's work, published at Rome, 1891, with the title of 'La Conquista Mussulmana dell' Etiopia nel Secolo XVI.') in forming a tolerably good text.

We believe that, besides those we have already mentioned, Prof. H. Ethé, of Aberystwith; Dr. Vollers, Librarian of the Khedivial Library at Cairo; and Mr. S. Arthur Strong, M.A., of St. John's College, Cambridge, are candidates for the Adams Professorship at Cambridge.

A memorial tablet has been placed on the house in Castle Street, Edinburgh, where Sir Walter Scott resided for many years.

Mr. William A. Shaw, of Manchester, has written a 'History of Manchester,' which will be published at an early date. The late Mr. John Harland, who contributed so largely to Lancashire literature, contemplated the production of such a work many years ago.

The Report of the Council of the Camden Society, read at the general meeting on Wednesday last week, apologizes for the delay in the appearance of 'The Accounts of the Earl of Derby' (afterwards King Henry IV.), which should have been published during the year 1892–3. This has been due entirely to the unexpected amount of labour involved in the production of the work, which, when completed, will no doubt be of special value in consequence. The difficulties in making out the itineraries, owing to the conflicting dates given in the MS., have been considerable, and the identification of the place-names has been no less troublesome. It is expected, however, that the volume will be out of the editor's hands this month. A new volume (the ninth) of the "Camden Miscellany" is also nearly ready, and the second volume of the 'Clarke Papers,' edited by Mr. C. H. Firth, is in an advanced stage of preparation.

Mr. Spielmann, who has been for years engaged upon the literary and artistic history of *Punch*, has asked us to say that he would be deeply grateful to any contributor, past or present, who would communicate with him at the Arts Club.

Messrs. Tylston & Edwards will shortly publish a new edition in small 8vo. of Blount's 'Boscobel.' The first edition, which appeared in 1660, is now scarce. The volume will also contain Charles's own account of his escape, dictated to Mr. Samuel Pepys, and first printed in 1766. The present edition has been edited, with an introduction and bibliography of the subject, by Mr. Charles G. Thomas; and Mr. C. W. Sherborn has engraved for it a plate of arms granted by Charles II. to Col. Carlos in memory of the time spent in the oak tree at Boscobel.

E. M. J. writes:—

"Some of the magazines consult the convenience of their readers by adopting the sensible plan of giving a list of the contents on the front of the covers. It is surprising that this is not done by all. But the circulating libraries have an aggravating way of pasting their labels over a portion of the contents, also over the publishers' names. This should be remedied by placing the labels on the last page of the covers. Or, if the libraries must have the first page, the publishers should leave a blank space where the label can be put without hiding anything."

Mr. W. J. Haggerston, Public Librarian of Newcastle-on-Tyne, died on Sunday night.

The Library Association has unanimously decided not to co-operate with the Sunday Society and a kindred organization, as the objects are considered to be outside the work of the Association.

The following letter explains itself:—

"With reference to the incident mentioned in your review of the 'Life of General Sir Hope Grant,' would you allow me to mention that I recollect the late Major-General John Dawson speaking of a cavalry regiment at Chillianwallah galloping away. He was so surprised at a British regiment behaving in such a way that he made particular inquiries about it. He learnt that the first line were on new mounts, and one of these turning, the others followed suit, and do what the men could, they were powerless to stop the stampede.—H. B. Evans."

We are glad to hear that Mr. Wellsman, the editor of the *Newspaper Press Directory*, is recovering from his recent severe illness.

The *Débats* says that the 'Mémoires Diplomatiques' of Choiseul are to be published in a few months by M. Pierre Boutry, from the originals in the French Foreign Office.

The next "Neuphilologen-Tag" will be held from the 15th to the 17th inst. at Carlsruhe. Among the papers to be read there will be one on 'Recent English Lexicography.'

The *Frankfurter Zeitung* announces that the site for a "Schopenhauer-Denkmal" at Frankfort has at last been fixed, and it ironically adds that the completion of the monument may be expected after some decades of "intuitive reflection."

The Imperial Russian Geographical Society is busy in the collection of the ancient folk-songs of Russia. During the summer months of last year it sent "Song Expeditions" into the governmental provinces of Wjatka, Wologda, and Kostroma, and is preparing to send similar expeditions into other provinces this year. All the commissioners of the Society brought back the same melancholy news of the rapid dying out of the old songs. Only the most aged persons in several villages had preserved the ancient words and airs.

Miss Weston has completed and annotated a translation in verse of 'Parzival,' by Wolfram von Eschenbach. It is to fill two volumes. The first, which contains the first nine books and an appendix on the Angevin element in the poem, is ready; and special appendices in the second will deal with the question of Wolfram's sources and the interpretation of the poem. Mr. Nutt is the publisher.

The Parliamentary Papers of the most general interest this week are a Return showing the Expenditure from the Grant for Public Education in Scotland in 1893 upon Elementary Schools, and the Number of Elementary Schools on the Annual Grant List, &c. (3*d.*); Report of Progress of the Ordnance Survey (3*s.*); and a Return of Railway Accidents in 1893 (8*d.*).

SCIENCE

The Great Barrier Reef of Australia: its Products and Potentialities. By W. Saville-Kent, F.L.S. (Allen & Co.)

As regards its paper, printing, and binding, Mr. Saville-Kent's work has been produced almost without regard to expense. The author's photographs of the coral reefs—the mezzotype enlargements of which we have already noticed—are so beautiful, and so far superior to any illustrations of these wonderful formations hitherto attempted, as to be worthy of the most careful reproduction by the best known processes. This has been most admirably accomplished. If the work had contained only the forty-eight mezzotype plates of coral-reef scenery with their accompanying descriptions, we should have had little but praise to bestow upon it, especially if the plates had been arranged with more regard to the text. As it is, they are distributed throughout the book without relation to the descriptive letterpress, which occupies only the first chapter. Since the pages in this work are folio in size and of thick and heavy paper, they are difficult to manipulate, and are consequently a source of irritation to the reader, who has to follow the text on plates that are often scores of leaves ahead, whereas each might with little trouble have been placed in proximity to its own letterpress. We much regret that we are unable to speak in as favourable terms of the remaining plates and illustrations as of the coral-reef series, or of the textual portion of Mr. Kent's book. The second chapter deals with the "modifications of coral-reef structure," "with a *précis* of the newer interpretations" of coral-reef formation, consisting chiefly of long extracts from Darwin's 'Coral Reefs,' and lengthy quotations from the views of Murray, Dana, Guppy, Wharton, and Bourne, which might have been much more briefly and quite sufficiently summarized in Mr. Kent's own words. The third chapter is devoted "to a consideration of the general structure and more probable mode of origin of the Great Barrier Reef."

The first chapter, describing the mezzotype plates of the reef, might have been worked into the third with great advantage, and, thus amalgamated, it ought to have formed to the scientific reader the most important section of the book, dealing as it does with the debated question of reef formation. Mr. Kent's observations have convinced him that the formation of the Barrier Reef can be fully explained by Darwin's subsidence hypothesis. "This Barrier Reef," he says, ". . . . could have been produced by no other telluric conditions than those of prolonged subsidence." As evidence of such extensive subsidence in this region he points to the affinity of many species of the fauna and flora of New Guinea to those of North Australia, and to the facts adduced by Wallace which indicate a now subsided connexion between North Australia and New Zealand. That there has been in this region an extensive sinking of the land is undoubted—indeed, there is good reason for believing that a part of North Australia which was separate from the rest of that continent was

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united to New Guinea and to New Zealand as part of a more extensive land. This, however, is not necessarily proof that the reef was formed wholly during subsidence. There has also as certainly been much elevation in the same region, and along the neighbouring coasts of New Guinea, including the Louisiade Archipelago, where numerous islets of coral stand elevated thirty to forty feet or more above sea-level. The author further predicates that "a logical interpretation" of the absence of coral reefs in deep water

"can be found only in the fact, to which scarcely sufficient prominence has been hitherto given, that the solid coral-rock of which.....the greater mass of all coral reefs is composed, is constructed, exclusively, in tropical areas subject to alternations of complete submersion and atmospheric exposure with the rise and fall of the tide.....The thicket-growths of the deep sea Lophohelia, Amphihelia, and Dendrophyllia would act with equal efficiency as reef-builders if they were capable of translation to this higher, tidally-affected, plane."

Yet "with such an abundant supply of stony corals at these great depths [150–500 fathoms] coral reefs are not formed in deep water." And "the solid coral-rock which represents the chief constituents of all reef masses is . . . . composed exclusively of the broken-down, more or less triturated, and subsequently re-consolidated calcareous elements of the peripherally growing corals." "The occurrence," therefore, "of typical consolidated coral-rock at a lower level than that of ordinary low spring tides will be a certain indication of degradation from its original plane of elevation." There can be no doubt that in the inter-tidal region coral conglomerate is formed in the manner here described by Mr. Kent, but that the solid compact coral-rock in all reefs is thus exclusively formed is disproved by the results of the investigations of Jukes-Browne and Harrison into the geology of Barbados, published in 1891. The reefs now elevated in that island far above sea-level are formed of as solid and compact coral-rock as those of Australia, and the competent geologists just named have shown that the reef rests on a true abyssmal siliceous deposit, and that "the island itself affords proof of great and long-continued upheaval without the slightest sign of subsidence." This inter-tidal formation of conglomerate is Mr. Kent's chief argument in support of his belief that the Barrier and all other reefs have originated on a subsiding foundation; but it does not help far towards the final settlement of the question. It yet remains to be definitely ascertained whether "the stony copses [of Lophohelia], which cover the bottom of the sea for many miles," at depths of 900 ft., as Sir Wyville Thomson records in his 'Depths of the Sea,' are not actually forming coral-rock. Moreover, if Mr. Kent's supposition be true, the basal thirty fathoms of every reef must have a distinctly different texture from the rest, which in subsequently upraised reefs should at once be recognizable.

Passing over the next chapter, containing a description of the coral reef-making polyps, written not for "the accomplished specialist," to whom it is an old story, but for the unscientific general reader, for whom it is too technical, we reach the section dealing with the various fisheries of the Barrier: pearl and pearl-shell, béche-de-mer, the oyster, food and fancy fishes. These chapters are almost verbatim reproductions of the author's reports to the Queensland Government in the years 1889 to 1892. They contain a great deal of useful information as to the development of the "potentialities" of the various Queensland fisheries. In his official report on the béche-de-mer fisheries, Mr. Kent states that, with the literature accessible to him in Brisbane, he was unable to establish, with one exception, the technical identity of the numerous species known to commerce. He brought with him, however, to this country a number of specimens, which were submitted to Prof. Jeffrey Bell, of the British Museum, for identification. This well-known specialist named all those that were in a fit condition to be described, indicating in his report those not unlikely to prove new to science, which could not, on account of the condition of the material, be accurately determined. One is consequently surprised to observe that Mr. Kent has assumed the responsibility of assigning new names to these species and to others only "represented in photographs or sketches" in his "note-books," with the certain result of increasing the difficulties of future workers on this subject through his necessarily incomplete descriptions.

In the chapter on "Food and Fancy Fishes" the author, in drawing attention to the economic value of certain Australian species, reiterates the recommendation which Dr. Günther had already, nearly twenty years ago, made to these colonies in regard to the utilization of their representatives of our anchovies, sprats, and pilchards. Mr. Kent's reports were evidently written in Australia with the help of a handbook or two, of which the 'Introduction to the Study of Fishes' has not been the one to afford him least assistance, as is easily detected by the author's retaining even its original wording. Compare Kent, p. 271, with Günther's 'Introduction,' p. 456. He did not, however, have access there to the requisite literature or to a well-named collection. Ichthyologists, therefore, would have derived greater benefit from Mr. Kent's opportunities if he had taken the trouble to revise his work critically after his return to Europe. As it is, he has relied chiefly on the nomenclature of Mr. De Vis, which, unfortunately, is untrustworthy, and we thus find old friends of common occurrence appearing under De Visian names. It would be surprising if even the limited libraries of Australia did not contain the 'Voyage of the Erebus and Terror,' where the figures of Southern fishes, at all events, even if the descriptions be of a rather technical character, would have assisted the author. A careful revision of his book on his return to this country might also have resulted in a reconsideration of such doubtful statements as that "the Atherinidæ, or sand smelts.....much resemble sprats," or of the admissibility of such hybrid specific names as *cyano-ventor*, which even when relegated to the lumber of synonyms cannot redound to the credit of their bestower.

The illustrations of the fishes are of two kinds, photo-mezzotypes and chromo-lithographs. For the former the author claims particular credit, as they are said to reproduce the minute details of the species represented. We regret to differ widely from this view. We are, of course, not in a position to determine whether the reproductions do justice to the original negatives; but for the purposes of scientific specific determination these plates, with some exceptions, are not of a sufficiently clear definition; as examples, take the figures of plates 43 and 47. As cheap and popular representatives they will be of great assistance to the class of readers for whom the text is evidently written, and from this point of view it is a pity that Mr. Kent has not published more of them. With regard to the chromo-lithographs—of which there are sixteen plates in the book, representing anemones, corals, Holothuriæ, Mollusca, oysters, and fishes—the less said the better. In most of them the drawing is bad, and in all the coloration is crude, not to say startling. As regards the fishes it is greatly to be regretted that Mr. Kent has associated such sorry representatives of the finny tribe with his magnificent and unique photographs of the reefs. Faulty in every part of their structure as these drawings are, Mr. Kent may have the excuse of desiring to show to those unfamiliar with this fact the brilliance of the reef-living fishes. Still he might at least have arranged the figures so as not to offend against artistic taste. This, however, is a small matter compared with his transgressions in the determination of some of the species. Mr. Kent has ventured to give new names to "fancy" fishes which he has not even examined, but only seen in the water sufficiently well to produce a rough sketch of the colours, without a chance of making out their generic, or even their family characters—a proceeding in the highest degree unscientific. Imagine an ornithologist founding a new species on a bird that has flown across his vision in mid-air!

The closing chapter summarizes the "potentialities" of Queensland's "submerged territories." As we have said, the book is too expensively got up to reach, and too cumbrous to be used by, the class to whom it would be most useful. It might have been greatly reduced in size by the excision of such trivial and irrelevant matter as the Quetta narrative, and the four-page account of a mythical Barrier sea serpent, seriously figured, and placed under a new generic and specific name! The work might have also been improved in every respect by thorough revision. Its real ground for existing is the exquisite photo-mezzotype illustrations of the Barrier Reef, for nearly the whole of the rest of the information which the book contains is to be found in the author's far more accessible illustrated reports to the Queensland Government. If Mr. Kent had made a smaller volume out of the reef-plates and their description, he would have scored an undoubted success, which can scarcely be said for the volume under review in its present form.

Blasting: a Handbook for the Use of Engineers and others engaged in Mining, Tunnelling, Quarrying, &c. By Oscar Guttmann. (Griffin & Co.)—Of late years the introduction of a variety of new explosive agents has necessarily brought about considerable modification in the methods of conducting blasting operations. A manual

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explaining the modern practice was, consequently, rather needed. Mr. Guttmann has been engaged in the manufacture of explosives, and has had considerable experience, we believe, at Hayle, in Cornwall. His work, written originally in German, is likely to be of much service to those who are called upon to use blasting agents in engineering operations, especially in mines. The author's historical inquiries lead him to attribute the invention of blasting rocks to a certain Caspar Weindl, who as early as 1627 fired shots in the mines of Schemnitz, in Hungary. Interesting as the historical notes may be, it is, however, the practical details which give character to the book. Great stress is naturally laid upon the value of the various "high explosives," or those which, like dynamite, require an indirect means of detonation; and not the least useful part of the book relates to the precautions required in the use of such agents.

GEOGRAPHICAL NOTES.

Mr. Bent is going to give a brief *résumé* of his explorations in the Hadramaut country at a special meeting of the Geographical Society on the evening of the 21st. He is placing the inscriptions found there in the hands of Prof. Müller, of Vienna. The latest number of the *Epigraphische Denkmäler* is entirely devoted to the inscriptions brought back by Mr. Bent from Axum.

Major Owen, who arrived at Mombasa in the beginning of this month, accompanied Col. Colvile's successful expedition against Kabarega of Unyoro, and subsequently proceeded north to Wadelai, where he planted the British flag. Favourable news has been received from Mr. Scott Elliott, who is reported to have crossed the Kagera river on his road to the Ruwenzori. M. Lionel Declé, the French explorer, who was last heard of from Tanganyika, has since then visited Uganda, and is reported to have arrived at Mombasa with valuable scientific collections.

Another item of African news is, perhaps, worth placing on record, namely, the first ascent of Mount Gwiri, or Gurui, by O. Neumann. This mountain rises to a height of 14,000 feet, about 160 miles to the south-west of Kilimanjaro. There seems to be no crater, but cinders and pumice were found on its slopes.

The Bremen *Geographische Blätter* publish an account of a visit to the little-known West Indian island of St. Barthelemy, by a Mr. R. Ludwig, who went there more especially in search of useful minerals. The results proved disappointing. The dykes of greenstone, which had been worked at one time, were found to contain neither argentiferous galena nor pyrites, nor could phosphatic deposits be discovered. The author ascribes the failure of so many mining ventures in the West Indies to the ignorance of the mining engineers and the dishonesty of the promoters of companies. St. Barth seems just able to exist, for it produces little, notwithstanding its fertile soil. The ladies of some of the better families eke out their scanty incomes by making fans and ornaments of shells, fish scales, and other materials, which find a ready market at Barbados.

The May number of the *Geographical Journal* contains the full text of Mr. W. W. Rockhill's narrative of his last journey in Mongolia and Tibet, in the course of which he partly covered ground traversed by Prejevalsky and Capt. Bower, but also explored several new tracts of country *en route*. The political result of Mr. Rockhill's expedition is to show that the approach to Lhasa from the north is as jealously guarded as ever. Another lesson to be derived from Mr. Rockhill's experiences will prove a feather in the cap of the teetotalers; for though during two months he and his people were travelling at an altitude of over 10,000 ft., soaked by the rain and blinded by snow and hail, with little or nothing to eat, and tea as their only beverage, yet not one of the party had a moment's illness from the day they left till they reached home again. The same journal contains the report of a meeting of the Geographical Society in commemoration of the fifth centenary of the birth of Prince Henry the Navigator, when Mr. Clements Markham delivered an interesting address, and a short paper by Mr. George Collingridge, who maintains that Marco Polo's Zipangu should be identified with Java, or perhaps Sumbawa, and not with Japan.

We look forward with interest to the publication of a report by the surviving members of Prince Eugenio Ruspoli's expedition, who are reported to have arrived at Zanzibar in the beginning of April. Prince Ruspoli's expedition, after having traversed the whole of the region between Berbera and the Jub, took an easterly direction, with the intention of reaching Kafa. Unfortunately, the leader was killed by an elephant on December 4th, 1893, in Gobo on the Omo river (supposed to flow into Lake Rudolf). His companions, Prof. Riva and Signor Luca, then conducted the expedition through British territory to Mombasa.

In the *Scottish Geographical Magazine* for May Mr. G. R. Parkin deals with 'The Geographical Unity of the British Empire,' illustrating his text with a set of interesting maps; whilst Mr. Dingelstedt introduces us into 'A Quiet Corner of the Alps,' namely, the Valley of the Viège in Valais, whose inhabitants are absolutely under the dominion of the priests, and where the mothers, instead of telling their children fairy tales, relate to them the lives of Catholic saints.

SOCIETIES.

Geographical.—*May* 7.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Rev. J. Batchelor, Mr. A. E. Caddy, Capt. W. Fairholm, Mr. C. Maidment, Vet.-Lieut. H. M. Maxwell, Mr. L. E. North-Tzigertvary, Dr. G. Scriven, and Mr. J. T. Walsh.—The paper read was 'The Bakhtiari Mountains and Upper Elam,' by Col. H. A. Sawyer.

Archæological Institute.—*May* 2.—Mr. E. Green in the chair.—Photographs of a large number of prehistoric objects from the drift deposits of Long Island, U.S.A., were exhibited and commented upon.—Mr. Stephenson exhibited and described a rubbing of the brass of Arthur Vernon, M.A., of Cambridge, from the church of Tong, Salop.—Mr. F. C. J. Spurrell exhibited specimens of the linen bandings, and also a photograph, of the mummy of Ra Nefer, a personage of the court of Senefru, first king of the fourth dynasty. This mummy was obtained by Mr. Flinders Petrie at Medum, and is now preserved in the Hunterian Museum. Mr. Spurrell also read a paper 'On Remedies in the Sloane Collection and Alchemical Symbols.' Special attention was called to the present unsatisfactory condition of Sloane's collection of *materia medica*.

Linnean.—*May* 3.—Prof. Stewart, President, in the chair.—Mr. J. H. Burkill was admitted, and Dr. J. Mueller, of Aargau, and Prof. K. Mitsukuri, of the University of Tokio, were elected Foreign Members.—Prof. Poulton exhibited the larvæ of certain Lepidoptera to illustrate the results of experiments which he had made in regard to the influence of environment upon their colours. Variously coloured twigs and shoots, such as occur in nature, were shown to influence the appearance of many twig-like larvæ in such a manner as to aid their concealment.—Prof. G. B. Howes exhibited and made remarks upon the eggs and young of *Ceratodus fosteri*, received from Prof. Semon, of Jena, who is engaged in working out the development of this fish. Prof. Howes also exhibited a specimen of *Lepidosiren paradoxa* (an extremely rare fish in collections) from the backwaters of the Upper Rio Paraguay, and made remarks upon its anatomy.—Mr. J. Saunders, of Luton, with the aid of the oxyhydrogen lantern exhibited Plasmodium in the act of forming sporangia. The species, which had been found on birch, was *Didymium squamulosum*.—On behalf of Dr. H. B. Guppy, the Secretary read a paper on the habits of three species of Lemna. In this paper the author detailed the results of experiments made by him during a period of twenty months, and showed that *Lemna gibba* can pass the winter either in the gibbous form, or with fronds which in appearance come to resemble those of *Lemna minor*. The flowering of *Lemna gibba* was observed in July, when it was found that the gibbous plants were producing thin flat fronds, which were also in flower, and floating detached. In both cases the flowers were hermaphrodite, but they had the appearance of being unisexual on account of the flowers of the gibbous plants protruding the pistil only, while those of the flat fronds evolved the stamens only. After describing the habits of the winter fronds of *Lemna polyrhiza* and alluding to *Lemna minor*, the paper concluded with a table of temperatures relating to the germinating, budding, and flowering of these plants.—A paper was then read on the fertilization of certain Malayan orchids, by Mr. H. N. Ridley.

Zoological.—*May* 1.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, calling special attention to a collection of mammals presented to the Society by Dr. J. Anderson after his recent expedition to Egypt.—Dr. Günther exhibited and made remarks on specimens of a South African hornbill (*Buceros melanoleucus*) and of a portion of the tree in which the nest was placed, and spoke of its mode of nesting and of its extraordinary habits during that season. The specimens had been transmitted to the British Museum by Dr. Schönland, of Grahamstown.—Dr. H. E. Sauvage exhibited a vertebra of the earliest known snake from the gault of Portugal; and Mr. W. Bateson a large number of specimens of *Gonioctena variabilis*, a phytophagous beetle from Spain, in illustration of discontinuous variation in colour.—Prof. F. Jeffrey Bell gave an account of the echinoderms collected during the voyage of H.M.S. Penguin and by H.M.S. Egeria when surveying Macclesfield Bank. The collection, which had been made by Mr. P. W. B. Smith, Surgeon R.N., with the co-operation of Mr. J. J. Walker, chief engineer, was very extensive and contained examples of many new species, some of which were of a very remarkable character.—Mr. E. W. Holt, naturalist to the Marine Biological Association, gave an account of some of the results of his recent studies in teleostean morphology made at the Marine Laboratory at Cleethorpe. Mr. Holt spoke first of some specimens of the Birkelänge (*Molva abyssorum*, Nilsson). The regular occurrence of this fish off the Faroë Islands and its occasional capture on the coast of Iceland were now recorded for the first time, the species having been previously observed only on the Scandinavian coasts. The specimens, six in number, all of considerable size, were described in detail, and the species was carefully compared with the allied form *M. vulgaris* (the common ling). Mr. Holt next proceeded to describe the *recessus orbitalis*, an accessory visual organ of the pleuronectid fishes. The organ in question was stated to be a highly elastic saccular process of the membranous wall of the orbital cavity. It had been found to occur in all the flat-fishes examined, viz., the halibut, long rough dab, brill, plaice, flounder, lemon-sole, dab, and common sole, and was believed to occur in all flat-fishes with well-developed eyes. Finally, Mr. Holt spoke of an adult specimen of the common sole with symmetrical eyes, and discussed the bearing of this specimen on ambicoloration. The specimen in question, about 15 in. long, was perfectly normal in external configuration, except that the left eye had retained its position on the left side of the head, and was nearly opposite to the right eye. Antero-ventrally it had been somewhat overgrown by the skin. The coloration was normal, the right side being brown and the left side white.—Mr. O. Thomas gave an account of a collection of mammals from Oman, South-East Arabia, which had been transmitted to the British Museum by Dr. A. S. G. Jayakar, among which were examples of a new hare (*Lepus omanensis*) and of a new goat of the genus Hemitragus, proposed to be called *jayakari*, after its discoverer. Altogether seventeen species were represented in this collection, from a locality of which little was previously known.—A communication was read from Mr. St. George Littledale on the wild camel of Lob Nor.

Entomological.—*May* 2.—Capt. H. J. Elwes, President, in the chair.—Mr. S. Stevens exhibited a specimen of *Argynnis aglaia* var. *charletta*, taken by the late Rev. J. Watson in the New Forest in 1870.—Mr. J. A. Clark exhibited a curious variety of *Chelonia caja*, having an extraordinary wedge-shaped marking extending from the outer margin to the base of the left hind wing, and also, on the same wing, a small spot which was brown and white in colour, and had the appearance of having been taken from the fore wing and inserted in the hind wing. The specimen was said to have been taken at Abbotts Wood, Sussex, in July, 1892.—Prof. E. B. Poulton exhibited living specimens of the larvæ of *Gastropacha quercifolia*, surrounded respectively during the early stages of growth by black twigs and lichen-coloured twigs, the food being the same in both cases. All the larvæ were shown upon a

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white paper background, but examples of the surrounding twigs which produced the change of colour were shown beside each batch.—Mr. Merrifield made some remarks on the subject.—Mr. E. Meyrick communicated a paper 'On Pyralidina from the Malay Archipelago,' and Mr. C. J. Gahan one entitled 'A Supplemental List of the Longicorn Coleoptera obtained by Mr. J. J. Walker during the Voyage of H.M.S. Penguin.'—Prof. Poulton then took the chair, and a special general meeting was held for the purpose of obtaining the opinion of the Society as to the course recently taken by the Council in declining to interfere in private disputes between Fellows of the Society. The question having been put to the vote, a resolution supporting the Council was passed unanimously.

PHILOLOGICAL.—*May* 4.—*Anniversary Meeting.*—Prof. A. S. Napier, Ph.D., President, in the chair.—The Chairman read a preliminary paper on the nine or ten thousand Old English glosses which he has collected from some forty MSS. All but a fifteenth of these glosses are from the writings of Aldhelm, and show that two or three printed lists of glosses came from Aldhelm MSS. too. They contain old examples of many words, like "fledged," "flank," "hoop," "puck," &c., heretofore known only in Middle English. The gloss *hopu, ligustra*, is possibly connected with the *fenhopu* and *merhopu* of 'Beowulf,' the *merrhopa* in the Isle of Thanet, and the *Hope* of place-names. The old scribes often wrote only the first or last half of a gloss for the whole of it. The word *lac*, medicine, in Bosworth-Toller's 'Lexicon,' merely stands for the fuller common word *lacnung*.—Prof. Skeat read a paper on the non-Chaucer fragment B of the 'Romaunt of the Rose.' Chaucer breaks off in the middle of a sentence at the end of l. 1705; then a diffuse Northern writer begins fragment B, and runs on to l. 5813, corresponding with l. 5170 of the French. Then a third writer starts a poem (from Jean de Meun) against the friars, and stops when he has finished it. The author of fragment B is very fond of tags, "withouten wene, faile, drede," &c., and of *do* as a mere expletive. He not only rhymes close and open *e* together, but couples *leve, manere, nere*, with *desire*, and *were* with *bare, forfare*. He uses Northern forms, though not consistently, *criand, slepand, doand; thar, mar, hat, wat* (there, more, hot, wot); *brade*, broad; *fond*, found. He tries to use Chaucer's final *e*, but constantly fails, writing *dout* for *doute, hert* for *herte*. He uses some 300 words that Chaucer does not, many of which are Northern, like *grete* (weep), *dogged, gate* (singular). Yet many are not pure Northern. The writer was probably from Lancashire, Yorkshire, or Lincolnshire. He imitates and borrows from both Chaucer and Gower, and probably wrote about 1400 A.D.—The officers elected were: *President*, Dr. J. Peile; *Vice-Presidents*, Drs. Stokes, Morris, Sweet, Murray, Skeat, and Sayce, and Mr. H. Bradley; *Ordinary Members of Council*, Messrs. Beunemaker, Brandreth, Chance, Elworthy, Ely, Fennell, Gollancz, Heath, Henderson, Ker, Lacouperie, Martineau, Mayor, Napier, Postgate, Rieu, Ridgeway, Stevenson, Strahan, and Tylor; *Treasurer*, B. Dawson; *Hon. Sec.*, F. J. Furnivall.

SOCIETY OF ARTS.—*May* 7.—Mr. F. Cobb in the chair.—Mr. H. C. Jenkins delivered the second and concluding lecture of his course of Cantor Lectures 'On Typewriting Machines.' Specimens of the most important modern machines were exhibited and shown in action.

May 8.—Prof. W. C. Roberts-Austen in the chair.—A paper 'On Pewter' was read before the Section of Applied Art by Mr. S. Gardner. A collection of examples in pewter work from the South Kensington Museum and from private owners was exhibited in illustration of the paper.

May 9.—Sir F. Goldsmid in the chair.—A paper 'On Telegraphs and Trade Routes in Persia' was read by Col. Wells.—A discussion followed.

ROYAL INSTITUTION.—*May* 7.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The following *Vice-Presidents* for the ensuing year were announced: Sir F. Abel, Sir D. Galton, W. Huggins, L. Mond, H. Müller, B. W. Smith, Sir J. Crichton-Browne (Treasurer), and Sir F. Bramwell (Hon. Secretary).—The following were elected Members: Mrs. A. J. Moseley, Miss E. W. Smith, Right Hon. the Earl of Carnarvon, Right Hon. G. Denman, Hon. Sir R. Samuel Wright, Messrs. A. H. Dewburn, E. J. Duveen, R. E. Farrant, H. Grinling, B. Keightley, F. W. Passmore, H. Rofe, and E. Viles.

ARISTOTELIAN.—*April* 30.—Mr. S. H. Hodgson, President, in the chair.—Mr. R. J. Ryle read a paper 'On Epictetus.' Epictetus, the slave of one of Nero's freedmen, probably represents the best traditions of Stoicism, although he never professes to stand as the spokesman of a school. In his doctrine of reason he asserts the presence in man of a rational self-critical faculty which (1) distinguishes man from animals, (2) has a natural supremacy over all other human faculties, and (3) is essentially identical with the reason which is the divine moving principle of the universe. His doctrine of "life according to nature" is, in fact, a twofold principle, signifying in the first place conformity to that character or constitution which is specifically human, as explained in his account of the faculty of reason, and signifying in the second place conformity to nature in the sense of the reasonable or God-ordained order of nature. In the first of these senses the doctrine was taken up and systematically developed by Bishop Butler. The doctrine of human freedom held by Epictetus may be compared with that which is associated with Kant's doctrine of the practical reason. Although it is very crudely stated by Epictetus, it may fairly be considered to be that which has been expounded to English readers by the late Prof. Green. The teaching of Epictetus contains many unreconciled inconsistencies. The aim of his life was to do the work of a preacher rather than that of a systematic philosopher, and in the fulfilment of this object he has justly earned his reputation as one of the great moral teachers of antiquity.—The paper was followed by a discussion.

BRITISH RECORD SOCIETY.—*May* 3.—*Annual Meeting.*—The Marquess of Bute in the chair.—The report for 1893 set forth the work done, consisting of calendars of wills in the Prerogative Court of Canterbury, at Lichfield, for Gloucestershire, and for Berkshire, together with Inquisitiones post mortem for London and for Gloucestershire.—The election of officers for the year took place; the Marquess of Bute was chosen *President*, while several new *Vice-Presidents* were also elected, namely, the Earl of Rosebery, Lord Coleridge, and Lord Amherst of Hackney. The Council and other officers were also re-elected.

MEETINGS FOR THE ENSUING WEEK.

TUES. Royal Institution, 3.—'Rubies, their Nature, Origin, and Metamorphoses,' Prof. J. W. Judd.
WED. Microscopical, 8.
— Meteorological, 8.—'Relative Frequency of different Velocities of Wind,' Mr. W. Ellis.—'Audibility of "Big Ben" at West Norwood under certain Meteorological Conditions,' Mr. W. Marriott.—'Earth Temperature at Crosthwaite, Isle of Man, 1880-1890,' Mr. A. W. Moore.
— British Archæological Association, 8.—'The Vitrified Forts of the North of Scotland,' Miss M. J. M. Russell.
THURS. Royal Institution, 3.—'The Solid and Liquid States of Matter,' Prof. Dewar.
— Chemical, 8.—'Influence of Moisture on Chemical Change,' Mr. H. B. Baker.—'Volatile Compounds of Lead Sulphide,' Mr. J. B. Hannay.—'A Specimen of Early British Iron,' Margaret B. Dowgal.—'Mineral Waters of Cheltenham,' Fred Thorpe.
— Society for the Encouragement of the Fine Arts.—Conversazione.
FRI. United Service Institution, 3.—'Signalling: Present Defects and Suggested Improvements,' Major A. R. Harrison.
— Royal Institution, 9.—'The Splash of a Drop and Allied Phenomena,' Prof. A. M. Worthington.
SAT. Royal Institution, 3.—'Colour Vision,' Capt. Abney. (Tyndall Lecture.)

Science Gossip.

M. SCHULHOF has computed elliptic elements of the orbit of Denning's comet (*a*, 1894), and finds that its period is probably about 6¾ years in length, and that the perihelion passage took place on February 9th. The comet is now exceedingly faint.

GALE'S comet (*b*, 1894) is still nearly three times as bright as at the time of discovery; but by the end of the month the brightness will have diminished to the half of what it was then. It is now in the north-western part of the constellation Leo, and will pass into Ursa Major in the course of the month.

THE Rev. O. J. Vignoles has presented to the British Museum twenty-eight autograph diaries of the late Mr. Charles B. Vignoles, F.R.S., the well-known engineer. They contain minute details of his early work on the first English, Irish, and foreign railways, and much information about his negotiations with the Emperor Nicholas concerning bridge-building in Russia.

FINE ARTS

Inigo Jones and Wren: or, the Rise and Decline of Modern Architecture in England. By W. J. Loftie. (Rivington, Percival & Co.)

MR. LOFTIE has collected a number of good photographs, as well as some engravings of buildings taken from 'Vitruvius Britannicus' and other published works, and has had them well reproduced, and so he has made his book worth having as a picture book. It would have had more value as a history of our later English architecture if the writer had been less rash in assuming his facts, and more careful to state them accurately, and as a contribution to modern architectural literature if he had shown more familiarity with the subject upon which he undertakes to instruct his readers.

The first title is ornamental. There is, indeed, a chapter about Inigo Jones and two about Wren; but these together take up only about a third of the book. The second title, when we have learnt to understand Mr. Loftie's peculiar language, better describes the writer's object, which is to give an account of architecture in England from the time when it fell under the influence of the Italian Renaissance to the rise of the Gothic movement.

Mr. Loftie hates the Gothic movement with a sort of personal hatred, but he sees in it nothing more than a fashion for the imitation of mediæval forms. That such a fashion was created by the writings of Sir Walter Scott and others of the romantic school in the early part of this century is quite true, and to it we owe such works as Wyatville's at Windsor Castle, which, strange to say, Mr. Loftie admires. But the real Gothic movement, which was based upon reason and not upon fashion, and which laid down definite principles for architectural design, is of later date, and came of the teaching of Augustus Welby Pugin. Its connexion with mediævalism was accidental, and the teaching will survive that connexion, indeed it is scarcely too much to say that it has already done so. It has changed architecture from a purely academic study into a living art, and whatever future there may be for it, the beginning is in the Gothic revival.

All this, unfortunately, is to Mr. Loftie as the French of Paris was to the lady prioress. He can chatter about buildings, and sometimes says a true thing about one, but his criticism has little to stand upon, and in his perpetual talk of proportion he does but repeat the watchword of the *dilettanti* of the eighteenth century, whose pedantry quenched the last spark of life in the old tradition. Proportion is a necessary element in good design; but the selection of it as the one quality in a work to be praised very often means either that the subject has not any other worth speaking of, or that the critic cannot understand it. Mr. Loftie's ideas of proportion are rather odd, or else he is very reckless in naming his examples. On p. 96 he says truly, "There is excellent proportion displayed in some Perpendicular churches"; but he adds, "as, for example, Wakefield, Newark, and Coventry." Now, the church of Wakefield took its form by degrees from the twelfth century to the sixteenth, and whatever merits it may have, certainly proportion is not one of them; that of Newark—which, by-the-by, owes its form to the fourteenth century and not to "Perpendicular" times—inherits from an earlier building a nave much too narrow for the aisles; and the great church at Coventry, which no doubt once, in its well-furnished state, was most picturesque, is

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now, in its unscreened, over-pewed, and "thoroughly restored" condition, a huge, sprawling, distorted building, without anything that can possibly be called proportion about it.

We have already referred to Mr. Loftie's use of words as being sometimes peculiar to himself. All work showing Italian influence is Palladian with him, and St. Paul's Cathedral is Romanesque. Our only objection to this is that the words happen to have been appropriated for other meanings, and therefore their use thus is likely to puzzle the unwary.

Mr. Loftie is sometimes amusing. We take leave of him with a quotation:—

"Let us suppose, for an instant, that Robert Poore, and William the Englishman, and Sir Reginald Bray could have had cast-iron girders, to what a noble use they would have put them. Their edifices would have rivalled the pyramids."

Pictures from Punch. Vol. I. (Bradbury, Agnew & Co.)—Although the selection of examples for this reissue has been made with less felicity than in former series, it is pleasant to meet again many old friends. The cuts have been reprinted with success greater than might be expected, yet some have suffered a good deal. A well-arranged table of contents refers to the original publication of all the satires, and gives their dates from 1842 onwards. Something like a memoir of Mr. Punch would be a welcome addition to the series of which this is the first instalment.

THE NEW GALLERY.

(First Notice.)

Although this gallery contains more than four hundred examples of very various degrees of merit, and representing very different kinds of art, it contains nothing of extreme interest, freshness, or importance. To the exhibition of last year the present one is distinctly inferior, but it is by no means so much below the mark as that of 1892, which was so egregiously bad that it seemed to portend the extinction of the New Gallery. As it is, the works of six painters and two sculptors stand this year conspicuous above the level of the rest of the collection. The most satisfactory of these, to our thinking, is Mr. Poynter's half-length, life-size figure of *Barine* (No. 102), which refers to Horace's Ode, the eighth of the second book. Mr. Poynter has depicted Barine slowly tearing, with a contumelious sort of coquetry which is as cruel as it is triumphant, a billet praising her beauty which some hapless swain has been weak enough to put into her hands:—

Sed tu simul obligasti
Perfidum voto caput, enitescis
Pulchrior multo juvenumque prodis
Publica cura.

A large wreath of dark crimson roses, resting upon her dark brown hair, harmonizes charmingly with the deep-toned, rich, and ripe flesh tints of the sumptuous brunette, who has known so well how to dress that she has chosen for her *palla* a pure deep red silk shot with gold. From the hand which holds the billet hangs a carcanet in gold shaped like a snake—a piece of satire on the part of the hapless lover who made the gift and sent the billet. Technically speaking, the drawing and fine researchful modelling of Barine's face and hands, to which their delightful lifelike morbidezza is due, are as precious as the design itself. In No. 62, *Near the Lake of Geneva*, Mr. Poynter figures as the painter of a solid and harmonious study of old houses.

The Benediction (163) is one more proof that Mr. Alma Tadema bestows as much pains on his smallest panel as he does on his most ambitious works. Within a frame which can be measured by inches he has placed matter and charms enough to furnish forth a dozen large canvases such as encumber the Academy even more than the New Gallery. Truth to say, comparing Tadema with Tadema, we do not care much for 'The Benediction'; but on the other hand, comparing it with the "acres of canvas paved with paint," we begin to wonder how their authors can have persuaded themselves to spread their incompetence upon such vast spaces, while a real master finds it easy to concentrate his marvellous skill and his indomitable industry on so small a work as this, which depicts two newly wedded lovers descending the brazen steps of a temple, strewn with splendid roses. The fair bride, crowned with jasmine and robed in white, presses to her bosom a richly chased casket of silver containing precious gifts, and her groom half furtively kisses the rosy taper finger of her left hand. Behind them, standing on the top of the steps near the altar and smoking tripod, the priestess of the temple, lifting high above her head the flaming bridal torches, bestows the benediction which supplies a title to the picture. Besides the bridegroom's handsome face, which is a gem in all respects (the face of the bride being much less handsome, though exquisitely touched, modelled, and finished), we admire the painting of the bride's white costume and the sculptured surface of the silver casket, a marvel of precision and brilliant fidelity.

The admirers of Sir E. Burne-Jones will be charmed by his highly characteristic *Vespertina Quies* (136), which may be taken as a sort of pendant to his 'Flamma Vestalis.' As in the latter, he has depicted a damsel dressed in the deepest, richest blue—a colour which is in accordance with the subject of the picture and its associations. She is standing in what appears to be the wooden balcony or gallery of a convent, while, behind her, the empty courtyard of a convent, its narrow doors and small windows, are visible in the soft, warm, almost shadowless evening light which pervades the quadrangle. The sweetness of the woman's features and their serene and restful purity indicate that inner peace which belongs to a pure soul in harmony with itself. Despite its beautiful sentiment and extremely original coloration, the *Portrait of Miss Amy Gaskell* (155) seems to require another name to be in accord with its pathetic motives and thoroughly unrealistic character and style. It may be there is no Miss Amy Gaskell, or that such a person's name has been borrowed for what might well be called a 'Nocturne without Stars.' The face is beautiful and extremely sorrowful. The carnations have the warm pallor of ivory that has been kept from the light; the dress is a deep black, and grey lights and warmer tones have imparted to it that broken character which belongs to whatever artists are wont to call "colour," and without which there is no real colour in the technical sense of the term. *Love among the Ruins* (106) is a replica in oil of the destroyed picture in water colours, which was reckoned one of the most admirable, if not the very best, of the painter's masterpieces. It is quite as successful a replica as we could dare to hope for. The background and draperies leave nothing to be desired, but the faces of the lovers are neither so subtly expressive as the originals, nor are they so beautiful. *Danaë* (164) is a small sketch or study for a picture of that unlucky virgin watching the erection of her brazen tower. It is quite different from a picture of the same subject and name, much larger and upright, which Sir E. Burne-Jones has previously exhibited.

Mr. Watts was not well advised in sending *A Greek Idyll* (76) in its present unfinished state. On the other hand, his *Portrait of George Meredith, Esq.* (111), though not one of his best pictures, is a welcome addition to this exhibition, as well as to the Holland House Gallery, that permanent record of the greatest Englishmen of our time which, at some, let us hope, very distant period, is to become national property. Although somewhat older-looking than the subject is as yet, this portrait of the author of 'The Shaving of Shagpat' and 'Richard Feverel' excels, as all Mr. Watts's portraits (except that of Dante G. Rossetti) excel, in its rendering of character and expression. Technically speaking, it combines (with art which in itself amounts to genius) the reddish flesh tints with a redder background, a light grey coat, and the lighter grey hair. *Ariadne* (114), abandoned and lamenting, by the same painter, is a much smaller version of an older picture of the subject.

The fiery ardour of Mr. Herkomer when intense crimsons and resplendent yellows come to his hands affords instructive contrast with the sober tones and sedate harmonies of Mr. Watts's portrait. The younger Academician seldom stays his hand or moderates his zeal. Nor does he temporize with regard to the attitudes, colours, and tone-schemes of pictures that are always vigorous, if not always admirable, as is abundantly obvious when No. 189, *Portrait of Lady Ridley*, by Mr. Herkomer, comes into view. Its crimson damask and cream white heavily embroidered with gold provoke surprise, which is not, at first, quite delightful. In the same place hung last year one of the most daring and successful of Mr. Sargent's portraits, and to it, doubtless, we owe the ultra-magnificence of Lady Ridley's portrait, which startles artistic eyes that desire repose and take pleasure in Mr. Watts's more cautious art. The glories of the lady's crimson curtain vie with the opulent splendours of her gown of gold upon white, to cope with which her carnations have been painted up to the highest keys the colour box affords, so that the whole is intensely vivid, while the lighting of the picture does not fail in strength. Gorgeous as the whole is, no one will venture to say that it is inharmonious or out of keeping, whatever he may think of the room where it must needs hang, which to support so much barbaric magnificence must be gorgeous indeed. Hoping Mr. Sargent may not attempt to outdo Lady Ridley's portrait, let us say that in this odd competition the prize for refinement, taste, and courage lies with him, while much might be said in praise of Mr. Herkomer, who has done so much with the coarser materials (which, by the way, he need not have chosen), crimson, gold, and white.—Just below Lady Ridley's portrait the visitor will find two exceedingly pretty *genre* pictures, charming interiors, by Miss M. L. Gow, which are lovely exercises in pure pearly whites and their harmonies and contrasts of gold, red, and black. The first of them is No. 185, *A Secret*, a young mother at play with a pretty child; the second, and even prettier and finer piece, is *Dreams of the Future* (196), a young matron looking at an infant and brooding about its future. In No. 196 the dresses of various whites, the red couch, and a black and gold Chinese cupboard behind the group constitute a gem of painting for which Miss Gow deserves the warmest thanks. The representation of daylight in both pictures is strikingly pure, delicate, and true.

Mr. Spencer Stanhope's picture of *The Annunciation* (1) may very justly be called a modern Botticelli. In the style of this master Mr. Stanhope has depicted Gabriel holding the lily of his function, and addressing the Virgin, who is kneeling with hands placed crosswise on her breast. Her pure and sweet face makes this excellent picture acceptable.—Mr. A. F. Hughes has produced an original version of the *Girlhood of Perdita* (2). He has placed her in front of a sandy landscape thickly overgrown with sea-holly and other wild flowers, and not "most goddess-like prank'd up," but simply clad in a goat's skin and naked else, while the wind bends the flowers she is kneeling to gather,

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and blows her brown tresses before her face; her old father the shepherd trudges in the mid-distance near some trees which impart freshness to a sunlit landscape capitally painted, and full of light and warmth. The girl's naked figure is excellent, but we confess to thinking its assignment to Florizel's fair mistress must be due to an afterthought.—Of Mr. Hallé's four contributions the first is *A Game of Cards* (17), two pretty figures of girls in white of that ivory-like hue the painter so often adopts. As in his other pictures, the painting is rather thin, and, though not weak, the result seems to lack solidity as well as variety of touch. His *Orpheus and Eurydice* (94) contrasts unfortunately with No. 17, because it illustrates all the shortcomings of his technique and yet possesses none of his graceful sentiment. On the other hand, the *Portrait of Mrs. C. Crutchley* (97) is really pleasing, although the attenuated, ivory-like flesh and pale carnations betray some lack of substantiality in the painting, which firmer and more studious modelling might redeem. The expression of the face is natural and sweet, and the whole is, despite its tenuity, luminous. If it had more substantiality, the elegant, graceful, and pleasing picture called *Honeysuckle* (119) would be more highly appreciated. It represents Mr. Hallé's favourite model and accustomed type of beauty, of whom we may be forgiven for saying we have had almost enough.

The *Hermia and Helena* (19) of 'A Midsummer Night's Dream' sit like "two artificial gods" in Mr. C. M. Gere's picture of two pretty children, who look more like boys than girls. Their dresses are blue and green, and the marble bench upon which they sit is inlaid with similar colours in mosaic. We like the good, sound drawing, firm modelling, bright and pure illumination, and rich colour of this highly promising example, where nothing is needed but a little softening and fusion of the tints.—Mr. W. Crane is not quite at his best in the beautiful group of *Swan-Maidens* (33) near a pool, where they have been bathing. They are really models with wings and otherwise clad, or half clad, in swans' plumage. The carnations, which, of course, constitute the chief charm of nudities such as these, are refined, although unfortunately, being all of the same tints and tones, they must have been painted from one person. We cannot admire the queer drawing of some of the limbs, nor refuse to see how disproportionate are several of the heads, torsos, and arms. In the Balcony of this exhibition (which the visitor will avoid if he does not wish to see some dreadful pictures) may be seen Mr. Crane's group of long and elegant nudities floating *In the Clouds* (255), while their pale golden flesh tints harmonize pleasantly with the cerulean atmosphere about them and the clouds which seem to sustain them in the air. It is a lovely decorative study, and deserves a better place. This cannot be said of the very inchoate *Lilies* (296), in the same balcony.—Compared with the good taste, homogeneous colour, and golden tones of Mr. Crane's decorations, the crude and tawdry inspiration and inharmonious methods of Mr. H. Schmalz, manifested in his *A Gift for the Gods* (47), a sort of overblown Hebe of the music-halls carrying fruit in a salver, are truly regrettable. Apart from the florid character of the design and colour, the painting of the face is of a lower type than befits the New Gallery, while the textures and colour of the features are like wax.—Mr. E. H. Fahey's pretty, but rather hard group of a girl with dogs, called *The Favourite* (84), is most acceptable and sincere, besides being amusingly animated.—No piece of pure *genre* painting in this gallery excels the picture (No. 160) of a young mother in a rapture of maternal bliss embracing her infant, with which Mrs. Alma Tadema has illustrated some charming verses by Miss L. Alma-Tadema printed in the Catalogue. The lady's face is expressive, but were it a little more beautiful the picture would be still more charming. The matron's silvery-white robe, the linen of the couch, the wealth of tones in the furniture of the room, and its ancient oaken panelling indicate the artist's honourable care to paint exhaustively.

Mr. J. W. Waterhouse's *Ophelia* (173) is not consonant with our ideas of the subject, because the damsel he has painted does not in the least suggest the fair and love-distraught maiden of high degree Hamlet desired for his bride. Little of Ophelia's madness and distress, and not much of her pain or sorrow, are visible in the damsel seated close to the branch of a tree which overhangs the bank of that weed-strewn, sun-flecked pool the accomplished Academician has depicted with so much spirit and force. To tell the truth, this picture is a fine piece of colour, bold, harmonious, and complete, and we should like it better with a more suitable title, but it is less admirable than the 'Lady of Shalott' we admired at the Academy last week.—In *The Mermaids' Rock* (199) Mr. E. M. Hale has worked up a marine melodrama, striking enough to increase his reputation even more effectually than his taking picture of sea rovers carrying off women, which was here last year, and to which the present picture may be called a sequel. In this work a crew of sea rovers are being lured to destruction by sirens. Effectively though the tale is told, sparkling as well as broad though its colouring and lighting are, the sea-maidens are more like little girls than sirens, and despite its extreme cleverness the whole design is theatrical. However, the movement of the bark rushing on towards the fatal rock is portrayed with singular spirit. *Strangers on a Strange Shore* (241), by the same artist, ought not to be overlooked; it is a sparkling and vivacious melodrama in paint, and we are bound to be pleased with anything that is fresh, vivid, and vivacious.

Mr. G. Hitchcock's *Mother and Child* (227) is much better than his self-contradictory and half-finished contribution to the Academy. It is, in fact, a charming piece of pearly colour and soft light. Unfortunately, the matron's figure is not well drawn, and her quaint features are clumsy, if not ill favoured.—In Mr. G. H. Boughton's robust and well-developed *Evangeline* (238), carrying a flagon of home-brewed ale to the reapers at noontide (for which act the painter has the authority of Prof. Longfellow), there is nothing that we have not found in many of Mr. Boughton's pictures. As a piece of colour *per se*, and without regard to the lighting and aërial effect of the whole, especially as to the background, it is by no means without charms of a sort which ought to be, and are, welcome, although the surface of the picture is distressingly harsh and dry, not to say crude, and the face—where the eyes have no speculation, and lips no vivacity—is like a mask, while the carnations, which ought to be clear and anything rather than so opaque as Mr. Boughton has made them, are rather flat and monotonous. The best part is Evangeline's pale blue bodice, which is so very rich and harmonious that it could not be better.

Among the best and most original of the portraits, besides those already mentioned, are the miniature whole-lengths Mr. P. Burne-Jones has sent, of which the first is not the least pleasing, *Phyllis, Daughter of S. Buxton, Esq.* (3), a child dressed in white and seated on a blue sofa. The design may be slightly stiff, the surface lacks a little smoothness, and the lighting is not so clear as it might be. On the other hand, the *naïveté* and grace of the figure, and the suggestions of good colour of which the work is full, are decidedly to be praised. Better still is the capital group of *Hugh and Robert, Sons of F. Buxton, Esq.* (21), young boys in white cricketing flannels. Sincere as well as harmonious as this and its companion portraits are, they would gain much from increased depths of tone and colour. Two similar groups by the same artist demand similar criticism. Still warmer praise is due to the *Portrait of Mrs. S. Ralli* (169), wearing a pale blush-coloured satin dress, and placed against an ashy-grey background. This is a highly luminous and artistic picture. The same artist's *Sunset* (289) possesses force, colour, and pathos equal to any of his landscapes.—The Hon. Mrs. Grosvenor's *Miss L. Stillman* (10) is excellent and expressive, while its rich blue and black are good in colouring. Few portraits by ladies are so solid and sober.—Not less excellent is Mrs. M. R. Corbet's *Alfred Austin, Esq.* (16), a fine piece, capitally painted and a good likeness.—*Miss D. and Miss K. Hawkshaw* (37) of the Hon. J. Collier have pretty faces prettily painted, but they are rather lifeless and their poses are stiff; the arms are very badly drawn. Still, the face in profile could not be more cleverly sketched. *Mrs. L. Sandwith* (73), by the same, suggests the surface, colour, and texture of wax rather than of flesh. However, the face is animated, and the whole is effective if not sound.—Mrs. Swynnerton, who has had, to say the least of it, the courage of her art and with great vigour and skill painted nudities the most nude, has done herself injustice by sending for exhibition a portrait of a child so clumsily depicted, ill drawn, and crude as *Lorna, Daughter of H. Martin, Esq.* (29), which is quaint to grotesqueness and anything but beautiful. The hands are not only much too big, but redder than healthy nature could produce, while the child does not stand on her feet.—Mr. W. Llewellyn's *Lady in a Grey Satin Gown* (49) is so good that it resembles one of Mr. Shannon's best works. Good as it is in style and taste, the painting of the gown is the best part.—In its low tones and tints Mr. H. H. Brown's *Miss V. Kennedy-Erskine* (79) is enjoyable and harmonious; nevertheless it must not be forgotten that to paint thus is to evade half the difficulties which attend the achievement of colour in the artistic sense of that word.—Mr. E. A. Ward's *Mr. Odell* (83), in a well-known character, is a Hals-like portrait of great vigour and spirit, and in its handling so firm and free as to be one of the best here. *Mrs. A. and Daughter* (211), by the same painter, a life-size, whole-length group standing among trees, is a trifle flat, thin in parts, and, as a whole, unsubstantial; still, it is redeemed by the fresh charm of the girl's face and figure as well as by the colour of her dress, which is exquisite in its way. On the other hand, the face of the lady is almost a failure, and her black gown has only so much of substance and colour as enables it to do pictorial duty towards the costume of the child. The *Earl of Rosebery* (284) hardly does justice to that statesman's courage and intelligence.

The harsh mask-like face of *Miss H. M. Jones* (105) and the crude green of her velvet gown are disagreeable in Mr. J. J. Shannon's portrait of her; but this brilliant artist does justice to his handsome and ladylike sitter in *The Countess Bathurst* (108), a life-size, whole-length figure of the lady in white, seated before a background of tapestry, which is mostly dark citron and dull blue. It is a portrait fit to rank with the masterpieces of the English school, and far better than its antithesis, No. 105, or that of *Mrs. Charlesworth* (207), a life-size, whole-length figure in pure chalk-white, which is thin and unsubstantial, and not so well drawn as it should be.—Mr. W. B. Richmond's *Mrs. R. H. Benson* (116), a half-length, nearly life-size picture of a young lady in a cloak, is graceful, natural, and sincere.—The Earl of Carlisle sends *A Portrait* (120) of a girl in green on a blue ground, which is vivacious and truthful. It is pretty in the best sense of that phrase, and is a sound, accomplished piece of painting.

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MINOR EXHIBITIONS.

At the French Gallery, which has opened its forty-first annual summer exhibition, the lover of Turner will find in the place of honour a landscape no less admirable and renowned than *The Meeting of the Waters* (No. 26). It represents the junction of the Medway and Thames from the Nore Buoy; in the distance are Sheerness, Sheppey, and the Bligh Sand. Painted in 1815, and shown at Somerset House in the same year under its original and better-known title of 'The Bligh Sand, near Sheerness, Fishing Boats Trawling,' No. 6, it passed into the collection of Mr. T. N. Hughes, of Winchester, and thence to the gallery of Mr. Gillott and subsequently that of R. Hemming; it was No. 288 at Manchester in 1857, and at Leeds in 1868. It was Mr. Gillott who changed the name to the present one. This fine picture exhibits the master's vigour and learning, and his skill in composition, especially in the massive disposition of many active elements, such as ships and smaller craft borne along by the wind, furious currents of water, and gigantic clouds rushing before a strong breeze; and it is, besides, a masterpiece of chiaroscuro. We would rather have seen it without the adventitious aid of new varnish—which suggests, if it does not indicate, repairs—fine plate glass, and a gorgeous gilt frame. It is said that Mr. Agnew gave 4,350 guineas for this picture at the Gillott Sale, April, 1872, when everybody was more or less wild with excitement, and that Turner himself received 1,200 guineas for it. In the same gallery the lover of French landscape painting of the so-called Barbizon School will find charming, though small examples of Corot, *Ville d'Avray* (1), *Twilight* (7), and *Near Ville d'Avray* (10); a Daubigny, *Banks of the Oise* (2), almost as pearly as a Corot, and giving the river in a vista of fine colour and tone; M. C. Jacque's luminous, full-toned, and powerful *Outskirts of Fontainebleau Forest* (3), a capital illustration of style, though rather too heavy in its colour, and his *Guardian of the Flock* (6), which is rather black in the shadows; two Troyons: *Autumn Tints* (5), a charming sketch of spindling autumnal trees seen in glowing air, and *La Mare* (9); Millet's *Retreat from the Storm*, (14), a woman dragging her child in the teeth of a gale; and the artistic *Bridge of St. Privé*, by M. H. Harpignies, which is one of the most covetable landscapes in the room. Dupré's *On the Oise* (8) and Cabat's *On the Seine* (14) are also excellent, though not exceptionally so. Near these hang an old master-like Bonington, called the *Bed-room of Henri IV.* (21), and a representative specimen of Barker of Bath, named *A Woodland Scene* (23), which proves the artist to have been one of the ablest of his class and time. Sir J. Reynolds's *Robinetta* (25) is a much faded and deteriorated version of the engraved picture; *Disconsolate* (28) is by Hoppner; *Rest by the Way* (29) bears Gainsborough's name on fair grounds; we like Stark's *In Windsor Forest* (32); while Raeburn's *Lady Raeburn and Children* (38) is respectable, and very like an inferior Romney. The gallery contains, besides the above, works by Callcott, G. Morland, M. Lagye, Prof. C. Heffner, Diaz de la Pena, A. G. Decamps, and E. Isabey.

In the Fine-Art Society's Gallery the visitor will be charmed by "A Collection of Pictures and Drawings of Military England of To-day," the works of Mr. T. Prinsep Beadle, whose zest for brilliant lighting and sparkling colours is happily supported by his exceptionally crisp, firm, and deft touch, and, above all, by his energetic sympathy with the duties, doings, costumes, and arms of soldiers. Mr. Beadle is a capital draughtsman of the sort most capable of delineating affairs military with spirit, knowledge, and the care that conceals itself. Among forty-five examples we commend specially *Waiting their Turn* (4), bombardiers of the Royal Horse Artillery; *An Advanced Patrol* (7), a group of horsemen, which reminds us of a Protais, so firm and full of character is it; *The Recruit* (14), where a needy "tradesman" attends a recruiting officer; *The Watering Order* (15), a double rank of splendid black horses in a barrack yard; *The Scout* (24); *Her Majesty's 1st Life Guards* (27) in their state attire, following the kettledrums and mounted officers; *The Queen's Guard* (34); and *Machine Gun to the Rescue* (42).

SALES.

Messrs. Christie, Manson & Woods sold on the 5th inst. the following, from the collections of the late Mr. J. Graham and Mr. D. Dunbar. Drawings: D. Cox, A River Scene, with boys fishing, and cows, 215*l.* Sir J. Gilbert, Fairy Tales (three in one frame), 110*l.*; Illustrations to Shakspeare (three in one frame), 52*l.* J. Holland, A View in Venice, with gondola, and Venice, the companion, 99*l.* W. Holman Hunt, Jerusalem, moonlight, 73*l.* D. Roberts, A Market-Place in Spain, 69*l.* P. De Wint, View of Lincoln, 530*l.*; Neath Abbey, 68*l.* Pictures: J. Constable, The Dell, Helmingham Park, 241*l.* Sir E. Burne-Jones, Music, 598*l.*; The Building of the Brazen Tower, 362*l.* P. F. Poole, Midsummer Night's Dream, 110*l.* D. G. Rossetti, The Loving Cup, 451*l.* G. F. Watts, Love repelling Death, 299*l.*; Venus, 231*l.* G. Harlowe, Mother and Children, 194*l.* W. Linnell, Harvest, 110*l.* R. Ansdell, The Spanish Shepherd, Seville, 157*l.* T. Creswick, Autumn Morning, where brook and river meet, 262*l.* E. W. Cooke, A Dutch Galliot, running into the port of Aberdeen during a heavy gale, 183*l.* F. Goodall, Early Morning in the Wilderness of Shur, 315*l.* J. C. Hook, "Compass'd by the Inviolate Sea," 215*l.* F. R. Lee and T. S. Cooper, A Park Scene and Cattle, 107*l.* D. Roberts, Interior of St. Anne's Church, Bruges, 267*l.*; Ruins of the Temple of the Sun at Baalbec, 320*l.* C. Stanfield, Capture of Smuggled Goods on the Old Antrim Road, dirty weather, 291*l.* Sculpture: J. Gibson, The Tinted Venus, on marble plinth, 84*l.*

The same auctioneers sold on the 9th inst. the following, from the collection of Mr. R. H. Prance. Engravings: Master Lambton, after Sir T. Lawrence, by S. Cousins, 42*l.* J. M. W. Turner, Liber Studiorum, frontispiece and seventy plates, 152*l.* Drawings: C. Bisco, Interior of a Turkish Café, 94*l.* D. Cox, The Pass of Killiecrankie, 52*l.* B. Foster, Flying the Kite, 71*l.* Sir J. Gilbert, Jack Cade with his Mob, 65*l.*; Scene in a Wood, brigands dividing spoil, 63*l.* A. C. Gow, Lord Foppington's Levee, 86*l.* Carl Haag, "La illa ha il Alla," 231*l.* L. Haghe, Interior of St. Peter's, Rome, 77*l.* H. G. Hine, Wilmington Holt, Sussex, 173*l.* H. Holiday, "Queen and Huntress Chaste and Fair, Goddess excellently Bright," 63*l.* G. J. Pinwell, Strolling Players, 105*l.* S. Prout, The Fish Market, Rome, 86*l.* D. Roberts, The Church of St. Pierre, Caen, 64*l.* F. Walker, The Rescue, escape from the slaver, 241*l.* P. De Wint, Near Lincoln, a river scene, with cornfield and cows, 92*l.* Pictures: E. Frère, Interior of a Cottage, with a mother and children, 105*l.* W. Muller, Chess Players, 141*l.* Greuze, The Pet Lamb, 168*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following coins last week in the collection of Mr. W. Whittaker: Henry VIII. Sovereign of the second coinage, 10*l.* 15*s.* George Noble, 11*l.* 15*s.* Edward VI. Sovereign, second coinage of the Southwark Mint, 12*l.* 5*s.* Elizabeth Noble, 16*l.* Portcullis set, Crown, Half-Crown, Shilling, and Sixpence, 18*l.* 2*s.* 6*d.* James I. Noble, mint-mark coronet on both sides, 13*l.* 10*s.* Spur Ryal, m.m. spur rowel, 13*l.* 10*s.* Charles I. Oxford Mint Three-Pound Piece, 1644, 16*l.* 10*s.* Silver Pound Piece, 1642, 13*l.* Pound Piece "of fine work," 1643, 11*l.* 5*s.* Shrewsbury Mint Pound Piece, 1642, 27*l.* Siege Piece, Colchester, Two Shillings, 15*l.* 10*s.* Rebel Half-Crown, 14*l.* 10*s.* Cromwell Pattern Sixpence, 1658, 10*l.* 15*s.* Charles II. Ten-Shilling Piece, by Simon, 11*l.* Anne Proof of Farthing, 1714, in gold, 10*l.* 5*s.* George III. Pattern Two-Pound Piece, 1820, by Pistrucci, 12*l.* George IV. Pattern Crown by Mills, 1820, 13*l.* 10*s.*

Fine-Art Gossip.

The diptych by Fra Angelico, 'The Annunciation,' which was Sir F. Burton's last purchase, has been hung in Room IV. of the National Gallery and numbered 1406. The joining of the two panels is only perceptible upon a close examination. We described this work at length some weeks ago. In Room XXI., and numbered 1408, is now hanging the 'Portrait of a Boy,' by John Opie (1761–1807), which has been presented to the nation by Mr. Edward Opie. It is an expressive head of a sorrowful aspect, with lank fair hair hanging about the forehead, and he wears a large frilled cambric collar.

Messrs. Agnew will publish the portrait of the Princess of Wales by Mr. Luke Fildes, which we mentioned last week in our notice of the exhibition of the Royal Academy. The reproduction of the picture has been entrusted, with the artist's approval, to M. Laguillermie, the well-known etcher. The size of the etching will be 21 in. by 16 in. A limited number of artist's proofs will, it is hoped, be ready before Christmas.

The directors of the Grafton Galleries have, following the example of the Salons in Paris, decided to open their summer exhibition, entitled "Fair Women," without a private view. Instead, they intend to have an "opening day," when the price of admission will be half-a-crown. This will be Friday, May 18th.

At the Goupil Gallery, 5, Regent Street, Pall Mall, a collection of water-colour drawings by Mr. Hamilton Aïdé has been formed, of which the private view occurs to-day (Saturday). Similar appointments have been made with regard to Count Angelo Giallina's drawings of "Summer in the Mediterranean" and Mr. R. P. Staples's 'House of Commons, Feb. 13th, 1893,' which are at Messrs. Graves's, Pall Mall.

An important collection of Greek coins, that of Mr. R. Carfrae, of Edinburgh, is to be dispersed at auction by Messrs. Sotheby, Wilkinson & Hodge before the end of the month. A catalogue adorned with collotype plates has been issued.

We have to record the death at Havre of M. E. Renouf, the distinguished landscape painter. He obtained a Second-Class Medal in 1880, a Gold Medal and the red ribbon of the Legion of Honour at the Exhibition of 1889. He has in this year's Salon 'Un Orage en Mer' and the portrait of a Jesuit.

The decease of Herr Ernest Slingeneyer, the well-known Belgian painter, is announced as having occurred last week at Brussels, where he had lived during many years. He was born in 1823 at Loochristy, became a pupil of Baron Wappers in the Academy at Antwerp, and won a considerable reputation by exhibiting in 1842 'Le Vengeur,' a picture of that apocryphal incident in which Frenchmen still believe. The picture, after having been exhibited at the Salon of 1843 and later at the Hague, is now in the gallery at Cologne. Among his more important works are 'The Death of Classicus,' which was bought by the King of Holland; 'The Death of Jacobsen,' which the King of the Belgians bought; and 'Camoens,' which the King of Portugal purchased. Many battle pieces of his are in the Palais des Académies at Brussels. He exhibited at various times 'An Episode in the Massacre of St. Bartholomew,' and 'Vesalius following the Army of

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Charles V.,' which is now at Brussels, and by many considered his best work; this, with Slingineyer's more popular and more than once engraved 'A Martyr in the Reign of Diocletian,' was in the International Exhibition, 1862. The deceased was one of the very few artists who have ever taken an active interest in politics; he was one of the representatives of the capital in the Belgian Parliament, and an energetic Conservative of great influence. We are informed that there is no truth in the legend that his failure to get re-elected in 1892 hastened the death of this eminent artist.

A long gallery intended for the exhibition of prints and drawings, and thus far analogous to that annexe to the Print Room which forms part of the White Building in the British Museum, is being prepared in the basement of the Louvre, under the Long Gallery, and parallel to the Seine. It is 150 mètres in length, and therefore a much more important gallery than that at present attached to the Chalcographie of the Louvre.

"An Artist" writes:—

"All interested in the study of Greek art will endorse your remarks on the unfortunate relegation of the casts of Greek sculpture at South Kensington to a dark corridor. Sculpture, of course, should always be exhibited under a top light. It was thus shown in the large hall. At the same time, the statues were so crowded that none could be properly seen. This fact militates against their being replaced, but cannot the opportunity be seized of at last establishing a Museum of Casts worthy of the nation? It should be in a separate building. The mixing together in the same gallery of original sculpture and casts, as at the British Museum, simply vulgarizes the whole collection. The Museum of Casts need not be either at Bloomsbury or South Kensington. Why not give it to East or South London? It is useless crying over spilt milk, and Mr. Perry may well resign himself to the loss of the great hall, with its all too limited space, and devote his energies to securing a thoroughly representative collection, shown under a proper light, and in adequate exhibition room."

With the return to power of Nubar Pasha a brighter future is opening out to the interests of art and science in Egypt. It is well known that the efforts of H.E. Yacoub Artin Pasha, the enlightened Secretary of Public Instruction, to advance the course of culture and education were thwarted on every hand by the late administration. Now there is reasonable hope that the lost ground may be recovered. Last month his Excellency secured a grant of 38,000*l.* to erect a building for the National Library and Arab Museum; within the last few days he has obtained from the Premier a further sum of 150,000*l.* for the erection of a museum in Cairo to contain the collection of antiquities. We have special gratification in recording the latter event, since the *Athenæum* opposed the removal of the collection to Ghizeh, and has never ceased protesting against its remaining there.

M. G. Daressy, of the Ghizeh Museum, Cairo, has issued a pamphlet in which he describes fully the temple of Amenophis III. at Luxor; he also discusses the repairs and additions thereto made by later kings of Egypt, and he gives a clear plan, showing the results of the excavations made during the last few years by the administration of the Ghizeh Museum. A list of the names of the Egyptian royal benefactors of the temple, printed in hieroglyphic characters, adds to the value of this work.

Turkey will soon be a closed country to the archæological amateur. At Kutahiyeh, in Asia Minor, the authorities have seized, on the premises of a foreigner, a carved marble slab he had purchased from a native. This has been sent to the Museum at Constantinople. At Vooria, on the Gulf of Smyrna, some sarcophagi have been found, and dispatched to the Museum after being examined by Mr. Humann, the archæologist. The Turkish press is taking an interest in such matters, and hence a romantic paragraph about a tomb at Hissarlik in the Troad, which is assigned to "Andromache, wife of Hector, son of Priam, King of Troy." It is announced, however, that the inscriptions have not yet been deciphered, so this ascription is purely imaginary.

MUSIC

THE WEEK.

St. James's Hall.—Pianoforte Recitals by Josef Hofmann, M. Sapellnikoff, and Madame Sophie Menter. Laistner Choir Concert.
Queen's Hall.—Bach Choir.

The strong feeling of regret felt when it was announced six years ago that the health of the wonderful child pianist Josef Hofmann had broken down, owing to the undue strain on his mental and physical resources, may now be removed, as it was conclusively shown at his reappearance on Saturday last week that he was thoroughly restored in every respect. According to the official statement, after his withdrawal from public life Hofmann studied quietly for a time under Prof. Urban at Berlin, and subsequently, at his own earnest desire, under Rubinstein at Dresden. After tuition for two and a half years he played his master's Pianoforte Concerto in D minor at Hamburg, with such success that Rubinstein gave his consent for the resumption of his professional career. Some hesitation may reasonably be felt by discriminating listeners, but the impression left by last Saturday's performance was that Hofmann is rapidly developing into an artist of the foremost calibre. He commenced by giving a most brilliant and powerful rendering of Beethoven's Sonata in A, Op. 101, and after equally effective playing in Schumann's 'Fantasiestücke,' Op. 111, simply astonished all present by his execution of Rubinstein's phenomenally difficult Variations, Op. 88. After this exceptionally fine manipulative display came some Chopin pieces, including two of the Preludes, and the elaborate Polonaise in F sharp minor, which were all interpreted with deep feeling in addition to beautiful touch and phrasing. More decisive opinions may be offered after the second recital, which is fixed for this (Saturday) afternoon.

M. Sapellnikoff is a pianist of several moods. He can play with all the force and energy of Rubinstein or as tamely as a schoolgirl. He commenced his recital on Tuesday afternoon with a singularly quiet performance of Beethoven's Sonata in F minor, Op. 57, but was far more eloquent in touch and phrasing in some of Chopin's pieces, which came next in the programme; and Mendelssohn's *Lied ohne Worte* generally known here as 'The Bee's Wedding' has surely never been taken so rapidly and yet with perfect clearness and accuracy. A waltz from his own pen is a good *salon* piece, showy and brilliant. Madame Sophie Menter joined her gifted pupil in a duet for two pianofortes by Reinecke, and a more excellent *ensemble* is scarcely conceivable.

The gratitude of amateurs is due to Herr Max Laistner for the performance for the first time in London of Max Bruch's setting of Schiller's ode 'Das Lied von der Glocke' at his concert on Wednesday evening. The work was written by invitation for the Birmingham Festival in 1879, but it met with a somewhat unfavourable reception, and hence probably its neglect by choral societies. Another reason may be found in the popularity of Romberg's setting of the same poem, which is tuneful and well within the means of any ordinary choir. Max Bruch's work makes greater demands both on executants and listeners; but as an example of musical art it stands on a far higher plane, and if, on the whole, it is somewhat heavy, it contains many beautiful thoughts and much orchestration of a picturesque nature. The vocal part-writing is also that of a master. Though not perfect, the performance by the Laistner Choir, a competent orchestra, and Miss Fillunger, Mlle. Olga de Mohl, Mr. John Probert, and Mr. David Bispham as the leading artists, may be described as on the whole highly commendable.

There was a capital attendance at the Bach Choir concert, chiefly of unaccompanied part music, on Tuesday afternoon, in spite of what may be termed the severity of the programme. Interest in the laudable work carried on by this society would seem to be increasing. Three of Palestrina's motets were admirably rendered, namely, "Assumpta est Maria" in six parts, "Adoramus Te" in four parts, and "Exultate Deo" in five parts. The first and last of these had not been heard previously at a public concert, and are fine examples of the Italian master's style. Another interesting feature was Beethoven's three "Equale" for four trombones, sombre little pieces written in 1812 for performance on All Souls' Day at the request of the Kapellmeister at Linz. Mr. Bispham introduced three quaint old Italian songs by Fasolo, Caldara, and Legrenzi, and also sang with splendid energy Prof. Stanford's dashing 'Cavalier Songs' for baritone solo and male chorus, Op. 17. Very great success was made by a new violinist, M. Achille Rivarde, in Bach's Chaconne. His playing was at once brilliant and pure in tone and intonation. Schütz's 'Lamentatio Davidi,' for bass solo, four trombones, and organ, was yet another item worthy of mention; and a most enjoyable and successful concert ended with Dr. Hubert Parry's splendid setting of Milton's ode, "Blest pair of sirens," which, like the rest of the programme, was admirably rendered under the direction of Prof. Stanford. We hasten to announce that it is intended to hold a Bach Festival next spring at the Queen's Hall, the dates fixed being April 2nd, 4th, and 6th, the programmes to be the 'St. Matthew' Passion Music, a miscellaneous selection, and the Mass in B minor. Guarantees are already invited, and they should be forthcoming in large numbers for so interesting a celebration.

Musical Gossip.

The performances of Thursday last week included one by the Strolling Players' Amateur Orchestral Society at the Queen's Hall. This was certainly one of the best ever given by Mr. Norfolk Megone's steadily improving forces, much justice being rendered to Beethoven's Symphony in F, No. 8, the Prelude to 'Lohengrin,' Massenet's suite 'Scènes Alsaciennes,' and other selections. An interesting item in the programme was a new Pianoforte Concerto in D, by Mr. R. H. Walthew, a scholar at the Royal College of Music, on whose efforts as a

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composer we have previously made favourable comment. He has studied under Prof. Villiers Stanford and Dr. Hubert Parry, whose combined influences are reflected in a vigorous, melodious, and generally effective work, the solo part in which was admirably rendered by the young composer. Madame Fanny Moody and Mr. Braxton Smith were both highly commendable as the vocalists.

An excellent impression was created by the efforts of Miss Carrie Townshend as a pianist at a recital given on Thursday last week at the Queen's Hall. The young executant displayed much technical capacity and artistic intelligence in Beethoven's Sonata in C, Op. 2, No. 3; various smaller pieces by Chopin, Rheinberger, Moszkowski, Grieg, and other composers; and in Mendelssohn's Variations in D for pianoforte and violoncello, Op. 17, in which she was ably assisted by Mr. W. E. Whitehouse. Miss Amy Allom, a contralto, showed feeling in some vocal pieces which she sang as a substitute for Miss Evangeline Florence, though she was, not unnaturally, influenced by nervousness.

The last Saturday Wagner Concert for the present included the entire third act of 'Tannhäuser,' which was, on the whole, effectively rendered, with Miss Ella Russell, Miss Mabel Elliot, Mr. Edward Lloyd, and Mr. Andrew Black in the leading parts. The choir and orchestra, under Mr. Cowen's direction, did their work, on the whole, fairly well. Some selections from other works were previously performed creditably, the only drawback to the enjoyment of the audience being the absurd misprints in the book of words. This is a matter that could be remedied at small cost.

An interesting orchestral and choral concert was given by Mr. W. H. Wing, on behalf of the Great Northern Central Hospital, at the Princes' Hall last Saturday evening; a feature of the programme being "Selections from the Compleat Angler, an Idyll in two days, after Izaak Walton," the composer being Mr. Edward Davey Rendall. It is a somewhat singular work, with recitations, which were sonorously delivered by Mr. Kirwan, the music being in a mixture of styles, in which the madrigalian writers, Handel, and Wagner are about equally represented. It is, on the whole, cleverly written, and better things may be expected of Mr. Rendall. The solo parts were carefully rendered by Miss Gertrude Sichel, Miss Louise Phillips, and Messrs. E. Iles, J. Leyland, MacDonnell, and Marriott, and the orchestra and chorus were fully efficient.

A pianoforte recital was given on Tuesday afternoon at the Princes' Hall by Madame Roger Miclos, whose brilliant technique was displayed in Beethoven's Sonata in C sharp minor, Op. 27, No. 2, at any rate in the final movement; in Schumann's 'Carnaval,' of which she gave a remarkably spirited, if not very Schumannesque reading; and various minor items by Schubert, Chopin, Grieg, Rubinstein, and Liszt.

The first of three concerts was given by M. Tivadar Nachèz at St. James's Hall on Wednesday afternoon with considerable success. The Hungarian violinist, whose popularity seems to be growing, was heard in Max Bruch's 'Scottish Fantasia'—a somewhat unhappy selection, as it needs the orchestral accompaniment—and in pieces by Bach, Handel, Corelli, Paganini, and other composers. Vocal items were contributed with acceptance by Miss Zagury and Miss Schidrowitz.

The Directors of the Crystal Palace have consented to permit a benefit concert to be given for Mr. Eyre, whose resignation as organist we recently announced. It will take place on Saturday, the 26th inst., with the aid of the Palace orchestra and several eminent vocal and instrumental artists, and, of course, Mr. Manns as conductor.

Prof. Stanford writes:—

"My name has been given in the musical notes of this week's issue as a supporter of the scheme for the registration of musical teachers. I have never written or spoken a word in favour of the scheme, and I am totally opposed to it."

We may mention some concerts which through lack of space we omitted to notice last week: a recital at the Steinway Hall by Miss Katie Leonard, an eight-year-old pianist, pupil of Mr. F. Berger, in which the child displayed much precocious ability in various selections from Handel, Beethoven, Chopin, Mendelssohn, and other composers; the first of three pianoforte and violin recitals at St. James's Hall by Miss Mathilde Verne (formerly known as Fräulein Mathilde Wurm) and Miss Ethel Barns, a highly promising violin student at the Royal Academy of Music; Mr. Frederick Dawson's third and last pianoforte recital at St. James's Hall, in which he executed, with considerable intelligence and excellent manipulation, Beethoven's Sonata in A, Op. 101; Schumann's 'Fantasiestücke,' Op. 12; Sterndale Bennett's three 'Musical Sketches,' Op. 11, and a number of pieces by Chopin and Liszt; and Signor Scuderi's concert at the Steinway Hall, in which he appeared as vocalist, violinist, guitarist, mandolinist, and composer. He was joined by that promising young pianist Miss Annie Burghes in Beethoven's 'Kreutzer' Sonata, and Miss Burghes was heard to much advantage in her pianoforte solos, which included Chopin's Ballade in A flat. As the vocalists Miss Delves Norton, Miss Edith Werner, and Mr. Oscar Noyes were favourably received.

Signor Emilio Pizzi's brief opera 'Gabriella,' with which, it is said, Madame Patti has scored a great success in the United States, will be given in concert-room form at the Albert Hall in June, with, of course, the celebrated *prima donna* in the principal part.

PERFORMANCES NEXT WEEK.

Mon.	Royal Opera, Covent Garden, 8.30, Production of Puccini's 'Manon Lescaut.'
Tues.	Mlle Marie Cager's Lecture on the 'Three Styles in Music,' 3, Hampstead Conservatoire.
—	Miss Minny Corteso's Concert, 3.30, Princes' Hall.
—	Royal Opera, Covent Garden, 8, 'Faust.'
—	Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.
Wed.	Miss Maud MacCarthy's Violin Recital, 3, Princes' Hall.
—	Musical Guild Concert, 8, Kensington Town Hall.
—	Royal Opera, Covent Garden, 6, 'Orfeo' and 'Cavalleria Rusticana.'
—	Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.
—	Miss Agnes Bartlett's Concert, 8.30, Queen's Hall.
Thurs.	Royal Academy of Music Commemoration Concert, 3, Queen's Hall.
—	Mrs Henschel's Vocal Recital, 3, Queen's Hall.
—	M. Bieler's Pianoforte Recital, 3, Princes' Hall.
—	Annual Festival of the Royal Society of Musicians, 7, Hotel Metropole.
—	Royal Opera, Covent Garden, 8, 'Philémon et Baucis' and 'Pagliacci.'
—	Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.
Fri.	Mr Cecil Sharp's Third Wagner Lecture, 3, Hampstead Conservatoire.
—	Miss Fanny Davies's Concert, 3, St. James's Hall.
—	Mr Francis Walker's Concert, 3, Queen's Hall.
—	Royal Opera, Covent Garden, 8, 'Carmen.'
—	Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.
Sat.	Herr Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.
—	Concert in Aid of the Charing Cross Hospital, 3, Queen's Hall.
—	Messrs Harrison's Patti Concert, 3, Albert Hall.
—	Royal Opera, Covent Garden, 8, Production of Verdi's 'Falstaff.'
—	Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.

DRAMA

Plays and Dramatic Essays. By Charles Lamb. With an Introduction by Rudolph Dircks. (Scott.)

It would be hard to conceive of a book the contents of which should more inadequately respond to its title than this. Lamb's four plays, which of all his works were least worth reprinting, are here, but the dramatic fragment called 'The Witch,' which ranks as the best of his dramatic attempts, is absent. So are most of the essays the names of which will first occur to nine men out of ten who read Mr. Dircks's title-page—'On some of the Old Actors,' 'On the Artificial Comedy of the Last Century,' 'My First Play,' 'Stage Illusion'—the single exception probably being the paper 'On the Tragedies of Shakespeare,' which by some happy oversight has strayed into the volume. An explanation of the omissions is given, but it has the disadvantage of being quite as mysterious as the puzzle. It does not form a part of the introduction, but is supplied as a postscript to it, and was probably an afterthought: "Those of Lamb's essays which would otherwise have been included in this volume, appear in the 'Essays of Elia' (the companion volume to this) in the same series."

Here there is an implied assumption that the purchaser of the two volumes will secure a complete collection of Lamb's "dramatic essays"; but Mr. Dircks can hardly be unaware that this will not be the case. There will remain lacking 'The Old Actors,' 'Munden's Farewell,' 'John Kemble and Godwin's Antonio,' the notes to the 'Garrick Plays,' and all the *Examiner* criticisms—a list which, though incomplete, is, as it stands, long enough and important enough to show Mr. Dircks's quality as an editor, and how deceptive his title-page even when supplemented by the postscript. A really complete collection of Lamb's writings on dramatic subjects carefully edited as to the text would make a volume both valuable and attractive, especially if free from the encumbrance of an "introduction" such as is prefixed to the present collection of scraps. This preface is surplusage, and worse; for it casts no new light on Lamb and his works, and is disfigured by mistakes in the quotations and by errors as to matters of fact which a slight exercise of care would have avoided. One of the errors occurs in the opening sentence. The writer had heard that Coleridge once called Lamb "gentle-hearted Charles," but could not be troubled to search Coleridge's works for the occasion, thinking it enough for a "cheap edition" to refer the phrase to an apocryphal "early sonnet." On the second page Mary Lamb is said to have "outlasted" her brother by ten years, the fact being that she survived him by more than twelve. In the last page but one we are led to infer that the unnamed comic opera in Lamb's handwriting preserved in the British Museum has never been printed, whereas much the greater part was (quite superfluously) included in a cheap edition of Lamb's 'Works,' intended to be complete, which was published in 1875. A statement that Lamb submitted the MS. of 'John Woodvil' to Coleridge and Southey in "1779" (when all three were under eight years of age) may be assumed, as far as the date is concerned, to be a misprint—possibly for 1799, which would have made it almost accurate, but only as regards Southey. None of the errors noted is important in itself, but the presence of so many within the compass of a few pages exhibits on the part of the editor a lack of due respect both for his subject and his readers. The same may, perhaps, be said with regard to occasional lapses from clearness either of thought or expression. What, for example, are we to make of this passage?—

"Granting him [Lamb] fine, the finest qualities of manliness, is it not a little odd that this quaint humorous creature, addicted to his rubber or cribbage, to punning (often quite

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atrocious), snuffing, content to pass thirty-three years of his life at the 'dead timber of the desk'—a perfect type of domestic affections; whose greatest vice was occasionally to return home 'smoky and drinky'; whose greatest pleasure to haunt an old bookstall,—is it not a little odd that he more than any other should have aided the revival of interest in the Elizabethan dramatists, should have possessed for them the rarest possible critical appreciation."

Mr. Dircks doubtless had in his mind some meaning which he wished to convey to his readers, but it cannot have been the one which alone can be gathered from the passage—that Lamb's "manliness" endowed him with a literary taste and a critical faculty, against the free exercise of which cribbage, the domestic affections, the bookstalls, and what not, warred in vain. Again, what is it exactly which Mr. Dircks wishes us to think of the 'Roast Pig' essay? At p. x he tells us that Lamb was wanting in the dramatic faculty, and adds,

"The faculty which can attain its highest expression in a 'Dissertation upon Roast Pig,' making it one of the distinguished things in English prose, and that which seeks to express the human mind 'in trying situations' [&c.], are not likely to be united in the same man."

That seems to be clear enough, and just enough, until we come to this, at p. xvi:—

"The 'Essays of Elia' include some of the finest examples of English prose; and in those essays which have to do with the drama, one never feels, as one may feel, say in reading his 'Dissertation upon Roast Pig,' that one would rather he had chosen some other topic."

There seems to be a little confusion here, which not impossibly reflects something similar in the state of the writer's mind; or does he only mean delicately to convey to his readers the personal opinion that roast pig is a topic hardly genteel enough for the pen of an eminent essayist? The notion would be grotesque enough, but it is not more so than another which the author expresses in the plainest terms, that "even Coleridge, he [Lamb] tended if anything to under-estimate."

It may, perhaps, be considered that too much space has been given to a trumpery book; but such often secure a circulation in a ratio inverse to their value; they are an increasing plague, and there is no way of discouraging their production so effectual as exposure. Nothing is more injurious to the interests of literature than "cheap" reprints of even the best authors to which are attached critical and explanatory "introductions," which make the combination dear at any price.

A Gauntlet: being the Norwegian Drama 'En Hanske.' By Björnstjerne Björnson. Translated into English by Osman Edwards. (Longmans & Co.)—This translation of Björnstjerne Björnson's play is ushered in by a preface by the translator explaining under what conditions the recent unsuccessful performance took place. The play is very much better than the version presented, and is, indeed, readable and interesting. The musical introductions come short of the purpose for which they are intended, and the episode of the banner and other things of the class are painfully provincial. While bold almost beyond precedent in treatment of ethical questions, the Norwegian drama seems, indeed, to pride itself upon trivialities and sentimentalities with which the modern German stage is reproached. A portrait of the author bears a curious resemblance to that of Ibsen, and seems to prove that these probers of feminine hearts are somewhat superfluously stern and grim for the subjects they affect.

In a singularly handsome volume, with all the stage directions and names of characters rubricated—a process which must have involved a double printing of each page—and with a striking design reproduced upon the front cover, Mr. Stuart Ogilvie has printed his play of *Hypatia*, adapted from Charles Kingsley, and produced at the Haymarket. The work repays study, and is even more moving in the closet than it was on the stage. Its pictures of life are seen to be animated, and its dramatic grip is felt. It is issued by Mr. William Heinemann.

THE WEEK.

Royalty.—Performances of the Independent Theatre: 'The Wild Duck,' a Play in Five Acts. By Henrik Ibsen.
Daly's.—'La Signora dalle Camelie': Margherita, Signora Duse.

A full measure of piety and devotion characteristic of Ibsen worship is necessary to receive 'The Wild Duck' not with complacency, but without absolute weariness. That this work is regarded by devotees as Ibsen's masterpiece seems to show a most "plentiful lack of wit" and a total absence of all sense of humour in these worthies. The play must be a joke, a harmless if not very humorous piece of self-banter, or it is nothing. The only meaning we can read into it is that the author seeks to supply a *reductio ad absurdum* of the views with which he has been credited by his disciples. Heredity is, perhaps, the strongest weapon in the Ibsenite armoury. The results as traced in 'The Wild Duck' are less unscientific than fantastic. Such serious interest as the play possesses is cruel, the characterization is extravagant, and the allegories, if such they can be considered, are silly. Werle, from whom the action springs and around whom it circulates, is a moral monster unparalleled not only in the Ibsen drama, but in all mentionable fiction. Montjoye, unscrupulous as he shows himself, has a conscience of a sort to which appeal can be made. Scarpia in 'La Tosca' is cruel, sensual, false, and relentless. He believes himself, however, to be serving his king, and has a hearty hatred of the republican doctrines he sets himself to uproot. Sir Giles Overreach even, inaccessible as he seems to appeal, is not wholly selfish, has interests outside his own miserable individuality. Werle has none. Such acts of apparent charity as he commits are, in fact, further cruelties. His son is a brainless visionary with theories concerning moral responsibility and social relations that must lead him to the madhouse. He even is saner, or more nearly sane, than Hialmar Ekdal, into whose life he importinently and sacrilegiously intrudes. The sustained orgie in which these and other characters take part is, we are told, a true picture of Norwegian life. We are sorry to hear this, and loath to believe it. Over the corpse of the poor child of fourteen, whom the indiscretions of Gregers Werle have driven to suicide, the tipsy parson mumbles, "Blessed be the Lord; to earth thou shalt return; to earth thou shalt return." He is interrupted by the tipsy doctor with, "Hold your tongue, you fool; you're drunk." What, then, of the wild duck and her companions, fowls, pigeons, and rabbits, whom the Ekdals keep in a garret, and among whom that Nimrod of the past, old Ekdal, effects such slaughter with a pistol? Of the wild duck it can only be said, What, indeed? The slaughter of domestic pets may be a satire of the mania for destruction by which certain classes have always been affected. Poor enough from this point is the notion. From any other point the subsidiary interest is no less repellent than the main story. Mr. Lawrence Irving showed genuine comic power as a bibulous doctor. Messrs. Warde, Fulton, and Abingdon, Mrs. Herbert Waring, and Miss Winifred Fraser did their best to give bodily equipment to the nebulous and irrational creatures Ibsen has elected to present.

Signora Duse's reappearance took place in the same adaptation of 'La Dame aux Camélias' in which she was first seen. The title of this has wisely been changed from 'Camille' to 'La Signora dalle Camelie.' Of the actress's performance there is nothing to be said that has not previously been uttered. Her acting has its old sincerity, purity, naturalness, and charm, and her fifth act remains a triumph of pathos. Signor Cesare Rossi, who plays Duval, is a robust actor of a wholly different school. The remainder of the company may be dismissed without comment.

Dramatic Gossip.

Mr. Toole has revived Mark Lemon's farce of 'Domestic Economy,' in which he resumes the character of John Grumley, being supported by Miss Eliza Johnstone as Mrs. Grumley. This old-fashioned but entertaining piece now nightly precedes Mr. Lumley's comedy 'The Best Man.'

'King Kodak,' a so-called burlesque, has been produced at Terry's Theatre, and serves for the reappearance of Mr. Terry and Miss Kate Vaughan. It admits of no criticism and calls for no comment.

'A Silver Honeymoon,' a domestic comedy by Richard Henry, was given on Tuesday afternoon at the Trafalgar Square Theatre, with Mr. Arthur Playfair in the principal character.

'The Two Orphans' is this evening reproduced at the Adelphi, Miss Marion Terry making her first appearance as the heroine.

M. Coquelin *cadet* will, it is said, revisit London this season, but only for the purpose of reciting in private circles his monologues and singing romances, the latter an accomplishment hitherto unassigned him.

The production at the Opéra Comique of 'A Society Butterfly' was postponed from Monday, for which day it was announced, until Thursday.

'Gentle Ivy,' a society drama in four acts by Mr. Austin Fryers, was produced at the Strand Theatre, under the direction of Mr. Francis Gosnay, on Thursday afternoon.

Cyprienne in M. Sardou's 'Divorçons' has been chosen for the second experiment of Signora Duse on Wednesday next.

Miss Evelyn Millard, Mr. Laurence Cautley, and Mr. W. H. Vernon have been playing during the week at the Grand Theatre, Islington.

To Correspondents.—J. H. H.—G. V. S.—J. P.—G. M.—W. H.—A. A. C.—R. C.—received.
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TUESDAY NEXT (May 22), at 3 o'clock, the Rev. W. H. DALLINGER, LL.D. D.Sc. F.R.S., First of Three Lectures on 'The Modern Microscope as an Instrument for Recreation and Research.' Half-a-Guinea the Course.

THURSDAY (May 24), at 3 o'clock, Professor W. M. FLINDERS PETRIE, D.C.L., First of Three Lectures on 'Egyptian Decorative Art.' Half-a-Guinea.

SATURDAY (May 26), at 3 o'clock, ROBERT W. LOWE, Esq., First of Three Lectures on 'The Stage and Society.' Half-a-Guinea.

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ROYAL GEOGRAPHICAL SOCIETY.

The ANNIVERSARY MEETING will be held (by permission of the Senate) in the HALL of the UNIVERSITY of LONDON, Burlington-gardens, W., on MONDAY, May 28, at 2.30 P.M. CLEMENTS R. MARKHAM, Esq., C.B. F.R.S., President, in the Chair.

The DINNER will take place at the WHITEHALL ROOMS, HOTEL METROPOLE, Whitehall-place, S.W., at 7.30 on the SAME DAY. CLEMENTS R. MARKHAM, Esq., C.B. F.R.S., President, in the Chair. Dinner Charge 21s. Tickets to be obtained and places taken at 1, Savile-row, Burlington-gardens, W. Friends of the Fellows are also admissible to the Dinner.

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President—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.

THURSDAY, 24th May, at 8.30 P.M., the following Paper will be read:—'The Educational Organization of the Mendicant Friars in England,' by A. G. LITTLE, M.A.

20, Hanover-square, W.

THE FOLK-LORE SOCIETY.

The NEXT EVENING MEETING of the Folk-lore Society will be held at 22, Albemarle-street, on WEDNESDAY, May 23, at 8 P.M., when the following Papers will be read, viz.:—

'The Omens of the Thugs and their Relation to European Folk-lore of Birds and Beasts,' by F. BERNIONS; 'The Sacred Wells of Man,' by A. W. MOORE, M.A.; and 'Manx Proverbs,' by G. W. WOOD, F.I.C.

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11, Old-square, Lincoln's Inn, W.C.

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We are not sure that Mr. Hare has made quite so thorough a use of the 'Collections' as he might, and he clearly has not consulted the Burrell manuscripts in the British Museum, where he would have found some important material. One feels, indeed, throughout his interesting pages, that he is not really an antiquary; that his delight in Sussex is that of an artist and a student, keenly alive to the impressions of nature and the associations of history, but not specially trained in archæology; that he writes about his county because he knows it well and loves it, not because he is naturally drawn to antiquities. He can discourse pleasantly and almost learnedly about the brasses of Trotton or Broadwater, the tower of Sompting, or the carvings of Halnaker; but we feel all the time that he is happier among the chestnuts of Cowdray (which, however, he will not find in the "Close Walks," as he thinks, which are planted with aged yews) or the fig gardens of Tarring, drinking in the memories of the past by the ruins of Bodiam or Lewes, and picturing vanished days on the lawns of old manor houses, where farmers now replace the fighting knights and their successors the hunting squires in the "Honour of the Eagle of Pevensey." Perhaps he has chosen the way which most of his readers will best like to follow. They will possibly find as much antiquarian lore as they care for, and will be ever conscious of the presence of an appreciative companion in their walks—one by whom the beauties and associations of every corner of the Sussex rapes have been beloved from childhood, and whose taste has been cultivated by the study of many cities and the works of many men.

With such a companion the pedestrian will discover new interests in his rambles, and Mr. Hare's inexhaustible repertory of old verses, proverbs, and chronicles (he must possess a delightful Sussex scrap-book) imparts a freshness to his descriptions which lifts the volume above the guide-book type. Bayham, with "its emerald lawns and grey ivied arches reflected in the bosom of its own sweet lake," gains by contrast when we remember that it was founded by the truculent Crusader—

> Robert of Turnham with his fauchion
> Gan to crack many a crown.

Beautiful Groombridge Place, with its terraced gardens, its peacocks, and its sleepy moat, seems a peaceful retreat enough for the Duke of Orleans, whom Sir Richard Waller of Groombridge found buried under the heaps of the slain at Agincourt and kept a prisoner for a quarter of a century; but the French prince was hardly so congenial an inhabitant of the old house as Evelyn, who found it "a pretty melancholy seate" in 1652. "Scarcely any other English park has the extreme and forest-like beauty of Buckhurst, with its grand old beeches, its deep glades, and its clear silent pools"; with its fine surviving gateway, it looks the right place for the Sackvilles, who have owned it for above six hundred years. Mr. Hare does not disdain to refer to modern fiction when it illustrates his subject. He does not forget 'Brambletye House,' or G. P. R. James's description of the siege of Goudhurst Church and the wild doings of the Darrells of Scotney; but he altogether omits 'Alice Lorraine' and its admirable picture of the country about Chanctonbury. It is amusing to notice that a Chancellor of the Exchequer now lives at an old centre of the contraband industry, for Mr. Goschen's "Seacox Heath" was once a well-known haunt of the Goudhurst smugglers. Mr. Hare might have cited other famous smuggling places. Birling Gap was celebrated for the illicit trade, and the old manor house there, now a farm, has still its "smugglers' hole," and is reputed to be connected with the cliffs by an underground passage, not now to be traced.

A little historical research, indeed, might have added many interesting details to Mr. Hare's topography, and helped the reader to realize better what the Sussex of the Middle Ages was like, with its great forests, its iron foundries, its honours and manors, priories and granges, and its deep Wealden clay, which made John Burton ask, "Why is it that the oxen, the swine, the women, and all other animals are so long-legged in Sussex? May it be from the difficulty of pulling the feet out of so much mud?" The mud has happily been improved away on the roads, and so (unhappily) have many other antiquities of the county. But there are still plenty of remains which seem to call for more explanation than Mr. Hare accords. For example, we are told that Ashdown Forest, also called Lancaster Great Park, "once belonged to the 'Honour of the Eagle of Pevensey,'" without a word of comment. On p. 85 we read of Michelham Priory, founded by Gilbert III. de Aquila—"Lord of the Eagle" of Pevensey. Had Mr. Hare looked up the Burrell MSS. he would have found that the manor of Birling, at East Dean, also was held by service of the Honour of Aquila, and was within the liberty of the Duchy of Lancaster, which possibly explains the name Lancaster Great Park applied to Ashdown Forest. But so far as Mr. Hare's book is concerned the reader remains absolutely in the dark as to the relations of a manor to an honour, or the meaning of the "Honour of the Eagle." Nor does he say a word of the historical associations of the corner of Sussex about East Dean and Friston, which were together held in Domesday by Robert of Mortaign (variously spelt Morton, Moreton, and Moriton by Mr. Hare), who gave East Dean Church to the Abbey of Gresteign, in Normandy. This part of the county—now deserted by its squires—was once occupied by several great families, who deserved at least a passing notice. Birling Manor belonged to the Lancastrian family of Bardolf, who fought at Towton field, and were connected by marriage with Thomas Cromwell, whose daughter was lady of Birling. Friston may not (as local tradition maintains) be the "villa regia quæ dicitur Dene" where Asser first met Alfred, but Mr. Hare should have mentioned that it is not absolutely certain that this Dene was the other East Dean near Chichester; and at least he might have stated that Friston Church still stands on the top of the hill. It has, indeed, recently been restored with exceptional judgment by the vicar, the Rev. W. Parrington (who has not gone the usual way of the ignorant restorers fiercely denounced by Mr. Hare), and it contains some fine Jacobean monuments of the Selwyn family, who lived for centuries at the Tudor house (with some much older remains),

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Friston Place, in the valley below. We find their name and that of Gage in a report of jurors in 1579, giving the boundaries of "the borough of Burling," which "boundeth from the cliff as the Dooles lead to Westland Lane, so to the Hill, so along the upper side of the Slade Croft, so along the Linke between Mr. Gages land and Mr. Selwyns as the Dooles lead to the Borough of Jevington, and so to the Borough of Willingdon, along by the Dooles of Duddle, as the Dooles lead to the Hundred of Borne," &c. Lord Gage's land is still "along the Linke," but the Selwyns have long since departed from the countryside. Mr. Hare refers to the Sussex term Bostal for the white chalk tracks, such as the White Bostal of Firle, but he apparently has never heard of the Dooles. Yet had he questioned one of the old shepherds who roam the downs near Beachy Head (there is a one-armed veteran there who knows more of the countryside and its antiquities, from celts and other flint implements downwards, than some archæologists) he would have found that the Dooles are still to be traced along the soft undulations of many a "front hill."

In the same neighbourhood Mr. Hare says not a word of Exceit or Essete, by the bridge over the Cuckmere, which was also held by Robert of Mortaign, and still gives its name to a prebend of Chichester. Traces of the old chapel of Exceit are yet visible near the old river. Littlington, Lullington, Burlough Castle, Folkington, are entirely omitted; yet Lullington is interesting, if not for its tiny church (really only a surviving chancel), at least for the story that when any of its few parishioners needed the parson they rang the bell to summon him over the down from Wilmington. Of Wilmington "Long Man" Mr. Hare observes that it is "scratched in the turf"; but, whatever it may have been originally, the outlines of the figure are now laid in solid white brick, thanks to the pious care of the Duke of Devonshire. And whilst on the subject of carvings in the turf, it is strange that Mr. Hare does not mention the "White Horse" on Hindover, above Frog Firle (where once was grown the biggest apple in England), overlooking Alfriston; but he has apparently forgotten the existence of the steep cliff over which Squire Harison of Sutton is related to have galloped one "fine hunting morn," and commemorated his marvellous escape by immortalizing his less fortunate horse. Doubtless the horse belongs, however, to much earlier times.

Sutton brings us to Seaford, of which (though never mentioned) it is the manor. No part of Mr. Hare's guide-book is less satisfactory than the section relating to this old Cinque Port, an "ugly, dreary little town," no doubt, but possessed not only of a delightful golf links, but of some of the most beautiful and exhilarating down walks in England. No one who knows the way to Firle Beacon, with its glorious view over the Weald, or has wandered over the links along the cliffs to Hope Gap and Crow Link, will call Seaford dreary. But Mr. Hare tells next to nothing of the history of the place; he does not even bring in "the Honour of the Eagle," which is heraldically displayed in the arms of the port. He says nothing of the traces of the old town at Chinting (now Chyngton Farm), a grange of Michelham Priory, or at "Poyning's Town," now only a name. From his pages we should never know that Charles Ellis was member for Seaford, and took his title from it, and that George Canning sat for the same constituency at the time of his death. Mr. Canning was a frequent visitor at Seaford Place, and in those days the town was far from dreary. The old government of the port by a bailiff, jurats, and freemen might surely have been described, especially as the bailiff's courthouse still stands at the bottom of Church Street. Mr. Hare, however, may be forgiven some omissions in consideration of having found room for the verses on the tomb (at Lewes) of Sir Nicholas Pelham:—

What time the French sought to have sackt Seafoord
This Pelham did repel 'em back aboord.

But is it not "*thought* to have sackt Seafoord"? "Are you from Seaford?" is a seemingly incomprehensible question put to a Sussex man who leaves the door open; certainly "this Pelham" shut it. Mr. Hare has collected a number of curious local proverbs and customs, partly from Mr. Sawyer's contributions to *Notes and Queries*. We are told an "inexplicable legend" that "magpies are shoed at Piddinghoe," where also "they dig for moonshine"—meaning smuggled spirits. At Alfriston they used to hang up white flowers in the "cathedral of the South Downs" whenever a virgin died in the parish, and "a few years since, as many as seventy 'virgins' garlands' hung in Alfriston Church at once"—a fact which speaks well for the morality or the good nature of the neighbourhood. The world at Alfriston was clearly not over "censorious." There is a proverb,—

If Chichester Church steeple fall,
In England there's no king at all,

which came true, for the steeple fell in 1861. "Adders never stynge Nor nightingales synge" in St. Leonard's Forest, because the latter disturbed the devotions of a holy hermit, who incontinently cursed them. In the same forest, "if a man rides through the charmed precincts at night, a headless figure is apt to vault up behind him; this figure is 'Squire Paulett.'" But who Squire Paulett was Mr. Hare does not state. There St. Leonard himself fought with a mighty dragon, and lilies of the valley still mark the spots where the saint's blood dripped. Surely "spe melioris consortii" on the tomb of William Cox at Tillington does not imply "in the hope of a better consort" than the wife buried beside him. Perhaps Mr. Hare uses the word "consort" in the general sense.

But it is easy to pick holes in a work which abounds in minute details, often difficult to verify. Mr. Hare has written a pleasant little book, which Sussex folk will welcome cordially, and those who are not of Sussex will carry with them in their rambles among the downs and "under the hill." It cannot fail to make their walks more interesting and to lead them to appreciate more intelligently the varied beauties and associations of the county of which Fuller records that "many shires have done worthily, but Sussex surmounteth them all, having bred five Archbishops of Canterbury"; and further, that "Sussex aboundeth more with carpes than any other of this nation"—nor "carpes" only, though they do exceedingly abound in the priory pond at Easebourne; for who has not heard of the "four good things of Sussex": the Arundel mullet, the Chichester lobster, the "Shelsey cockle," and the "Amerley trout," commemorated by good Master Izaak?

The Letters of Thomas Lovell Beddoes. Edited with Notes by Edmund Gosse. (Mathews & Lane.)

Beddoes resigned his poetical aspirations comparatively early in life, and for the following reasons: "If I had possessed the conviction that I could by any means become an important or great dramatic writer, I would never have swerved from the path of reputation," but, indeed, "I am essentially unpoetical in character, habits, and ways of thinking," so "you must give me leave to persevere in my preference of Apollo's pill-box to his lyre, and should congratulate me on having chosen Göttingen, instead of Grub Street, for my abode." Many a passage, in the somewhat gloomy and egotistical collection of letters before us, betrays the lack of power for sustained effort and the morbid attitude towards life which lay at the root of Beddoes's failure.

But, as we pointed out in noticing Mr. Gosse's edition of the 'Poems' (*Athenæum*, December 27th, 1890), it was his egregious failure that made him interesting as a man, for, "knowing his failure to be egregious, *he never lost his admiration of those who succeeded where he failed*.....In criticizing the works of others he always brought to bear upon them a good sense which would be remarkable in itself, but which is simply wonderful when we consider certain mental peculiarities with which it was allied." Perhaps the most striking instance of the superiority of his theories to his practice may be found in the following condemnation of that slavish dependence on admired models with which his own work is conspicuously tainted:—

"Say what you will—I am convinced the man who is to awaken the drama must be a bold trampling fellow—no creeper into worm-holes—no reviser even—however good. These reanimations are vampire cold.—Such ghosts as Marloe [*sic*]—Webster etc. are better dramatists, better poets, I dare say, than any contemporary of ours—but they are ghosts—the worm is in their pages—& we want to see something that our great-grandsires did not know. With the greatest reverence for all the antiquities of the drama I still think, that we had better beget than revive—attempt to give the literature of this age an idiosyncrasy and spirit of its own, & only raise a ghost to gaze on not to live with—just now the drama is a haunted ruin."

There is a certain amount of notable criticism in these letters, which Mr. Swinburne calls brilliant, and most of it concerns the drama. The abuse of playbills and of pauses between the acts is ingenious:—

"I am convinced that playbills for instance are very pernicious; one should never know the actors' names and private circumstances, the spectators would then be compelled to identify them with their dramatic characters, the interest w^d be much purer and undivided, the illusion carried as far as it can and ought to be.....The actor on the other hand deprived

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of his private name and existence must feel more convinced of the reality of his 5-act life, would be liberated from the shackles of timidity & the temptations of individual vanity, w^d [grow] careless about his creditors and be unable to try & please the lady's as Mr. —— with the handsome leg etc. wink to his friends in the pit etc. etc.....The Greeks (from whom we can learn much if we understand their motives) were in possession of this secret, and this is the real meaning of their masks, wh. have so much bothered the critics; and these were doubly useful, they deceived to a certain degree not only the spectator, but also the actor with the semblance of an heroic and unknown person, and prevented the annoying familiarity of the people on the stage."

(At the present day it must be acknowledged that from the public the actor still attracts more attention than the play.)

"The pause between the acts—w^h the Greeks and Sh. I believe did not allow—is another dangerous innovation: the thread of events is interrupted, one talks to one's neighbour, hears news and forgets the fictitious in the real events, the state of mind produced by the opening is altered, and as soon as we are with difficulty brought back to the track over w^h the poet w^d lead us another interruption undoes all again. The actors in the meanwhile chat behind the scenes, Cordelia flirts with her papa, Arthur makes King John a pigtail, Constance comforts herself with a cup of tea, Juliet dances with the dead Mercutio and all such things occur w^h breed familiarity and carelessness and damp the excited imagination, cool the ardour of the players."

Beddoes had some excuse for being severe on his immediate contemporaries in English literature, and his scorn is often expressed with telling vigour. Concerning Goethe and Tieck he is also interesting, and his humorous descriptions of certain German professors are well done. But the whole impression of the volume is dreary and monotonous. Beddoes "did his part unsociably," and we even miss the occasional tenderness towards women and flowers which may be found in his poetry. One fancies, perhaps, that he gained some satisfaction from the medical studies into which he threw himself with a certain grim intensity, but nothing of this was imparted to his letters.

Firm friends he had the power of making and keeping. What they loved in him was his ungrudging admiration of beautiful things. "As to real Poetry," he writes,

> I have oft thought,
> Thou art so beautiful above all women,
> I might be you; but yet 'tis happier still
> To be another, to admire and love you.

Catalogue of Romances in the Department of Manuscripts in the British Museum. By H. L. D. Ward, Senior Assistant. Vol. II. (Printed by Order of the Trustees.)

It is ten years since we noticed the first volume of this truly monumental work, but, long as the interval seems, a study of the contents of the second volume must exonerate Mr. Ward from any charge of undue delay. There is a life's labour in these volumes. Every page bears witness to minute and exhaustive research, to indefatigable collation of authorities, immense bibliographical apparatus, and well-weighed criticism supported by comprehensive evidence. It is a work involving so much patient labour, such wide-reaching comparisons, such microscopic examination of sources and derivatives, that the wonder is, not that it has taken ten years to produce, but that it has been accomplished at all, and by a single scholar. We described the general character of this class-catalogue on the appearance of the first volume, and it is only necessary to say now that all the admirable features to which we then drew attention are repeated, and if possible improved, in the new instalment. There is nothing superficial, nothing hurried or passed over, in Mr. Ward's work. Every detail confirms the impression of mature consideration, and complete familiarity with the whole range of literature bearing upon the subject, which the first volume conveyed. The colossal bibliography of romance criticism is handled with the easy and sure touch of a master, and many of the incidental essays on special groups are models of concise yet comprehensive criticism.

The mere linguistic qualifications for such a work are not the least part of its difficulty. The manuscripts described, and frequently quoted in considerable extracts by Mr. Ward, are written not only in mediæval and modern Greek, Latin, French, German, Dutch, English, Italian, Catalan, and Icelandic, but in various stages of the development of these languages; and the critical bibliography includes almost every modern European language, to say nothing of translations of numerous Oriental texts. For the present collection includes the Northern legends (such as 'Beowulf,' the 'Nibelungenlied,' and the Eddas); the large and complicated group of Eastern tales, beginning with 'Barlaam and Josaphat,' and working on, through the 'Directorium' and 'Syntipas,' to the 'Seven Sages,' 'Dolopathos,' and the 'Disciplina Clericalis'; the long series of Æsopic fables; 'Reynard the Fox'; the curious group of 'Visions of Heaven and Hell,' the 'Miracles of the Virgin,' and the 'Trois Pèlerinages.' The arrangement of the several MSS. under each of these headings could hardly be bettered; and various derivative and synoptic tables aid the student in finding his way through the labyrinth of romantic genealogy.

Mr. Ward's introductory essays, however, with their ample bibliographical references, will prove of even greater service to the student of romance literature. The volume teems with such essays, full of suggestion and ripe criticism, which relieve the necessary monotony and technical details of a descriptive catalogue of manuscripts. Among the studies of Northern legends we may cite the admirable treatise on 'Beowulf,' and the delightful essay on Danish *Folkeviser*, or popular ballads (pp. 81–90), beginning with the tantalizing Runic fragment,

> Drömde mik en dröm i nat um silki ok ærlik pæl.

Anders Sorensen Vedel, the tutor of Tycho Brahe, and translator of Saxo Grammaticus (1575), is the first great name connected with the history of Danish ballad literature, and Mr. Ward—who takes a broad and comprehensive view of the limits of a catalogue—provides a most interesting biography of this first collector of his national ballads. Vedel often visited Tycho Brahe at his famous château of Uraniborg, on the little island of Hveen in the Sound, which Frederick II. of Denmark had presented to him, and there the friends were visited by Queen Sophia, who was detained by stress of weather. In the course of conversation the astronomer told the queen of the wonderful collection Vedel had made of the ballads of which she was so fond, and her interest in the subject led to the publication in 1591 of a hundred selected ballads, printed at Vedel's own house, the Liliebjerg, at Ribe.

The Eastern legends connected with the great Sindibâd cycle receive complete treatment from Mr. Ward, whose labours in this department have been mitigated by the recent researches of Mr. Clouston, Mr. Keith-Falconer, Mr. Jacobs, and others. As an instance of his method of dealing with these stories we may quote his comment on the seventh tale in the 'Directorium Humanæ Vitæ':—

"The 'Dog and Serpent' found its way into the Sindibâd cycle; and it is, indeed, the only story that occurs in every Western version of the 'Seven Wise Masters.' Étienne de Bourbon, a Dominican of the first half of the thirteenth century, found it localized in the diocese of Lyons. He gives curious details of the pilgrimages made by mothers of sick children to the grave of St. Guinefort, a saint who turned out to be a dog martyred for saving a babe from a serpent. Amongst other superstitious rites, they passed the children through holes in the trees that grew upon the grave; just as many country people did in Hampshire and other parts of England in the days of Gilbert White. Étienne declares that he cut down the trees and burned the bones of the dog; but the pilgrimages to the grave of St. Guinefort are said still to continue.....In North Wales the serpent became a wolf; and Beddgelert (grave of Gelert, on a spur of Snowdon) is said to have been named after Gelert, the hound given by King John to Llewelyn the Great. This story has long been an oral tradition, but the earliest known allusion to it is in the Warwick Roll, written and illuminated by John Rous the antiquary, before the death of Richard III. (1485). The six crests borne by King Richard are there given in colour; and the sixth is a cradle or, a greyhound argent, for 'Walys.'.....The Pot of Honey [the apologue in the 'Dog and Serpent' story] is best represented in modern literature in the tale about the tray of glasses which the Barber tells of his fifth Brother in the.....'Thousand and One Nights.' It is more indirectly connected with the Milkmaid and her pail as told by Lafontaine and others."

In the preceding extract we have omitted the ample bibliographical references, which form so valuable a feature in the catalogue. There are numerous MSS. of the Sindibâd cycle in the British Museum, wherein the moral is repeatedly enforced by precedent:

> Swilk sorow has thou shewed me now
> that I sal neuer no women trow.

The researches of M. Gaston Paris and Dr. Mall have apparently led Mr. Ward to modify his view of the date of the 'Fables of Marie de France.' He had previously ('Catalogue,' vol. i. pp. 408 ff.) placed them about 1250, and accepted the assertion in the 'Couronnemens Renart' that Marie's patron "Cunte Willame" was Guillaume de Dampierre II., Count of Flanders (1244–1251). To M. Gaston Paris's arguments that Marie wrote in England, that "Willame" must have been an English noble, and that the lays were written for Henry II., and therefore before 1189, Mr. Ward allows considerable weight, although he quotes,

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without contesting it, Dr. Mall's opinion that the translation of the 'Purgatorium Sancti Patricii' was Marie's earliest work, and probably written not much before 1189. One would have liked to have Mr. Ward's own decision, but perhaps in an official catalogue he is wise in stating the views of the leading authorities and leaving students to weigh them for themselves. He is, however, more outspoken with regard to Mr. Joseph Jacobs's assumed identification of the literary "reis Alurez" with Alfred the Englishman, and states that no evidence has been produced to show that this Alfred (whose date has been much disputed) "ever wrote a single tale or fable." "Jacobs's theory," he adds, "belongs to what he himself styles those 'hypotheses of my own which have not yet gone through the ordeal of specialist criticism.'"

We have only space to refer to the admirable introduction to the 'Anonymus Neveleti,' and the criticism of the evidence concerning Walter the Englishman, upon which Mr. Ward concludes that "it is slightly in favour of our author's having borne the name of Walter, and perhaps, indeed, of his having been an Englishman. But it is not strong enough to overthrow the designation used by the best critics, and notably by Lessing." The essay on 'Reynard the Fox,' in eighteen pages, furnishes an excellent summary of the history of this famous cycle of tales, and no less praise is due to the introduction to the 'Voyage of St. Brendan' and the 'Miracles of the Virgin.' In conclusion, it may be pointed out that there is much in this interesting and important volume which will attract other than special students. Far from being a mere catalogue of dreary technical details, it is full of amusing extracts. The 'Visions of Heaven and Hell' are particularly pleasant reading, and there are plenty of stories like this of a monastic interpolator in Henry of Saltrey's 'St. Patrick's Purgatory':—

"He then says that, when he himself was in Ireland, he met a man, white-haired and decrepit with age, who said that he had never yet received the sacraments, and who begged him, as a Monk and Priest, to administer them to him. The confession had to be made through an interpreter. When the man had confessed all the sins he could think of, the priest asked him if he had never killed a man. Not more, he thought, than five men on the spot; but he did not know how many might not have died of the wounds he had given them. He was surprised to know that manslaughter was a sin requiring absolution; but he was quite ready to endure any penance imposed on account of it. And this (concludes the interpolator) is the nature of Irishmen. '*Hoc ideo proposui, ut eorum ostenderem bestialitatem.*'"

Les Mémoires d'une Inconnue, publiés sur le Manuscrit original, 1780–1816. (Paris, Plon, Nourrit & Co.)

A seizure, by order of a French court of law, of the memoirs of Madame Cavaignac, which rests upon the French law as to the rights of the family in connexion with memoirs, has attracted attention to the book, the title of which stands at the head of this notice. A lady who, we believe, was the mother of the well-known general and of his equally well-known brother, and the grandmother of the also well-known Republican deputy, has left a volume which contains some passages which are well worth attention, although as a whole the book is somewhat dull.

The "unknown" lady whose name is in every mouth, although the foundress of one of the families which (with the Carnots and the Casimir-Periers) are known as "the Republican dynasties," and are supposed to be likely to have a monopoly in the future of the Presidency of the Republic, was the wife of an Imperial functionary—an unsuccessful statesman who never attained to higher rank than that of a Privy Councillor of Naples under Murat. Her book is full of the bitterness of the discontented, and she tells every disagreeable story that she can against those who got on in the world better than she did herself. The foundation of the volume, however, is that terrible sham sentimentality of the times which fell like a pall, in the early part of the present century, upon those who had been born in the brilliant eighteenth century, and had survived the terrible day of reckoning of '93. The following passage is a specimen of both her styles:—

"Encore si elles restaient jeunes! mais quand elles cessent de l'être, quelle terrible abdication! quelle chute douloureuse! quels amers et honteux regrets! C'est une reine détrônée, une couronne flétrie, non arrachée. Que j'en ai vu de malheureuses! Une surtout qui me faisait vraiment pitié. Émigrée jeune en Angleterre, elle y avait été mariée de la *main gauche* au duc de Kent et renvoyée au bout de vingt-sept ans, quand, à la mort de la princesse Charlotte, le Parlement obligea tous les frères du Roi à se marier. Étrange prévoyance, en vérité, que celle de manquer de maître! Femme d'un prince donc, et fort belle, on juge si elle avait été gâtée; vieille, lorsque je l'ai connue, mais ne sachant, ne voulant pas l'être, c'était un supplice que sa vie."

Another passage which will be found of interest is the following:—

"Je rencontrais quelquefois Mme Récamier, mariée un an avant moi et d'une figure ravissante alors. Elle ne pouvait sortir à pied sans être suivie et faire émeute, ce qui semblait la contrarier beaucoup; mais, comme elle s'obstinait à garder une coiffure un peu étrange qu'elle portait seule et qui la désignait de suite, on pouvait en douter un peu. Sa conduite était irréprochable alors, et personne ne l'attaquait. On s'en dédommageait, les femmes surtout, en la disant fort bornée; ce n'est pour moi qu'un ouï-dire. Le premier amant qu'on lui ait donné, à tort ou à raison, fut Lucien Bonaparte, et il ne fut pas le seul, malgré sa manie, aussi ridicule à soixante ans que peu décente à tout âge, de se mettre toujours en blanc, comme enseigne de virginité, son mari, qu'on disait être son père, n'ayant jamais vécu avec elle. Une de mes amies, qui la voyait souvent, m'en a conté de drôles de choses; mais comme elles étaient mal ensemble, sans doute elle exagérait. Entre autres histoires, en voici une. Un jour de grand bal chez elle, Mme Récamier se trouve mal, se retire, se met au lit. La porte de la chambre à coucher est rouverte; un curieux s'approche, admire cette délicieuse figure que ne gâte en rien le négligé d'une malade. Un autre survient; puis dix, puis la foule. Les derniers venus montent sur des fauteuils pour avoir leur part du spectacle, et le bon M. Récamier y fait poser des serviettes pour accorder le plaisir de ses hôtes et le soin de son mobilier."

Madame Cavaignac, although she passed her life as a hanger-on of courts, retained in after life enough of her early Jacobinism to evince a recurrent horror of crowned heads. She considers that Queen Elizabeth, although the best of them, after all is famous for nothing except having "killed her cousin," and then she gives a catalogue of all the lovers of all the queens of Spain and of those of Catherine II. of Russia, and winds up: "The Crown allows everything, covers everything, but it does not hide everything, and it is among those who wear it, men and women, that we must look for the most shameful and the most degrading vice." A very disagreeable grandmother is Madame Cavaignac, quite unworthy of notice, except that she is sometimes entertaining, and often interesting, not in herself, but on account of her able watchfulness over the many distinguished persons with whom she came in a very partial contact.

She does not like our people, though she knew them probably but little; and, writing of the Court of Naples, she says: "I saw there English women also, but they require a special mention, for they have found the secret of having neither the charm of nature and of simplicity, nor that acquired grace which sometimes does instead of it."

She is severe upon the Emperor and upon the Bonaparte family, but she is still more hostile to the Bourbons, and reminds us how the mother of the murdered prince, in whose name, after many years, vengeance was to be exacted of several leading Bonapartists, begged Napoleon for leave to live in Paris and for the increase to half a million francs a year of that pension of 300,000 fr. which the Emperor had conferred upon the Duchesse de Bourbon. Madame Cavaignac once more draws the moral hostile to all crowned heads and princes of the blood: "These people in life are called majesty or highness, and after their death there are found people who write panegyrics upon them, which many others read." No one who desires panegyrics on crowned heads need turn to Madame Cavaignac.

The Queen of Murat, generally called "Madame Murat" by our author, seems to have been the protectress of our unknown lady, but she provides a similar catalogue with regard to her to that which she bestows upon the queens of Spain, and she charges her with having caused the defection of Murat from Napoleon in 1814.

The book is not without historical interest, and indeed, in some degree, importance; but we have never read one which conveys a more unfavourable impression of the writer.

The Great Alternative: a Plea for a National Policy. By Spenser Wilkinson. (Sonnenschein & Co.)

Mr. Spenser Wilkinson has written an extremely interesting book, and one that is valuable in so far as it will induce many people to think upon questions which are of all the most important to the empire, and upon which there is at present too little independent thought. He has not written the book which he might have written, and which we shall still expect some day from his pen.

Discussing first a certain national paralysis which seems to have fallen of late upon the United Kingdom, and helping to clear men's minds by specific treatment of the

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Eastern Question, of the rise of the Triple Alliance, of "Egypt," of "India," and of "The Expansion of France," Mr. Spenser Wilkinson then comes to his main chapters, which are those which suggest that those statesmen, whatever their opinions on domestic affairs, should be supported who the most clearly put forward the idea of national duty. The general purpose of the book is admirable; the historical treatment of the Eastern Question, of German unity, of the decline of Turkey, of "Egypt," and so forth, as good as might be expected from the author. But it did not fall, unfortunately, within Mr. Spenser Wilkinson's purpose in the present volume to treat of those matters on which, of all others, he would be the surest guide.

For example, when he deals with Egypt he furnishes a most carefully drawn picture, leading up to the suggestion that Egypt cannot stand alone; but there are others who might, perhaps, with equal success have drawn this picture. He does not give us that which, by his natural disposition and training, he is most able authoritatively to declare—the cost of the occupation and its future. The past and present are here; but Mr. Wilkinson has prudently refrained, not only from prophecy, but from those scientific calculations upon which prophecy must be based. To put the matter in a concrete form, no British statesman can, even on Mr. Wilkinson's principles, commit himself to the permanence of the British occupation unless he has thought out its consequences. These must involve the consideration of the risks of single-handed war with France, of war without allies with France and Russia, of war with France and Russia and Italy, and, on the other hand, the advantages of the possession of Egypt, with that of Malta, in the event of an Italian alliance. There is no man in the country who could supply with so much authority as Mr. Wilkinson the data upon which our opinion should be formed. But the formation of opinion upon the point is a necessary portion of the case; and we fear that Mr. Spenser Wilkinson will have to write another book.

One criticism of detail only shall we permit ourselves upon the interesting Egyptian chapter of which we have already written. Mr. Wilkinson says:—

"There is not a Power in Europe that would not be embarrassed by a British evacuation of Egypt; and even the French Government would be the first to urge that the British regiments should remain in the citadel of Cairo, if it were perfectly certain that French troops could by no possibility take their place."

The view of French policy which is suggested in these words is not, perhaps, exactly accurate. There is a French doctrine that is public, and a private one that lies behind, and they are exactly opposite the one to the other. It would be impossible under any circumstances for a French Government to publicly urge that British troops should remain at Cairo: but privately, while urging evacuation in public, or rather cherishing non-evacuation as a grievance, French Governments are controlled by financiers whose one wish is that we should stay at Cairo. This wish, however, is not based upon high considerations, such as those to which Mr. Wilkinson in his chapter points, but purely upon speculation as to what would be the effect of evacuation upon Egyptian funds.

In several of his chapters Mr. Wilkinson appears to suggest an alliance between ourselves and the Central Powers. We say "appears to suggest," because we believe that he has desired to keep himself clear of definite suggestions of the kind, and to keep together, in support of his general propositions, those who might differ upon such a point: those who, like many Liberal politicians, desire to keep the hands of the country free; and those who, like Col. Maurice, have been impressed by the many obvious reasons which make for such alliance. All, however, may concur in the view with which one of his very able chapters upon Germany concludes:—

"England cannot expect those continental states, whose European interests most nearly coincide with her own, to acquiesce in her primacy in extra-European affairs, except upon condition of her active support in regard to those European interests as well as of her readiness to meet their wishes, as far as may be, in regard to the regions where her navy is the preponderating force."

When he comes to his main chapters, for which he has laid in the earlier ones an excellent foundation, Mr. Wilkinson begins by asking of the British navy:—

"What is to be the measure of this force? Must it be the equal of all other navies together, or of a combination of some of them? Is there a limit to the naval force that may be required, or does the national policy involve the maintenance of an Invincible Armada? In past times it has been sufficient to keep a fleet superior to any other in the quality of its leaders and in the skill of its crews, but not so overwhelmingly strong in numbers as to exceed all other navies. For the same conditions that compel England to assert the command of the sea make her a member of the European community, which is a combination of independencies. The self-defence of England has almost always helped the self-defence of some other Power or Powers. The British navy has been at the same time the guardian of England's independence and the preserver of the equipoise between the States of Europe or between the groups into which they have been ranged. This dual character of England's action is founded in her geographical situation. The command of the sea exerted by England and the balance of power in Europe are two names for the same thing, two aspects of one activity, like the two faces of a coin."

We think that this passage and many others point more definitely than the author would admit to our taking part in the alliance of the Central Powers, and we are not, on the whole, of opinion that Mr. Wilkinson has proved the truth of a proposition, which we, however, admit that he was not engaged in proving. His position, we take it, is that he states facts, and that if those facts irresistibly point to a particular conclusion, that is no special business of his at the moment. A little further on he more sharply states the same proposition with regard to the balance of power with which the passage previously quoted concludes, and speaks of "the two functions of the navy to command the sea and to maintain the equilibrium of Europe." Were we under the belief that Mr. Wilkinson was in these chapters trying to induce us to take the action which Col. Maurice has so powerfully recommended, which will, we fancy, be the conviction of many of his readers, we should urge that he has not established the soundness of the position, as against those who would stand armed with a great navy ready to take sides, if necessary, as occasion offers or necessity demands. But, we repeat, we are convinced, after careful reading, that Mr. Wilkinson's intention was not to advocate any particular course so much as to cause his readers to think out the matter for themselves, and, above all, to support those who may set forth with definiteness and consecutiveness of ideas a distinct national policy.

The passage which follows those which we have quoted is of interest, and is true:

"The record of recent years is that of a series of challenges to England's imperial work. It is a tribute to the greatness of her power that the antagonism has been manifested as yet only in regard to subordinate enterprises and spheres of influence of minor importance. But these disputes are the symptoms of a graver conflict. At every point where French and English policy meet, they are in hostile contact, and it is impossible to review the disagreements between the two nations without perceiving that the aims of France are diametrically opposed to interests vital to Great Britain, that is to essential portions of her national purpose. Either France must abandon these aims, or there will be a war in which England at least will stake her whole existence.....The possibility, and even the probability, of a war in which England would be opposed both to France and to Russia has long been perceived. But this does not exhaust the possible combination. France has for some time persistently endeavoured to sever Italy from the Triple Alliance, and to restore that ascendency over the foreign relations of Spain which is a tradition both of the old French monarchy and of the first Empire. It is hardly possible for Greece to avoid becoming the subordinate ally of Russia, in case Russia acquires a foothold in the Mediterranean."

There then follow passages which again point to a policy of alliance, of which the following is disputable:—

"So soon as this is believed by continental statesmen to be serious,—so soon, that is, as they can feel sure that England has abandoned her hesitation, and that she will at any cost defend herself and assert her imperial vocation and her command of the sea, the whole situation in Europe will be changed. That situation, as it has shaped itself by degrees since 1882, is the effort of some of the continental States, whose purposes are not aggressive, to secure themselves against the purposes of others, which involve the subversion of the existing European order and the reduction to a condition of dependence of two of the great Powers, and most of the small ones. The aggressive policies are those of France and of Russia."

The assumption that the policy of Italy and of Germany is not aggressive is but an assumption, and there is a good deal to be said on the other side, especially as regards Italy; and the statement that the policy of France and Russia is aggressive, although true, has to be limited by the subtraction of the fact that the aggression of France and of Russia is non-European, and not directed against Germany and Austria. To assume that Russia is aggressive towards Austria would be to assume what may be true if a long period of years is considered, whether we look back or whether we look forward into the realms of prophecy, but is not true of the period under discussion—1882–94. All these passages and many others, we repeat, will lead the hasty reader, if he sides with his author,

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to that definite policy of alliance with the Central Powers for which the author himself is, perhaps, not thoroughly prepared, and which it is possible that, if it were sharply put to him as his view, he might repudiate.

Returning to the balance of power in Europe, Mr. Wilkinson once more states his position:—

"A consideration, then, of the present relation of the Powers confirms the view, derived from a retrospect of their relations in the past, that the necessary design of British policy involves the maintenance of the balance of power in Europe, and that England's command of the sea rests not merely upon the development of naval force, but also upon her defence, in conjunction with other Powers, of European causes in which she and they are alike interested..... To build a fleet, however strong, is not enough, if at the same time we persist in a policy of indifference in regard to European affairs."

Mr. Wilkinson is, with justice, displeased at the spirit in which our military and naval defensive preparations, and our foreign and colonial affairs, have been conducted in the past by successive Governments. He makes a powerful attack upon that vacillation in Egyptian affairs by the Cabinet of 1880 which has been explained to have been due to internal difference of opinion; and he says of the Conservative Cabinet of 1886:

"The Cabinet introduced a shipbuilding programme, which every one at home and abroad regarded, not as the consequence of a great design, but as the result of a popular agitation unconscious of any definite political purpose. The experts upon whose judgment continental Powers relied pointed to the ill-considered distribution of the naval forces, and to the incompetent management of the army, as evidence that these preparations need not be taken too seriously. Lastly, the same Cabinet, in its negotiations regarding Newfoundland, Zanzibar and Madagascar, showed the same timidity and the same weakness as its predecessors."

Mr. Wilkinson's conclusion is:—

"For a whole generation England seems to have been unconscious of a purpose in the world. The nation has been like a drifting ship, the sport of circumstances; the very idea of a course marked out upon the chart and pursued in spite of wind or weather has passed out of the popular mind; it is as though the faculty of government had been paralysed. The institutions are all there, but there is no sign of the presence of the spirit which created them. The cumbrous mechanism of parliamentary government, the cabinet system, the public offices, are exhibited to an admiring world, like the great clock in Strasburg cathedral, as the monument of the ingenuity of a past age; but the question what the machine is for, and whether it serves its purpose, is looked upon as an audacious impertinence."

He considers that the difference of opinion between the two great parties upon Home Rule is one of which the philosopher should be impatient on the following ground:—

"The difference between the two parties is scarcely perceptible. At present the issue is Home Rule. But it is not much more than a name. The independence of Ireland is impossible; for no island can be independent unless it has the command of the sea. No one in either party objects to purely Irish affairs being settled by Irishmen. One half of us would give the Irish nearly all that their leaders ask for, and call it a final settlement, as though there were final settlements in the political world. The other half of us would grant a little less."

Mr. Wilkinson then pleads for an agreement between the parties and a national policy, for which we fear that he will plead in vain.

NEW NOVELS.

The Queen of Love. By S. Baring-Gould. 3 vols. (Methuen & Co.)

Mr. Baring-Gould's facility is something truly portentous. He seems to write novels almost as fast as indolent reviewers can write criticisms of them. And the wonder is that the quality of his work suffers so little from the tremendous speed at which it is turned out. Even his most perfunctory padding has more individuality about it than the pith of most average novels, while his strong situations, though often excessively artificial, are invariably illumined with the glow of a powerful and sombre imagination. 'The Queen of Love' is not the first of Mr. Baring-Gould's novels which has had to be taken literally with a good deal of salt. Here, however, the scene is no longer laid in the Essex marshes, but the salt-producing district of Cheshire, and the author displays a familiarity with that industry and the conditions under which it is carried on which he has turned to extraordinarily vivid account in three of the most striking scenes of the story. But Mr. Baring-Gould is a realist by fits and starts only. Anything more untrue to life than the dialogue of his mountebanks, his poachers, and his salt-boilers could not well be imagined. This literary idealization—which is applied indiscriminately to every personage—is undoubtedly a blemish, though it may be overlooked in view of the picturesqueness of the results attained and the originality of the characters portrayed. The heroine, who reminds us not a little of Cheap Jack Zita, is rather less striking than the average run of Mr. Baring-Gould's unconventional female types; but a good deal of humour is got out of the transplantation of this circus waif into the soil of militant Nonconformity. But why she should have been attracted by the virtuous but insipid salt-boiler Andrew instead of the chivalrous poacher Rab will remain a mystery to most readers. But it is just this element of contrariness and unexpectedness which renders Mr. Baring-Gould's books stimulating and refreshing reading.

A Modern Buccaneer. By Rolf Boldrewood. 3 vols. (Macmillan & Co.)

Rolf Boldrewood's last book is scrappy in its information and desultory in its interest. It has to do with Samoa and other islands in the Pacific, and throws a little light on the manners and customs of the islanders, and more especially of the white-skinned folk who trade amongst and upon the islanders. One of these traders tells the story, in an easy-going narrative of fact or yarn, the commonplace details well relieved by exciting adventures and grim romance. Capt. Hayston is a telling figure of a freebooter who for many years reaped a rich harvest in the China and Southern seas—a handsome and fascinating man, strong and imperious, but with a cruel temper when he was roused. It is quite worth while to follow up the record of his daring exploits, whether he is a picture from life or only a well-drawn type. At any rate, the book is full of point and circumstance, and there is even a two-page island map to add to its particularity.

No Hero, but a Man. By Annie Thomas. 3 vols. (White & Co.)

Nothing so much becomes a novelist as to devise and digest his or her plot before a story is begun, and to adhere to it without modification to the end. It is difficult to imagine that Mrs. Pender-Cudlip has observed this salutary rule in respect of 'No Hero, but a Man.' A very teasing kind of examination paper might be set on the claims of Mr. Herbert Harlby to the estate of Gunwalloe, on the manner in which he became possessed of it, on the motives of his actions and the consistency of his conduct; and one cannot feel confident that this gentleman's literary creator would be able to "floor" such a paper. Certainly her man is not a hero, and still less is he a rational or sensible being. Large allowance has to be made for the vagueness with which the story is planned and put together before the reader can begin to decide whether it is interesting or not.

The Fool of Destiny. By Colin Middleton. 3 vols. (Hurst & Blackett.)

The mother of the "fool of destiny," whose story Mr. Middleton has written, was a bit of a fool herself. She died at his birth, after making her husband swear on her Bible that he would bring up the boy in ignorance of the fact that his father was a baronet. The baronet was still more a fool, for he did not even let the boy know that he had a father. Some of the results are awkward. The boy is a Crichton, goes to Oxford and takes honours, and evidently has the ball of life at his feet; but the one thing he lacks is the balance that his clever and distinguished father could have given him. There never was and never could be such a fool as this father, and Mr. Middleton is apologizing for his creation throughout. The story, nevertheless, is fairly well constructed, and it shows some grip of character and knowledge of the world. One is interested in the young fool of destiny, and it is not until the last page of the third volume that the reader discovers whether or not his destiny makes a fool of him to the end.

Thorough. By Mary A. M. Marks. 3 vols. (Bentley & Son.)

In the course of the last seven or eight years it has more than once fallen to our lot to congratulate Mrs. Marks in these columns on the signal ability and interest of her novels and short stories. It is, unluckily, difficult exactly to repeat this agreeable process on the present occasion. There is undoubted ability in 'Thorough,' but of sustained interest hardly a trace. From time to time the reader comes upon a grateful episodic oasis, but it is, as a rule, sandwiched between great slabs of historical narrative, and the depressing effect of the method is only enhanced by the dreariness of Mrs. Marks's theme. For 'Thorough' deals exhaustively and exhaustingly with the policy of Strafford and Cromwell in Ireland, taking as the starting-point the Deputy's famous expedition to Galway. Inasmuch

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as this part of Strafford's administration has proved too much for even his most ardent whitewashers to swallow, Mrs. Marks's determination to make pathetic capital out of the sufferings of the expropriated landowners of Connaught seems to us rather gratuitous. If the book is meant to have any political significance, Mrs. Marks has devoted her energies, as the French would say, to breaking in an open door. No one wishes to defend Strafford's methods of administration nowadays; and though the cruelties and oppression practised on the Irish under him and Cromwell furnish the novelist with no lack of harrowing, and even gruesome details, the sheer monotony of this recital grows terribly wearisome. As a work of art the book is disfigured by its excessive length and its disconnected style. Mrs. Marks has evidently prepared herself for her task by a most extensive course of reading; but she has not digested her materials, and she devotes a disproportionate amount of space to dry historical details. There is practically no plot, the love interest is purely subsidiary, while the most gentle of readers will find his stock of compassion unequal to the perpetual demands which are made upon it.

A King in Bohemia. By Henry Herman. (Remington & Co.)

The scenery of this novelette is pretty, though stagey. The South Devon coast and the Riviera are effectively sketched, and Samson, his wife and daughter, are picturesque figures. But the story is a trifle. As such it is obnoxious to small criticisms. We doubt the dialect of the Devonian hero, do not recognize his very blonde Saxon physique as typical of his county, and think he is needlessly slow-witted, even for a giant who keeps a rural alehouse. On the other hand, he is affectionate and honest, and his method of sleeping on his back in the sun, when the colossal fortune is thrust upon him, has much to recommend it. Mary, the maid of the inn, is well impressed on the imagination, so far as her purely physical charms can move it; but we blush for the inconstancy of Eynsford. The fact that his more educated ladylove was so left to herself as to say "Ma!" must be his best excuse.

For Honour and Life: a Tale of the Terror. By William Westall. (Osgood, McIlvaine & Co.)

Mr. Westall's hero is a Lancashire lad, son of a Swiss settled as a calico printer in Manchester, and destined by his parents to follow his father's calling. But any one who knows anything about Mr. Westall's books will readily guess the sequel, especially when it is taken into account that the calico printer's brothers are all soldiers, and one of them a captain in the Swiss Guard. Young Astor's prowess in an encounter with a highwayman overcomes his father's scruples, and, realizing that they cannot compete with nature, his parents consent to his exchanging the warehouse for the barrack. When it is added that the hero quits England for France in 1789 the reader will know what he has to expect. In his alert and spirited style Mr. Westall conducts us through a perfect maze of peril and terror, but always manages to inspire confidence as to the issue. Mr. Westall's apparatus is conventional, but he writes with an engaging heartiness, as becomes a narrative which is put in the mouth of such a strapping and rattling young Guardsman as Fritz Astor.

Just Like a Woman. By Mrs. Edward Kennard. (White & Co.)

It is pleasant to think that the Duke of Bombay, the popular general who has attained his fame "by cunning and craft, and trampling on other men's reputations," is a purely ideal character. Mrs. Kennard has encased this puny soul in a body equally infirm; and Eve Carlingford may be congratulated on her escape from her engagement, though the manner of its rupture be rather farcical and the lady needlessly rude. The best part of this very slight story is a pleasant fishing scene in Norway, where the heroine discovers her true affinity in a literary native—a moral Ibsen, with the thews and presence of Balder the Beautiful.

CLASSICAL PHILOLOGY.

The Electra of Euripides. With Introduction, Notes, and Appendix by Charles Haines Keene, M.A. (Bell & Sons.)—This is an elaborate and useful edition with an *apparatus criticus* which approaches exhaustiveness and a very full commentary. The most valuable feature is the editor's collation of the Florentine Laurentian MS., Weil's L, which, so far as we can judge without comparing his work with the MS., seems well executed and trustworthy. In the introduction the poet is defended against the absurd attacks of Schlegel, though we are duly cautioned against disparaging Æschylus and Sophocles out of zeal for the reputation of Euripides. Possibly, if our editor had seen Dr. Verrall's 'Choephori' in time, his expression (p. xxxv) "Euripides' tragi-comedy 'Electra'" might have drawn forth a few words of protest. Mr. Keene gives us a thoughtful and appreciative comparison between this play, the 'Electra' of Sophocles, and the 'Choephori.' As to the date of the production of the play, he argues forcibly in favour of Singer's view, that the year was B.C. 413. The scholarship displayed in the text and commentary cannot be pronounced of the highest order. The text might well be labelled "made in Germany," though there are occasional flashes of independence. A bad specimen is found on v. 168. The note runs "ἀγροτέραν, 'rustic.' The masculine ἀγροτήρ occurs in l. 462." Now the feminine (accusative) of ἀγροτήρ is of course ἀγρότειραν, which is read in Plutarch's quotation of the passage and by a corrector in L, and is obviously the true reading, as the required sense "rustic," which Mr. Keene gives to ἀγροτέραν, is only post-classical. Paley's text of vv. 168–70 is almost certainly right, except that he retains ἀνήρ after γαλακτοπότας, namely,

ἦλυθον, Ἠλέκτρα, ποτὶ σὰν ἀγρότειραν αὐλάν.
ἐμολέ τις ἐμολεν γαλακτοπότας
Μυκηναῖος οὐριβάτας.

The corresponding verses of the antistrophe being:—

καὶ παρ' ἐμοῦ χρῆσαι πολίπηνά τε φάρεα δῦναι
χρύσεά τε ποτιθήματ' ἀγλαΐας.
δοκεῖς τοῖσι σοῖς δακρύοις.

Mr. Keene omits the conjectural τε (v. 190), and reads in v. 191 χρύσεα τε χάρισι προθήματ' ἀγλαΐας, after L, which, however, reads χάρισαι (probably an altered dittograph of χρῆσαι in the preceding verse). Now from the meanings of προτίθημι it is clear that προθήματ' must be wrong. As Mr. Keene gives Dr. J. H. H. Schmidt's unscholarly suggestion περιθήματ', it ought to be pointed out that such a form is quite unwarranted according to the evidence of classical Greek. The alleged difficulties presented by v. 1, Ὦ γῆς παλαιὸν Ἄργος, Ἰνάχου βοαί, are slight in comparison with the difficulty of agreeing with Mr. Keene that ἄνθος could be applied to βοαί, and παλαιὸν to ἄνθος. It is possible that κινάχου should be read, as in uncials S KI would look like CICI, one of which could easily fall out. Several of the notes seem to be designed for the use of persons who do not possess a "Liddell and Scott," *e. g.*, those on εὐαμερίαν, v. 196; κατέχει, v. 202; χερνῆς, v. 207; στέγειν, v. 273; κάμψῃ, v. 955; and διὰ πυρός, v. 1182. Schenkl's miserable transposition of vv. 965, 966, is actually admitted into the text. The passage runs:—

963. ΟΡ. τί δ'; ἐκ Μυκηνῶν μῶν βοηδρόμους ὁρῶ;
ΗΛ. οὐκ, ἀλλὰ τὴν τεκοῦσαν ἥ μ' ἐγείνατο.
965. ΟΡ. καλῶς ἄρ' ἄρκυν εἰς μέσην πορεύεται.
966. ΗΛ. καὶ μὴν ὄχοις γε καὶ στολῇ λαμπρύνεται.

The transposition of the last two lines can only be excused by the supposition that Schenkl and his followers do not understand the use of the particles καὶ μήν.....γε. One of the most subtle touches in the drama is lost by not assigning, with L, vv. 1185–1190 to Electra, but to the chorus with Kirchoff. After an outburst of pity for her mother, Electra for a moment hardens herself again, and urges in self-justification the plea of justice:—

ἰὼ τύχας, τᾶς σᾶς τύχας, μᾶτερ τεκοισ',
ἄλαστα μέλεα καὶ πέρα
παθοῦσα σῶν τέκνων ὑπαί
πατρὸς δ' ἔτεισας φόνον δικαίως.

The force of the preposition of κατείδες, v. 1206, is ignored, and we are left in doubt whether Mr. Keene regards the verse as addressed to Electra or to the chorus, the latter being the case. An obviously corrupt line, v. 142, ἰαχὰν ἀοιδὰν μέλος Ἀΐδα, is ingeniously emended in the critical notes thus, ἰαχὰν Ἀΐδα μέλους αἰλίνου. From many good notes, that on πυρά (v. 92), meaning an altar at a tomb, may be selected for mention.

College Series of Latin Authors.—Catullus. Edited by E. T. Merrill. (Boston, U.S., Ginn & Co.)—Prof. Merrill provides a highly satisfactory text, his spelling being correct, and his adherence to the two superior MSS. called "O" and "G," or together "V," is generally as tenacious as can be expected. Our editor has collated "O" for himself, and in the critical appendix gives us all the important readings of "O," "G," and the inferior MSS., together with the attempted restorations of many obviously corrupt places. The commentary, in foot-notes, is judicious and scholarly. Several difficult passages, however, are disposed of in the arbitrary style of a teacher who wisely seeks to place something definite before students whose time is limited. He seems to care very little about conjectural emendation, generally treating the essays of Munro, Ellis, Baehrens, Schwabe, and Postgate, not to mention earlier critics, with impartial unconcern. Of course necessary and highly probable or certain corrections, such as *expulsi iussim* (44, 7) for "expulsus sim," *protendit* for "praetendit" (64, 127), are placed in the text; but as to 67, 12, the MS. nonsense is set down in the text, while on the ten emendations printed in the appendix not a word of comment is vouchsafed, Munro's *astu* for "istius" being omitted. This is only one instance out of several in which H. A. J. Munro's excellent criticisms of

Catullus (reissued and enlarged in book form, 1878) are ignored, so that it is fair to conclude that Mr. Merrill has not had access to the volume. We have noted a few cases of infidelity to V which seem to us unfortunate; for instance, the substitution of the commonplace "ligatam" for *negatam* of V, 2, 13, "quod zonam soluit diu negatam"; of "ipsa" for *ipsam* of V, 3, 7, "mistress"; and of "nouissimo" for V's *nouissime*, 4, 24. The variant *ligatam* is as old apparently as Priscian, but it is not so easy to account for its alteration to *negatam* as it is to explain the inverse process. As to the editor's reading and interpretation of 2, 5-8, we think Munro, though wrong, puts us on the right track. Catullus describes Lesbia's play with her pet sparrow:—

> Cum desiderio meo nitenti
> Carum nescio quid libet iocari
> Et solaciolum sui doloris,
> Credo, ut cum grauis acquiescat ardor.

Our editor prints "tum g. acquiescat," and says that *carum* is almost colourless. Rather it gets colour from *meo nitenti*, and means "endearing [or "fascinating"] to me when I am with her." Then the poet adds: "And, I fancy, some solace [in apposition to the object of *iocari*, namely, "carum nescio quid," not, as Prof. Merrill, to the subject of *libet*] to her own longing when her intense passion shall be allayed" (omitting *ut*); *i.e.*, when Catullus has been absent a while. Munro is right in protesting that *grauis ardor* is distinct from *doloris*, though he forgot that *ardens* is used of longing for an absent lover in 64, 124, "ardenti corde furentem," which verse Mr. Merrill should have cited rather than 64, 93, as he makes *grauis ardor* tantamount to "love-longing." In the petulance of passion Catullus delicately suggests that Lesbia is more easily consoled for his absence than he can be for hers. We must protest strongly against the view that the *phaselus* of 4 was a model. A yacht of thirty or forty tons burden could easily be got up the Mincio by rowing and towing. Such a vessel with her mast and ballast out, steadied by beams or spars lashed to her sides, would not draw three feet of water. Why is *silua*, v. 11, "a single tree"? Surely the *phaselus* was not a dug-out; and if it had been, the mast gives a second tree. Munro proved that in 10, 32, *pararim* must be altered to *parratis*, yet Prof. Merrill acquiesces in Mr. Ellis's irrelevant defence of *pararim*. In 4, 25, *sed haec prius fuere* recalls the apparent quotation of a tragic poet by Aristophanes, 'Νεφέλαι,' 1,063, πρὶν ποτ' ἦν, πρὶν ταῦτα· νῦν δ' οἴχεται. It is strange that no one, so far as we remember, has thought of *optimissimei* for "opulentissime" (29, 23), which would be suggested by the unique form. There is a little trap laid for moderns in 64, 317, into which our editor has fallen after his predecessors, *in leui fuerant extantia filo*. Here is no "periphrastic form." The pieces of wool "had been on the smooth thread sticking out." Periphrasis would require *ex* instead of *in*. There should have been a note, after Munro, on *nam*, "passing from one topic to another." On 68 b, 145, we ought to be told whether *mira* or *nocte* is to stand, and if so what it means. The correction *muta* is diplomatically easy and also most appropriate, while the jingle *muta mannuscula* is quite in Catullus's manner. The *uestrae* of 99, 6, where *tuae* would be far more forcible and intelligible, cannot be defended, as Munro thought, as a mere equivalent for *tuae*. The correction suggested by v. 11 to *infestae* is much easier than it looks at the first glance. After *-m*, *in* might be omitted; and if *u* were written for *f* (a change of which there are examples), the absurd *uestae* would naturally become *uestrae*. Of course, the absence of any reference to Munro's views on 29 lessens the value of Prof. Merrill's remarks on the relations between Catullus and Cæsar and between Cæsar and Mamurra. However, our editor's regrettable omissions are counterbalanced by his having left out a great amount of useless or positively mischievous encumbrances which have burdened previous editions, so that the publication of his handy and well-got-up volume should be welcomed as a boon by all students of Catullus.

Dr. L. Erhardt, of Leipzig, has published a study of the Homeric question (*Die Entstehung der homerischen Gedichte*) in which he seeks to explain the origin of the Iliad on somewhat novel grounds. The principle from which he starts is that at some periods of history, and especially in primitive times, the collective activity of a people is far more important than that of the individual. We recognize, for instance, in the Elizabethan poets or in the age in which our early ballads were written a certain range of inspiration and expression which is common to all the writers of the time, and may be called national. Suppose this common gift is raised to a higher pitch, and the share of the individual in the result becomes to that extent less important. This is what Dr. Erhardt holds to have been the case in the Homeric age. The legends of Troy were common property, and the national genius had already attained a highly poetical idea of them. These legends were then narrated in verse by a number of different writers or minstrels, all expressing the great poetical conception which the people at large had evolved. In this way the various parts of the Iliad were composed, no doubt for recitation, without either the immediate authors or the public feeling that the credit of the achievement was especially due to the former. The combination of the parts into the whole which we now have was the work of later ages, and was concluded only in the time of Pisistratus; but it was essentially a mechanical and subordinate work, not in any sense creative. The essential point of the theory is the assumed exaltation of the general poetic sense of a whole community, and it is this which differentiates it from other explanations of the Iliad as a congeries of separate lays. The advantages claimed for the theory are that it does away with the difficulties which (as Mr. Andrew Lang has well shown) surround the theory, at present in favour among Homeric specialists, of a great poet's epic being worked over, amplified, and modified by a number of other great poets; while it explains the contradictions and inconsistencies in detail which militate against the belief in a single author. On the other hand, Dr. Erhardt's theory is not free from difficulties, but it is stated temperately and moderately, and is backed by a minute analysis of the poem, and by comparison with other early epics, such as the 'Nibelungenlied'; and the novelty of the conception, as thus applied, should not deprive it of the right to careful and sympathetic consideration.

STORIES OF LIFE ABROAD.

Tales of Australian Early Days, by Price Warung (Sonnenschein & Co.), should never have been written; but as it has been published our advice is that it should not be read. Of what possible use can it be to rake up again the unspeakable horrors of Norfolk Island or of Port Arthur? If any reader, from a love of the horrible, wishes to gloat over the miseries of criminals, he can do so in Marcus Clarke's 'His Natural Life'; or if he is desirous to study the question of "Prison Discipline," he will find it ably discussed in the 'Secrets of the Prison House,' by Major Arthur Griffiths, where every phase of it is explained, from the extreme indulgence at Elmira to the savage severities of Siberian gaols. Mr. Price Warung's book, however, possesses this feature of interest, that it is written entirely from the prisoners' point of view. Every provocation, every mitigating circumstance, is put forward, and their atrocities are never mentioned with censure; but even a cursory perusal of these pages will cause the reflecting reader to pause before he condemns a discipline which had to deal with doubly and trebly convicted criminals, debased to a degree which can scarcely be conceived. If the punishment was brutal, the recipients were lower than brutes. The following outrage, we are told, occurred at Sydney, where prisoners were worked before second and third convictions consigned the worst of that unhappy class to Norfolk Island. It was the work of a "gentleman" convict, who, like all other prisoners, was, we imagine, innocent of the crime for which he was "sent out," and whose subsequent conduct is extolled as that of a hero. His "gentlemanlike" feelings led to the following act of revenge for a flogging:—"Blast you—yes. You cut the gentleman out of me with the cat—you die." Having stunned the overseer with a blow of a pickaxe, and fired a bullet through the palm of his hand,—

> "In the afternoon they pegged out overseer Franke. On an ant-hill, on a wooded gully rise, they fastened him down with tent lines. His right hand was stretched out with tightened cord again—this time to a special peg. A track of sugar was made from the orifice of the ant-bed to the hole in the hand, in case the industrious little creatures should not otherwise perceive so appetizing a banquet as that shattered fragment of official humanity. Before they pegged him out they flogged overseer Franke. After they pegged him out they placed some victuals and water—just outside his reach. It was Mann who suggested that last refinement. In fact it was the gentleman whom the cat had robbed of his gentlehood that devised the means for keeping the latter-day Tantalus busy while he lived.....Absalom West found Franke's skeleton in 1824."

Bright Celestials: the Chinaman at Home and Abroad. By John Coming Chinaman. (Fisher Unwin.)—It is difficult to understand why this book was written. It cannot have been to afford amusement, or if it were, it signally fails in accomplishing its purpose; nor, in spite of its preface, can the author, we should imagine, have seriously intended to impart information. From first to last it is a poor book. To begin, the title is a complete misnomer, and may possibly have been suggested by the line of a well-known hymn, irrespective of the meaning of the words. The men and women, such as they are, who are described in its pages, are anything but bright. The most sordid features of Chinese life are those to which prominence is given, and the careers of all the characters are eminently dismal. The story opens in the province of Fuhkien. The hero and heroine are a young gambler and a girl brought up in a missionary establishment. In accordance with native custom this pair had been betrothed in their infancy; but as the young man turned out to be a frequenter of gambling houses, the missionary ladies who had temporary charge of the heroine persuaded her, in spite of her plighted troth, to jilt the hero, and to marry a young Christian preacher. From the preface we are led to believe that the book was written in the interests of missionary enterprise. But if this is the case, the missionaries may well pray to be saved from their friends. We are convinced that such a breach of faith would never have been sanctioned by, at all events, the better class of missionary ladies; and we have no hesitation in saying that if such conduct were common, it would go far to justify the popular hostility against missionary enterprise in China. In fact, the whole story is a tissue of improbabilities. The young gambler gets mixed up in a riot at a gambling house, in the course of which a man is beaten to death. To avoid arrest he takes ship to Singapore, becomes a reformed character, and eventually marries the heroine, whose preaching husband goes—with a curious want of medical judgment—to Singapore as a health resort, and there dies. The story is flimsy throughout, and is so poorly constructed that it fails to give the proper value to the scraps of information scattered, at wide intervals, through its pages.

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ORIENTAL HISTORY.

History of India. For the Use of Students and Colleges. By H. G. Keene, C.I.E. 2 vols. (Allen & Co.)—There is little fault to find either with the plan or the execution of these two compact volumes, into which Mr. Keene has compressed the history of India "from the earliest times to the present day." Of all the summaries of Indian history published during this century, there are few indeed which for fulness, accuracy, clear exposition, painstaking research, and impartial handling of obscure and complicated themes, can compete, we think, with Mr. Keene's scholarly work. Marshman's history in three volumes, a model in its own way, ends with the retirement of Lord Dalhousie; and Sir W. Hunter's 'Indian Empire,' however cyclopædic, hardly comes under the head of "portable property." For the average student Mr. Keene's volumes are both handier and cheaper, while they refer him from time to time to all the best authorities for each chapter and section of the author's narrative. In this latter respect alone Mr. Keene scores heavily against Marshman, with those students at least who care to verify their author's statements, or to search the original records for themselves. On the other hand, we miss from these volumes the detailed tables of contents with the page and paragraph headings which add so largely to the usefulness of Marshman's compendium. These omissions might as well be rectified in a second edition, along with some textual errors, chiefly of the kind which the author ridicules in his preface. The student, however, will find his compensation in the numerous maps and plans which help to explain and illustrate the text. Mr. Keene is no mere follower of beaten tracks. He has succeeded in imparting an air of freshness and originality to well-worn themes, by means of long, careful, and intelligent study in many fields of Indian history, aided by the wealth of his official experiences and the easy skill of one versed in the art of exposition and expression. He is at home alike in the earlier and the later periods, in the highways and the byways of Indian history. He has rummaged in many dim nooks and corners for details which might serve to illustrate his story or bear out his estimate of particular events and persons. His comments by the way, if sometimes viewy or farfetched, are generally pertinent, just, instructive, and often touched with a quietly playful humour. In his estimates of character Mr. Keene strives after an impartiality which occasionally from another standpoint may seem to "fall on the other side." He can make large allowance for adventurers like George Thomas, for great warrior-statesmen like Madhaji Sindhia, an imperial bigot like Aurangzib, or a weak-kneed ruler like Lord Auckland. But he has only faint praise, not unmixed with censure, for the forward statesmanship of Wellesley; and his admiration of Dalhousie's genius is overclouded by his strong dislike of that great ruler's policy towards lapsed native states. It is pleasant, however, to hail our author as a sincere and weighty champion of the fair fame of Warren Hastings, that "extraordinary man" who allowed "no personal consideration to stand between him and what he conceived his duty." As Mr. Keene well says, Hastings

"had found the British empire in the East a thing of shreds and patches; he left it a harmonious whole, strong and prosperous itself, and influencing the native powers for good. And that influence he had gained without—so far as his immediate sphere went—annexing a single square mile of territory."

Mr. Keene is one of the few writers who have done adequate justice to the varied merits of another great ruler, the Marquis of Hastings. It was under that wise statesman and able administrator that the British power in India became for the first time really paramount over the whole peninsula—that the long carnival of misrule and anarchy gave place at last to the reign of civilized law and order, as enforced by a handful of foreigners from the West. Looking at what was done by Clive and others, we are not prepared to say with Mr. Keene that Lord Hastings was "the founder of the Indian Empire, which he did so much to build up." But we may fairly regard him as "the founder of national education," the frank upholder of a real British suzerainty, the stern foe to Pindári rapine and Marátha aggression, the enlightened leader in many paths of ordered freedom and social well-being. In his chapters on "The Afghanistan Blunder," "A Soldier's Rule," and "The Fall of the Company," our author ranges with equal mastery of facts and sureness of touch over a vast variety of topics requisite for his purpose. With regard to Auckland's Afghan policy the reader will find some new and interesting details, gleaned from the revised Blue-book of 1859, which contains much matter omitted or carefully curtailed in the "garbled Blue-book" of twenty years before. In spite of Mr. Keene's researches, it still remains a question how far Lord Auckland was responsible for the first Afghan war. The brave and kindly Lord Hardinge receives high praise for services often overlooked or transferred to the sole credit of Lord Dalhousie. The story of the great Mutiny, in which Mr. Keene bore no inactive part, is told with due brevity, clear insight, and much graphic power, while the changes that ensued in the machinery of Indian government are noted down and lightly discussed by a shrewd and careful observer of past and passing events. Mr. Keene deals fairly and intelligently with those vexed questions of land tenure and tenant right which John Lawrence set himself so loyally to solve in Oudh, the North-West, and the Punjab. Some years had to elapse before like guarantees were secured for the Bengal *ryot* and the peasants of Bombay. In the chapter on "Peace and Progress" our author sums up the moral and intellectual harvest of the twenty years that closed with the retirement of Lord Northbrook. The last chapter of this excellent book closes with a brief retrospect of British rule in India, followed by a clear and hopeful estimate of present conditions and prospective advances towards national unity and well-being.

Should that good time be coming when the mass of English readers will need to be coached in the lives of Eastern sages and statesmen, poets and potentates, as thoroughly as in the contents of the 'Dictionary of National Biography,' the prospects of a volume such as the *Oriental Biographical Dictionary* (Allen & Co.) would be brighter than they appear to be at the present hour. Even had the taste of the British reading public been as habitually exercised in the direction of Oriental books as it has hitherto—especially in recent years—shown itself to be in respect of Oriental politics, Mr. H. G. Keene's new or first English edition of the late Mr. Beale's materials, put together and published some years ago in Calcutta, would assuredly have received a wider and more cordial recognition than can await it among the publications of the current season at home. The few to whom it will be really welcome will, in all probability, consist mainly of those who are acquainted with the original Indian edition, to the practical uses of which they can bear testimony from personal experience. If to the outside world it possess but little attraction in itself, it has nevertheless a strong claim to inclusion in every well-ordered library as a book of reference for certain—it may be rare—occasions. In the advertisement to the present edition it is stated:—

"This work has been carefully revised and much amplified.....the fresh additions to Mr. Beale's matter are chiefly taken from Ibn Khallikán [spelt "Khallikan" later on], the works of Garcin de Tassy, with occasional references to Blochmann, von Noer, and some historical books by the editor himself and other recent authors. It is still far from complete; but great pains have been taken to make it a trustworthy and useful work of reference to students of Eastern history."

The glances we have been enabled to cast over these pages have resulted in a favourable impression of the care which has been bestowed upon them; but we think it would have been well to have shown the sources of information turned to account for each particular notice. Fuller material might have been advantageously obtained by drawing upon Dr. Rieu's invaluable catalogues of Persian MSS. in the British Museum; while Jámi's 'Baháristán' tells us some things about Rudaki and Anvari which might well bear repetition. The last-named work attributes, moreover, to 'Unsari the authorship of a lost poem called 'Vámik and 'Azrá,' unmentioned in the 'Dictionary,' and to Daḳíḳi the credit of contributing 8,000 verses to the 'Shah-námeh,' which sum the volume under notice reduces to 1,000. The place and date of Khákáni's birth (Ganjah, A.H. 500) might have been supplied by Barbier de Meynard's 'Poésie en Perse,' a *brochure* which might also have suggested the acquisition of further particulars on the same poet by its reference to M. de Khanikoff's able memoir, contained in the numbers of the *Journal Asiatique* for August and September, 1864. May we add that, although the bare names of twenty-eight poems by Farídu 'd-dín 'Attár are to be found in the short biography of this writer, we miss the special exposition of any, notwithstanding that one of the number, the 'Mantíku' t-Táir,' has been reproduced in its original tongue and translated by one, and commented on by another, distinguished French Orientalist? The prefatory notice invites attention to what it aptly calls "the inexhaustible subject of transliteration" in the following passage:—

"The English, as is well known, have three methods; the Haphazard (which, indeed, is no method at all), the Gilchristian, and the popularised Jonesian introduced by the Government of India under the inspiration of Sir W. W. Hunter. None of these is quite satisfactory. The French adopt a system of their own, and so do the Germans. Mr. Beale had followed an orthography, compounded of the two first-named elements, which has been conformed to the third method in printing these pages. The principle is, mainly, to accentuate the long vowels and to express the other vowels by the English sounds in 'ruminant' and 'obey.' *G* is always to be pronounced hard as in 'give.' For the convenience of Continental European scholars, the names have also been printed in the Persian character; and it is hoped that no practical difficulty will be experienced by those who may have occasion to use the Dictionary."

The "popularised Jonesian" method here referred to is, perhaps, the nearest approach to a possible Anglo-Oriental orthography of universal acceptance; but it is open to objection by Persian and Arabic scholars as too "Indian." To take very simple and common instances, the use of *e* and *o* in Persian, and *yy* in Arabic, must remain among the bigger bones of contention, unless we wholly reject the Turkish element and restrict the *y* to its use as a consonant. Such wholesale perversions as "Achmet" and "Mehmet" can, of course, be put aside; but "Khaiyám" certainly looks better than "Khayyám," and "Saiyad" than "Sayyad" (or "Sayyid," as once written, p. 82); and "Khair" is seldom, if ever written "Khayr." Let us hope that this whole question will shortly undergo yet another threshing, and that the next edition of the 'Oriental Biographical Dictionary' will be a model of correct orthography as well as of sound biography. At present it has advanced far on the right road, but why does it not add to the bare Persian character the vowel and other helpful points and signs? The mark of the *tashdíd*, or double letter, is wanting, and the *ain* is not invariably distinguished from the *alif*, as in "Ibn Arab Shah," p. 167, for "Ibn 'Arab Shah"; "Khasha," p. 216, for "Khash'a"; and other words. "Mary" is clearly a misprint for "Marv" (p. 83).

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Lists of governing dynasties, prefixed to the descriptions of their coins, are undoubtedly boons to all persons engaged in the serious perusal of numismatic catalogues; but except for such as these, or specialists, a volume entitled *The Mohammadan Dynasties: Chronological and Genealogical Tables with Introductions* (Constable & Co.), would, as a general rule, present but little attraction. Here, however, is excellent matter, meet for the consideration of all Oriental students. Mr. Stanley Lane-Poole, by dint of literary tact and full acquaintance with his subject, has thrown among his unavoidably dry dates and monotonous names bright *excerpta* of Eastern history, which not only throw a light on the periods treated, but are well worth retention in the reader's memory. His seven short pages of letterpress on the Othmanli or Ottoman Sultans of Turkey, during nearly six hundred years (*i.e.* from A.D. 1311 to A.D. 1893), supply an admirable specimen of instructive summary, and might be studied with advantage in the many English schools where history and geography are still secondary items in the day's programme. They are illustrated by two tables, one showing the growth, the other the decline of the Sultan's Empire. The concluding paragraph might serve as a kind of *aide-mémoire* to politicians:—

"Turkey's most serious losses have been in Europe. Greece parted from her in 1828; the Danubian Principalities coalesced into the State of Roumania in 1866; and Servia got rid of her Turkish garrisons in 1867. The designs of Russia, which had been checked by England and France in the Crimean War (1854–5), were again manifested in the invasion of Turkey in 1877–8; but the Great Powers did not sanction the aggrandizing ambition of Russia. The Treaty of Berlin (1878), though it gave little to Russia, carried out the partition of Turkey in Europe which had already begun. Roumania and Servia were created separate kingdoms, the independence of Montenegro was recognized, Greece was given Thessaly, Bosnia and Herzegovina were entrusted to Austria, and a new tributary principality of Bulgaria was established, to which Eastern Roumelia was added in 1885, whereby Turkey was virtually deprived of her last possession north of the Balkans. The Ottoman Empire in Europe is now reduced to a strip of territory south of the Balkans, corresponding to ancient Thrace, Macedon, Epirus, and Illyria, instead of stretching almost to the gates of Vienna as it did in the great days of Sulaymân."

It is not quite clear why Mr. Poole writes "Murad," and not "Muhammad," the *zamma* in the first syllable being applicable to both names.

Several interesting points in the domain of Indian archæology are suggested by Dr. A. F. R. Hoernle's preliminary study of the *Weber MSS.*, reprinted from vol. lxii. part i. of the Bengal Asiatic Society's *Journal*. The MSS. in question are a bundle of fragments, brought to light by the Rev. F. Weber, a missionary in Ladak, and found at Kugiar in Chinese Turkistan. The first point of interest is the material, *viz.* paper. Till quite recently the earliest known paper MS. connected with Indian civilization was a thirteenth century MS. in the Wright collection from Nepal, now at Cambridge. It is curious to note that the paper of the present find is stated to be Nepalese. The palæographical features of the documents are traced in detail by Dr. Hoernle, and classified in relation to the "Central Asian Nagari" already established from the Kashgar MSS. at St. Petersburg, and the Bower MSS. recently published by the present editor in a sumptuous form under the auspices of the Government of India. Some of the fragments also belong to the "North-Western Gupta" form, elsewhere investigated by Dr. Hoernle. As to the subject-matter, it may suffice at present to note that of the eleven sets of fragments two at least are of literary importance. For one belongs to the astronomical literature of the later Vedic period, and is shown to have been composed between the second century B.C. and the third century A.D.; and a second is of lexicographical value. Of the remainder several belong to the literature of Tantric Buddhism. As the writing of the leaves may be placed presumably between the fourth and seventh centuries A.D., we learn once more what other indications had already led us to credit, the very considerable antiquity of this degraded form of a cult originally so simple and straightforward. The pamphlet is illustrated by admirable photographs of selected pages, and is concluded by a full and excellent lithographic table of the "Central Asian Nagari" alphabet.

OUR LIBRARY TABLE.

Messrs. Blackwood & Sons publish *The Arabian Horse: his Country and People*, a magnificent illustrated volume, fit for a gift-book, but not properly to be criticized as an art book, written by General Tweedie, formerly Consul-General at Baghdad. There is, perhaps, a little too much about the Arabs in proportion to the information (in itself considerable) about Arab horses for this book to be entirely satisfactory to horse lovers; and although some of the plates are extremely good—as, for example, a portrait of "Claverhouse," a bright bay with black points, a most characteristic Arab—yet others strike us as being less well executed, as, for instance, the frontispiece, for surely the head in the latter case is not of true Arab size and form. General Tweedie gossips very pleasantly about Arabia and all things that concern it, and his book contains an atlas marked with the names of the tribes, which will show the origin of the horses which reach us chiefly through Mosul *viâ* the Gulf and Bombay.

Henry Allon, D.D., Pastor and Teacher: the Story of his Ministry, with Selected Sermons and Addresses. By the Rev. W. Hardy Harwood. (Cassell & Co.)—Mr. Harwood, who succeeded Dr. Allon at Union Chapel, Islington, relates that Henry Allon was born on October 13th, 1818, at Welton, in Yorkshire. His father was a builder, and to this trade young Allon was apprenticed at Beverley; but his talents attracted the attention of the members of the Congregationalists there, and by a unanimous vote he was selected for the ministry. After receiving his education at Cheshunt College in 1844, he was invited to become co-pastor with Mr. Lewis at Union Chapel; and on the death of Mr. Lewis in February, 1852, became the pastor, and so remained until his death, which took place suddenly on April 16th, 1891. Dr. Allon was a man of handsome presence, and his sermons were carefully prepared, but rather long for modern ideas. He was known to say "that no man could preach a good sermon under fifty minutes." Of wide sympathies and catholic views, he gave offence to many when he became one of the fifteen London ministers who took part in the protest against Mr. Grant's attack on Mr. Lynch's book of hymns entitled 'The Rivulet.' It is amusing now to read that Dr. Campbell in the *British Banner* thus described 'The Rivulet' controversy: "Nothing like it had occurred within the memory of the present generation, or perhaps since the days of the Reformation." Another instance of Dr. Allon's exercising his independence of judgment was his joining the Shakspeare Tercentenary Committee; and again, when he took the chair of the Congregational Union, "some good but narrow souls were scandalized" when he declared that "the theory of verbal inspiration was untenable, and showed how the defence of that theory was to put [*sic*] a powerful weapon into the hands of the enemy." For many years Dr. Allon was editor of the *British Quarterly Review*; but perhaps next to his connexion with Union Chapel he will be longest remembered for the good service he, in conjunction with Dr. Gauntlett—who had been introduced to the church by Mr. Puttick, then secretary of the Sacred Harmonic Society—rendered in the promotion of better music in Nonconformist services. The hymn, anthem, and chant books which were then compiled became models for other chapels. These books were put to such good use at Union Chapel that the musical portion of the service at the present time is one of the best, if not the best, to be heard in any Dissenting place of worship. A pleasing recognition of Dr. Allon's position among Nonconformists is recorded as taking place not long before his death. The Archbishop of Canterbury was occupying the chair at some united gathering in Lambeth Palace, when, having to leave early, he courteously invited Dr. Allon to take the vacant place. We cannot but regret that more space has not been allotted to the biography as well as to some account of the considerable home missions carried on by those associated with Union Chapel. This volume of Mr. Harwood's only devotes a little over one hundred pages to the story of Dr. Allon's ministry, the remaining two hundred being filled with extracts from sermons and addresses. The important work at Spitalfields is dismissed in a few lines. This mission has often rendered valuable service in times of epidemic, and in 1862, when the district was stricken with cholera, the most active measures were taken by the church to mitigate its virulence. Nothing daunted either the teachers in the schools or the visitors to the neighbourhood. All the work was fully continued, a part of the buildings being appropriated for dispensing medicines and advice. Should this work run to a second edition we would advise that it should undergo careful revision. Mr. Harwood would do well to remember that "a strong characteristic of Dr. Allon's literary work was his intense impatience of all that was slipshod."

Eight Hours for Work, by Mr. John Rae, published by Messrs. Macmillan & Co., is, in large part, a reprint of most excellent articles which, from time to time, have appeared in the *Contemporary Review*, and have been read by every one interested in labour questions. There are, however, in the present volume chapters on the connexion between hours and wages, on the eight-hour movement of 1833, and on the present proposals for legislation, which are new, and which are up to the high level of the rest of the author's work.

Messrs. Methuen & Co. publish, in the "Social Questions of To-day" series, *The Factory System and the Factory Acts*, by Mr. R. W. Cooke-Taylor, an inspector of factories of long standing, whose larger book on the factory system has been noticed by us. The present volume is interesting and valuable, historically considered, and is not intended as a guide to what may be good and what may be bad in future proposals for legislation, as such writing would be somewhat outside the author's proper sphere.

A volume called *Ethics of Citizenship*, which reaches us from Messrs. J. MacLehose & Sons, of Glasgow, and is from the pen of Mr. Maccunn, Professor of Philosophy in University College, Liverpool, is one of those books against which nothing can be said, but favourable criticism of which is somewhat hampered by the consideration that the book, though meritorious, is a little dull. The author discourses on equality and fraternity, on the rights of man and citizenship, on majority rule, party, consistency, and democracy; but we have not found that he has taught us much that is new, or increased our ability to think for ourselves, and his volume will not replace those other more or less philosophical works in which philosophers have skirted round the fringe of politics.

We are glad to see that Jókai's popularity in this country is growing, and that Messrs. Lawrence & Bullen have brought out a new edition of Mr. Nisbet Bain's translation of his pleasant tale *Eyes like the Sea*.—Messrs. Bell & Sons have reissued Dyce's scholarlike editions of *Akenside* and *Beattie*.—Mr. Heinemann has

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brought out a cheap edition, in one volume, of *The Countess Radna*, by Mr. W. E. Norris,—*Stephen Archer*, by Dr. George Mac Donald, and *A Sailor's Sweetheart*, by Mr. Clark Russell, are neat half-crown reprints of Messrs. Sampson Low & Co.'s devising.

We have received the Reports of the Free Libraries at Birmingham, Ealing, Liverpool, and Wigan. At Birmingham and Ealing the tone is cheerful; but Liverpool complains of lack of funds to purchase books for the reference library. The Museum has been enriched by the collection of agates bequeathed by the late Earl of Derby. Wigan is rejoicing in the gift of De Bry's 'Voyages,' and the acquisition of several early printed books like the *editio princeps* of Cato, 'Disticha de Moribus,' and Glanvilla de Proprietatibus Rerum. It may be doubted if such objects of luxury are quite in their place in a free library. Many other valuable works, better suited to such a collection, have been acquired. Mr. Folkard, the active librarian, has also sent us a *Catalogue of the Books in the Reference Library*, under the letter G. From Nottingham we have received *Class List No. 19, Archæology and Antiquities*; from Lewisham a second supplementary catalogue of books added to the Perry Hill Branch Library.

The irrepressible Scotchman has started at Buenos Ayres a monthly magazine, the *St. Andrew's Gazette*, which promises to represent the thistle on the River Plate in a creditable way.

We have on our table *Women of Renown*, by G. Barnett Smith (W. H. Allen),—*The Story of James Gilmour and the Mongol Mission*, by Mrs. Bryson (S.S.U.),—*Marie Charlotte Anne de Corday*, by Mary Jeaffreson (Digby & Long),—*Stories of Noble Lives*, by Lucy Taylor (Nelson),—*The Hippolytus of Euripides*, by H. B. L. (Williams & Norgate),—*The Alchemical Essence and the Chemical Element*, by M. M. Pattison Muir (Longmans),—*The First Book of Fractions*, by E. A. Williams (Sonnenschein),—*Unpopular Politics*, by G. E. Turner (Stock),—*Cavalry Advanced and Rear Guards*, arranged by Capt. St. G. L. Steele (Gale & Polden),—*Aphorisms from the Writings of Herbert Spencer*, selected and arranged by J. R. Gingell (Chapman & Hall),—*The Wonderful History of Virgilius, the Sorcerer of Rome*, Englished for the first time (Nutt),—*A Handbook of Gold Milling*, by H. Louis (Macmillan),—*In the Meshes*, by F. Severne (Osgood),—*The Postman's and other Tales*, by H. Herman (Warne),—*"'Tis Sixty Years Since," or the Two Lockeley Halls*, by H. Schütz Wilson (Kegan Paul),—*Whiffs!* by H. Newill (Ward & Downey),—*A Dead Man's Story, and other Tales*, by H. Herman (Warne),—*Clear as the Noon Day*, by E. Penrose (Jarrold),—*Prior Rahere's Rose* (Griffith & Farran),—*The White Canoe*, by W. Trumbull (Putnam),—*Flavia*, by A. Welcker (Berkeley, U.S.A., Welcker),—*Summer Day Secrets*, by R. Y. Sturgess (Birmingham, 7, Broad Street),—*A Handbook to the Psalms: Prayer-Book Version*, by the Rev. E. M. Holmes (Wells Gardner),—*New Testament Difficulties*, Second Series, by the Rev. A. F. W. Ingram (S.P.C.K.),—*The Lessons of Holy Scripture*, by the Rev. J. H. Wanklyn, Vol. II. (Bemrose),—*A Little Prayer Book for Use in Families* (S.P.C.K.),—*Theism*, by the Rev. Charles Voysey (Williams & Norgate),—*The Days of our Age*, by the Rev. H. Jones (S.P.C.K.),—*Biblical and Shakespearian Characters Compared*, by the Rev. J. Bell (Simpkin),—*Simple Helps for Young Communicants*, by F. G. Cholmondeley, M.A. (S.P.C.K.),—*Aus dem Kampf der Schwärmer gegen Luther*, edited by L. Enders (Nutt),—and *Bossuet*, by G. Lanson (Paris, Lecène & Oudin). Among New Editions we have *Law of Trustees*, by R. D. Urlin (Wilson),—*Easy Readings in German on Familiar Subjects*, by A. R. Lechner (Rivington),—*A Handy Book on the Investment of Trust Funds under the New Law, 1893*, by R. D. Urlin (Wilson),—*The History of Human Marriage*, by E. Westermarck (Macmillan),—*Two Spheres; or, Mind versus Instinct*, by T. E. S. T. (Fisher Unwin),—*Prayers, New and Old*, by P. E. Vizard (Williams & Norgate),—*The Good News after Marcus' Telling: a Literal Translation of the Anglo-Saxon Version of St. Mark's Gospel*, with Preface and Notes, by the Rev. H. C. Leonard (Clarke),—*True Religion*, by W. W. Mackay (Glasgow, Holmes),—*Persia*, by the late W. S. W. Vaux, edited by the Rev. A. H. Sayce (S.P.C.K.),—*Poetical Works of Francis W. L. Adams* (Griffith & Farran),—*The Inner Life*, by W. T. Mateson (Portsmouth, Stride),—*How to be Happy though Married* (Fisher Unwin),—and *Hours of Sunshine*, by M. Barr (Hodder Brothers).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Alexander's (S. A.) Christ and Scepticism, cr. 8vo. 3/6 cl.
Butler's (W. J.) Meditations on the 119th Psalm, cr. 8vo. 2/6
Danak's (E.) The Drama of the Apocalypse, 8vo. 6/ cl.
Gough's (Rev. E. J.) The Religion of the Son of Man, 3/6 cl.

Poetry and the Drama.

Boulton's (H.) Songs Sung and Unsung, cr. 8vo. 5/ cl.
Lynch's (A.) A Koran of Love, The Caliph, and other Poems, 32mo. 2/6 cl.
Simpson's (F. M.) Drawing-Room Duologues, illus. 6/ cl.
Tragedies of Euripides in English Verse, by A. S. Way, Vol. 1, cr. 8vo. 6/ net, cl.

History and Biography.

Allcroft's (A. H.) The Decline of Hellas, a History of Greece 371-323 B.C., cr. 8vo. 4/6 cl.
Astley's (Sir J. D.) Fifty Years of my Life in the World of Sport, 8vo. 30/ cl.
Derby (Earl of), Speeches and Addresses, edited by Sir T. H. Sanderson, Memoir by Lecky, 2 vols. 8vo. 21/ cl.
Simcox's (E. J.) Primitive Civilizations, 8vo. 2 vols. 32/ cl.

Geography and Travel.

Boothby's (G.) On the Waltaby, or through the East and across Australia, illustrated, 8vo. 18/ cl.
Glimpses of Four Continents, by the Duchess of Buckingham and Chandos, Portraits and Illustrations, 9/ net, cl.
Life in Algoma, Three Years of a Clergyman's Life in that Diocese, 12mo. 2/ cl.

Science.

Drummond's (H.) The Lowell Lectures on the Ascent of Man, large cr. 8vo. 7/6 net, cl.
Hall's (F. De H.) Diseases of the Nose and Throat, illus. 10/6
Huxley's (T. H.) Discourses, Biological and Geological, 5/ cl.
Schultz (Dr. G.) and Julius's (P.) Systematic Survey of the Organic Colouring Matters, imperial 8vo. 21/ net, cl.
Wallis's (I. W.) Manual of Hygiene, cr. 8vo. 2/6 cl.

General Literature.

Bell's (R. S. W.) The Businesses of a Busy Man, cr. 8vo. 3/6
Doctor Quodlibet, a Study in Ethics, by Author of 'Chronicles of Westerly,' cr. 8vo. 3/6 cl.
Fowler's (J. K.) Recollections of Old Country Life, 8vo. 10/6
Graham's (D. S.) The New Werther, or the Wealsman's Wrath, a Study in Characteristics, cr. 8vo. 5/ net, cl.
Hornung's (E. W.) The Boss of Taroomba, cr. 8vo. 6/ cl.
Kipling's (R.) The Jungle Book, illustrated, cr. 8vo. 6/ cl.
Malet's (Major J. W.) Handbook to Field Training in the Infantry, cr. 8vo. 2/ cl.
Miller's (J. R.) A Help for the Common Days, cr. 8vo. 2/6 cl.
Oliphant's (Mrs.) A Son of the Soil, cr. 8vo. 3/6 cl.
Saunders's (M.) Beautiful Joe, an Autobiography, 2/6 cl.
Vashti and Esther, a Story of Society To-day, cr. 8vo. 3/6 cl.
Watson's (H. B. M.) The Web of the Spider, 12mo. 2/ bds.
Whitby's (B.) Mary Fenwick's Daughter, 3 vols. cr. 8vo. 31/6
Williams's (H.) Confessions of a Poet, cr. 8vo. 5/ cl.

FOREIGN.

Theology.

Buchwald (G.): Die Entstehung der Katechismen Luthers, 4m. 50.
Nissen (W.): Die Diataxis des Michael Attaleiates v. 1077, 2m. 40.

Fine Art.

Collection (La) Barracco, publiée par F. Bruckmann, Parts 11 and 12, 40m.

Bibliography.

Gruel (L.): Christophe Plantin, Relieur à Anvers, 1514-1589, 1fr. 50.

History and Biography.

Douen (O.): La Révocation de l'Édit de Nantes à Paris, 3 vols. 20fr.
Firmin-Didot (G.): La Captivité de Sainte-Hélène, 7fr. 50.
Monumenta Germaniæ Historica: Auctt. Antiquissimorum, Vol. 12, Cassiodori Varia, rec. Th. Mommsen, 20m.
Neumann (C.): Die Weltstellung des byzantinischen Reiches vor den Kreuzzügen, 2m. 40.
Schneider (Commandant): L'Empire à Saint-Cloud, 3fr. 50.

Geography and Travel.

Rabot (C.): A travers la Russie Boréale, 4fr.

Philology.

Allacans, m. Berücksicht. von Wolframs v. Eschenbach Willehalm kritisch hrsg. v. G. Rolin, 10m.
Hauvette (A.): Hérodote Historien des Guerres médiques, 10fr.
Levin (S.): Versuch e. hebräischen Synonymik, Pt. 1, 1m. 20.
Robert (V.): Édition paléographique des Fables de Phèdre, 10fr.
Schack-Schackenburg (H.): Aegyptologische Studien, Pt. 2, 5m.

Science.

Gouguenheim (A.) et Glover (J.): Atlas de Laryngologie et de Rhinologie, 50fr.
Hauser (O.): Grundriss der Kindesbettkunde, 7m.
Holl (M.): Die bildliche Darstellung der Lage des menschlichen Beckens, 5m.
Klebs (E.): Die causale Behandlung der Tuberculose, 30m.
Mannat (E.): Problèmes de Géométrie analytique, 7fr.
Villon (A. M.): Dictionnaire de Chimie industrielle, Pt. 9, 3fr.

General Literature.

Heyse (P.): In der Geisterstunde, 4m.
Lazare (B.): L'Antisémitisme, 3fr. 50.
Lecueur (D.): Haine d'Amour, 3fr. 50.
Martineau (A.): Madagascar en 1894, 10fr.
Polko (E.): Klingende Geschichten, 4m.
Vacquerie (A.): Depuis, 7fr. 50.

PROF. HENRY MORLEY.

We have had, and still have, more scholarly professors of English literature than Mr. Henry Morley, who died at Carisbrooke last Monday; but few men, if any, have in our day done so much to encourage a taste for good reading, and to make it easy for students of all ranks to gratify that taste. The popularizing of wholesome literature was the mission to which, while he was still a young man, Mr. Morley felt himself "called" as plainly and solemnly as others are "called" to the preaching of the Gospel, and there was no slackening of the religious zeal with which he followed his vocation through a third of a century.

This was not the work for which he was educated. Born in 1822, he was trained to be a doctor, and he had three or four years' practice as one before 1848, when he gave up medicine and started a school in which he introduced methods of teaching that were then novel. His plan was to cultivate the pupils' powers of observation with as little learning by rote as possible, and to teach the same lessons in the same classes to both boys and girls. Two little books, 'How to make Home Unhealthy' and 'A Defence of Ignorance,' both pungent in their satire, were the outcome of his earlier occupations; but before they were published he had become a contributor to the original *Household Words*, and Charles Dickens thought so well of his smart writing that in 1851 he persuaded him to settle in London and devote himself entirely to literature or journalism. His connexion with *Household Words*, and afterwards with *All the Year Round*, lasted till Dickens's death. He was also one of John Forster's assistants on the old *Examiner*, to the editorship of which he succeeded for a few years before that paper was sold by Albany Fonblanque to the late Mr. McCullagh Torrens. He found time, too, to write 'Palissy the Potter,' and several other biographical and chatty volumes, including 'Memoirs of Bartholomew Fair.'

All this work, however, was preliminary or incidental to the study and exposition of English literature, which began to be Mr. Morley's most serious pursuit when, in 1856, he was appointed English Lecturer, as assistant to the late Prof. Brewer, at King's College, and which engrossed his attention after 1862, when he succeeded Prof. Masson in the Chair of English Literature at University College, London. The latter post he held till 1889, and he combined with it during several years a like professorship at Queen's College, London, the English examinership at the London University, and other educational posts. His colossal compilation, 'English Writers,' of which the first volume appeared in 1864, was never completed, either on its original plan or in the altered shape that it entered upon in 1887. But of his 'First Sketch of English Literature' there have been some thirty editions since 1873, and his 'Library of English Literature,' in five large volumes, is a sort of pendant to it. His most careful work as an editor was done in his reprint, in 1868, of Steele and Addison's 'Spectator,' with painstaking notes. The editing was superficial, and from a student's point of view only now and then satisfactory, in the sixty-three volumes of "Morley's Universal Library," issued by Messrs. Routledge; in the two hundred or so 3d. booklets that he super-

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intended for "Cassell's National Library"; and in the "Carisbrooke Library," of which a few volumes have appeared since 1888. But these publications have been of immense value in bringing within reach of general readers a vast amount of good literature, foreign as well as English, and, as they were intended for general reading, perhaps no objection should be made to Mr. Morley's rather reckless bowdlerizing.

Nor would it be fair to blame him severely for his shortcomings as a critic and historian, though some of these are irritating enough. Mr. Morley read so much, and, as a rule, remembered so well what he read, that he may be excused for occasional forgetfulness and confusion of dates and persons. Most of his blunders were of a sort almost inevitable to a rapid thinker and writer who has not time, or considers he has no need, to refer to his note-books or consult his authorities. Most of his mistakes may be thus explained. Others are due to his neglect of sources of information opened up after he had, to his own satisfaction, mastered his subjects. He was so familiar with Chaucer, or Spenser, or Milton in the old texts that he did not concern himself much with the fresh light thrown on them by modern commentators. In the same way, having learnt as much Anglo-Saxon or Norman or Provençal as suited his purpose as a student, he ignored the researches of better linguists. All this made his work appear slipshod, and really to some extent lessened its value. It scarcely, however, detracted from his merits as a teacher. No one who was privileged to attend his classes at King's College, or in his earlier years at University College, can forget the enthusiasm, as well as the shrewdness, with which he handled his subjects, and which he had rare skill in imparting to his pupils. Of the husks and shells of literature he made light, if he did not despise them; but this was because of the readiness, and generally the thoroughness, with which he seized the kernel, and rendered it pleasant and nourishing to every listener. With dry humour and subtle wit he interpreted the utterances of English writers from Cædmon down to Wordsworth, and connected their moods with the times in which they lived in ways that more learned exponents are apt to miss. Too much lecturing, which came to be a mere repetition of former statements with the life gone out of them, told on his later work in class; but while he deteriorated as a popular professor, he developed as a popular editor. His function was to bid all who would to partake of the great feast offered by thinkers of past generations to present-day students—using the word in its broadest and, as he felt, its truest sense; and in due course the issuing of shilling volumes and threepenny booklets came to be more congenial to him than the reiteration of stereotyped lectures.

Mr. Morley's good work as a pioneer in one direction must not be forgotten. Long before university extension lectures were thought of, he made it his business, laborious and from a pecuniary point of view unprofitable, to spend more than half of every week in travelling about the country, lecturing in schools and halls and wherever he could find appreciative audiences on the themes that were dear to him. His example is now extensively followed, and perhaps improved upon, in more business-like fashion; but it was he who led the way.

Apart from, but also a part of, his merits as a professor of English literature was his abounding sympathy with all students, as judicious as it was unselfish. One of his old pupils, a specimen of many, has a grateful remembrance of the kindliness with which Mr. Morley procured for him, when he was yet a tyro, admission to the columns of *Household Words*, and when he had become one of its regular contributors said to him, "If you take my advice you'll give up writing for Dickens. If you go on he'll spoil any talents you have by making you a mere imitator of him. Try your hand at some more independent work." The advice was taken, and when, as the result, a book was turned out in manuscript, Mr. Morley put aside his own pressing work to spend a fortnight in carefully revising every page, and suggesting alterations that contributed greatly to such success as the volume obtained.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

86, Queen's Crescent, N.W.

There are at least four spurious "third editions" of this satire, and probably several others. I have now before me four copies, all of which pretend to be "third edition." One has a water-mark, "G. & R. T.," but no date. This is probably the genuine third edition. My other three copies have the water-marks of 1812, 1816, and 1817. No doubt the immense demand for the satire was a great temptation to piratical publishers; and it may be doubted whether Byron himself was very much in earnest in desiring to suppress it.

The most curious point about the book, however, and one that I do not think has been noticed before, is the fact that there is a spurious first edition of it. The satire, it is well known, was first printed in 1809, though there is no date on the title-page of it. The genuine first edition, a copy of which now lies before me, was printed on thick paper, which has no water-mark on it. About two years ago I bought at Messrs. Sotheby's a copy described as the first edition, and bearing the closest possible resemblance to the genuine book. A careful examination of it, however, disclosed the fact that it had a water-mark of 1811 (or 1812, I cannot remember exactly which it was at this distance of time) on it, and had other small variations from the genuine first edition. Why, after three or four editions of the satire had been printed, it should have been thought worth while to forge a first edition I cannot tell. Collectors of first editions at that time were not sufficiently numerous to make it worth while to forge one for their especial benefit, and ordinary purchasers at that time would probably have preferred a third or fourth edition to a first. But there is no doubt about the fact, and probably some collectors of the present day, when examining their supposed first edition, will be rather disagreeably surprised on finding that it is a spurious copy. The only edition that does not seem to have been counterfeited is the second, which is, I think, rarer than the first or any other edition, excepting, of course, the fifth. Bertram Dobell.

I have a copy of the original third edition of above; the title-page runs thus:—

"English Bards | and | Scotch Reviewers; | A Satire. | By Lord Byron. |

I had rather be a kitten, and cry, mew!
Than one of these same metre ballad-mongers.
Shakespeare.

Such shameless Bards we have; and yet 'tis true,
There are as mad, abandon'd Critics too. Pope.

Third Edition. | London: | Printed for James Cawthorn, | British Library, Nº 24, Cockspur Street. | 1810. | Printed by T. Collins, Harvey's Buildings, Strand, London."

This edition consists of 1,050 lines. It contains both preface and postscript, and foot-notes galore on almost every page, both instructive and amusing.

Your correspondent J. D. C. is quite correct in his assumption that a poet contributed a passage to the first edition omitted by Byron in the third, as the following extract from the preface testifies:—

"In the first edition of this Satire, published anonymously, fourteen lines on the subject of Bowles's Pope were written and inserted at the request of an ingenious friend of mine, who has now in the press a volume of Poetry. In the present Edition they are erased and some of my own substituted in their stead; my only reason for this being that, which I conceive would operate with any other person in the same manner: a determination not to publish with my name any production which was not entirely and exclusively my own composition."

And he concludes his preface thus:—

"As to the Edinburgh Reviewers: it would indeed, require a Hercules to crush the Hydra; but if the Author succeeds in merely 'bruising one of the heads of the Serpent,' though his own hand should suffer in the encounter, he will be amply satisfied."

The postscript is of a very fiery character—as witness the opening paragraphs:—

"I have been informed since the present edition went to Press, that my trusty and well-beloved cousins, the Edinburgh Reviewers, are preparing a most vehement critique on my poor gentle *waresisting* Muse, whom they have already so bedevilled with their ungodly ribaldry:

Tantæne animis cœlestibus Iræ!

"I suppose I must say of Jeffrey as Sir Anthony Aguecheek saith 'an I had known he was so cunning of fence, I had seen him damned ere I had fought him.' What a pity it is that I shall be beyond the Bosphorus, before the next number has passed the Tweed. But I yet hope to light my pipe with it in Persia.

"My Northern friends have accused me with justice, of personality towards their great literary Anthropophagus, Jeffrey; but what else was to be done with him and his dirty pack, who feed by 'lying and slandering,' and slake their thirst by 'evil speaking?' I have adduced facts already well known, and of Jeffrey's mind I have stated my free opinion, nor has he thence sustained any injury;—what scavenger was ever soiled by being pelted with mud? It may be said that I quit England because I have censured there 'persons of honour and wit about town,' but I am coming back again, and their vengeance will keep hot till my return. Those who know me can testify that my motives for leaving England are very different from fears, literary or personal; those who do not, may one day be convinced. Since the publication of this thing, my name has not been concealed; I have been mostly in London, ready to answer for my transgressions, and in daily expectation of sundry cartels; but, alas! 'the age of chivalry is over,' or, in the vulgar tongue, there is no spirit now-a-days."

I have omitted to state the water-mark is "E & P 1804." Rosa-spina.

It may be of interest to J. D. C. to know that, on referring to my copy of the third edition, 1810, "printed for James Cawthorn, British Library, No. 24, Cockspur Street," I find the water-mark to be "Pine & Thomas, 1812." It bears the Collins imprint, and contains 1,050 lines only. T. F. Albertoni Webb.

ACCESS TO SCIENTIFIC JOURNALS.

17, Pembridge Square, May 15, 1894.

Your correspondent Mr. Joseph Jacobs draws attention to the difficulty of seeing the current scientific journals at the Library of the British Museum. He makes some suggestions which are worthy of the consideration of the Trustees. It may, however, be as well to remind him, and the public generally, that the Science Library at the South Kensington Museum, though primarily for the use of professors and students in the Royal College of Science, is readily accessible by all visitors. It contains a remarkably good collection of the current scientific periodicals, both British and foreign, and these are properly displayed on the tables in the reading room.

J. H. Gladstone.

SOCKET v. SOT.

Trinity College Library, Dublin.

Fifty or sixty years ago in Dublin the rhymes in question ran thus:—

Where's your money?
In my pocket.
Where's your pocket?
I forgot it.
Get you gone, you
Silly (var. drunken) blockhead.

T. K. Abbott.

Henbury, Bristol, May 14, 1894.

When a child I learnt this rhyme from my mother, who was a native of Northumberland,

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and was born in 1809. The version I was taught was as follows:—

Who comes here?
A Grenadier.
What d' you want?
A pot of beer.
Where 's your money?
I've forgot.
Get along, you drunken sot.

SPENCER GEO. PERCEVAL.

My remembrance of that old nursery rhyme goes back to close upon seventy years, and the ending was always

I've forget.
Get you gone, you drunken sot.

I must have learnt it orally, as most children do all nursery rhymes, nor do I ever recollect seeing that one in print till you gave it in your excellent journal. A SURREY LAD.

CRAIG CHOINNACHAN.

MR. LANG's Craig Choinnachan is better spelt Craig Choinneachan, the mossy rock (fr. *coinneach*, moss, or fog). The rock of lamentation, or "keening," would be Craig Chaoineidh (verbal subst. fr. *caoin*). But the popular interpretation may be based on some punning version dating from Montrose's time.

J. M. COLLYER.

LADY GRANVILLE'S LETTERS.

May 15, 1894.

ON my return from a tour on the Continent my attention was directed to a letter, signed Verax, which has lately appeared in your paper. It blames me severely for having published a letter written by my mother nearly eighty years ago, which gives an account of a companion of Madame de Staël. Verax also accuses my mother of gross and unwarrantable misrepresentations, and of making ignorant and reckless statements without producing anything in support of such accusations.

I published the letter because it appeared to me a curious fact that Madame de Staël should have placed her confidence in a person who had committed forgery.

That there had been an act of forgery cannot be doubted. Verax himself does not deny it, and it was vouched for by Lady Morley, who was in a position to know the truth about it, and who was the last person in the world to allege it, unless she was sure it was true.

The fact that the lady in question remained till her death in the Duc de Broglie's family and her exemplary life favour the view that with regard to the forgery there must have been extenuating circumstances. Still, as the forgery is not denied, it seems to me to be most unwise to have called the further attention of the public to the subject. I suppressed the name, and felt assured that at this long distance of time the public would not take the trouble to ascertain it. This, however, I fear may not now be the case, in consequence of Verax's injudicious, although possibly well-meant communication to you. F. LEVESON GOWER.

Literary Gossip.

SIR ARCHIBALD ALISON will review Lord Wolseley's 'Marlborough' for the June *Blackwood*. Mr. Frederick Crowest, who recently published a study of Mozart in *Blackwood's Magazine*, will contribute an elaborate article on Handel as a man and as a musician, in the course of which he discusses the question which has been mooted of the possible revival of Handel's operas on the modern stage. Col. Andrew Haggard, D.S.O., will have a gossipy paper on moose shooting in the Canadian Far-West in the same number, which will also contain the opening chapters of Mrs. Oliphant's new serial novel.

IN the same magazine will appear a ballad of considerable length by Mr. Laird Clowes, descriptive of the incidents in the river Pei-ho in 1859, when flag-officer Tatnall, of the U.S. navy, made use of the famous expression, "Blood is thicker than water." Some hitherto unpublished facts concerning the episode have been supplied to the author by officers who were present on the occasion, the commemoration of the thirty-fifth anniversary of which happily coincides with the visit of the U.S. cruiser Chicago to the Thames, and with the public banquet to American naval officers at St. James's Hall on the 24th inst.

IN the July number of the *Cornhill Magazine* will appear the first of several papers entitled 'Gleams of Memory: with some Reflections,' by James Payn. Unlike the author's 'Literary Recollections,' these will deal almost exclusively with matters of social life.

THE Report of the Committee of the London Library, which will be laid before the fifty-third annual general meeting of the members on June 14th, remarks that the library has made satisfactory progress during the past year. A small increase of the staff has become necessary, and the assistants hitherto employed have received an increase upon the previous rates of pay. The amount of subscriptions in arrear has been considerably diminished. 1,500*l.* of debentures has been paid off, and the liability incurred at the purchase of the freehold of the house is now reduced to 12,500*l.* The sum spent upon books (1,514*l.*) is in excess of the amount spent for the same purpose in any previous year. The number of volumes added to the library during the year by purchase and gifts is 4,065, and 90 pamphlets. Mr. Jones, who has been in the service of the library for fifty years, has retired upon a pension of 200*l.* a year.

THE following note regarding Cardinal Newman's correspondence explains itself:—

"It may interest some of your readers to know that much of his correspondence with Dr. Russell of Maynooth has been appearing in a series of articles in the *Irish Monthly*, edited by that gentleman's nephew, a brother of Sir Charles Russell's (Lord Russell's, I should say).—F. M. MAITLAND."

THE *Scotsman* announces the death of Mr. Thomas G. Stevenson, one of the last links between the publishing trade in Edinburgh of to-day and that of the earlier decades of the present century. Mr. Stevenson's father, who served his apprenticeship with Ballantyne, was brought a good deal into contact with Sir Walter Scott, and figured as "Dear Jock" in the letters of the author of 'Waverley'; and Mr. Stevenson himself was fond of relating his own personal experiences of Sir Walter. He was an authority on the subject of old Scottish literature, and in his day he published many important works of antiquarian and historical interest. His wide knowledge was scarcely less conspicuous than his painstaking and accurate habits.

AN article entitled 'On a Mission for Kossuth,' from the pen of Mr. Stillman, will appear in the June *Century*. It will be illustrated by a portrait and a facsimile letter.

THE proposal that the contributors to the 'Dictionary of National Biography' should entertain their publisher, Mr. George Smith, at dinner has been cordially received by the whole body of contributors, who are over two hundred in number. Of these about one-half are expected to be present at the dinner, which will take place at the Westminster Palace Hotel on Wednesday, June 6th. Those who wish to attend should secure a ticket not later than May 23rd.

MESSRS. HUTCHINSON & Co. have nearly ready the first volume of the English translation, by Mr. Robert H. Sherard, of the 'Memoirs to serve for the History of Napoleon I. from 1802 to 1815' of Baron Claude F. de Meneval, Napoleon's private secretary. His grandson, the present Baron de Meneval, has edited the work, but the original MS. has been allowed to stand almost in its entirety. The first volume will be speedily followed by the second and third volumes. In the preface the author remarks that he will describe nothing of which he was not an eye-witness or the direct depository. It will contain details concerning Napoleon's childhood and early life, his private life during Meneval's time of service, his opinions on men and matters, and numerous letters from him on various subjects. Meneval also describes some of the campaigns in which he accompanied the Emperor. He gives many anecdotes concerning well-known personages, as well in the literary, artistic, and scientific world as in military and political circles. Some statements which the author makes with reference to Bourrienne's 'Memoirs' and "the manuscript which came from St. Helena in a manner unknown" are, it is said, likely to be interesting. Autograph letters, portraits, and hitherto unpublished documents will be included in the work.

IN addition to the candidates for the Adams Professorship of Arabic at Cambridge whom we have previously named, we should mention Mr. Alexander G. Ellis, M.A., of Queens' College, Cambridge, the assistant in charge of the Arabic literature in the British Museum.

THE Clarendon Press will shortly issue an annotated edition, by Prof. Buchheim, of Halm's famous drama 'Griseldis.' The introduction will contain, besides a critical analysis of the play with its Arthurian background, a short biographical and critical sketch of the author, and the version of the Griselda story as told by Boccaccio and Petrarch, together with a general account of the literary treatment of the subject from Chaucer to our own days.

THE Oriental schools of Europe are taking advantage of the railways giving them connexion with Constantinople to make visits there with their pupils. Four professors and eight students of the Oriental School of Buda-Pesth lately went to the Turkish capital. Our Oriental schools in London may do the same when they get pupils. The distance of London from Oriental sites is not very much greater than that of Paris.

THE characters of Mr. Henry Cresswell's new novel, 'A Precious Scamp,' to be published by Messrs. Hutchinson, are chosen from the world of business men and speculators. The instability of rapidly-made fortunes is its main theme, including the story of a fraud executed with curious ingenuity.

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A group of German and Swiss professors have issued a circular asking for subscriptions towards a Bürger monument. June 8th, 1894, will be the hundredth anniversary of the death of Gottfried August Bürger, "the great master of the popular German ballad literature." It is suggested that the monument should be erected over his grave in Göttingen. It was in Göttingen that the young student of theology was made a ballad-writer by the study of Bishop Percy's 'Reliques,' and here he wrote his 'Lenore.' The grave is now marked only by a weather-beaten column. The circular is signed, amongst others, by Schnorr von Carolsfeld and Karl Franzel, of Berlin, J. G. Fischer, of Stuttgart, Müncker, of Munich, and the Swiss literary historian D. Bächhold, of Zurich. Subscriptions will be thankfully received by the Dieterisch'sche Buchhandlung at Göttingen, the house which originally published Bürger's poems.

The decease is announced of M. Johnson, for many years the London correspondent of the *Figaro*.

The Grolier Club of New York proposes to form an exhibition, the *Critic* says, of the first editions of one hundred of the greatest works in English literature.

In the report of the Curators of the Bodleian the Shelley collection, given by Lady Shelley and mentioned in these columns about a year ago, fills a conspicuous place. Most of the other facts chronicled regarding the library have been already mentioned in these columns. Mr. Hussey has presented some valuable coins, and Mr. Oman has nearly finished his catalogue of Anglo-Saxon coins.

A *Bullettino Senese di Storia Patria* is to be issued by the Accademia dei Rozzi.

The Amir of Afghanistan is engaged in writing his autobiography, and has already completed fifteen chapters, bringing events up to the close of the Durand Mission. The work is said to throw a curious light on the relations between Abdurrahman and the Indian newspapers at the time of his exile in Russian Turkistan.

The Parliamentary Papers this week include Return showing the Number of Experiments performed on Living Animals in 1893 (4*d.*); Code of Regulations for Evening Continuation Schools, England and Wales (3*d.*); and Convention between Great Britain and Austria-Hungary for the Establishment of International Copyright (1*d.*).

SCIENCE

Civil Engineering Series.—Tidal Rivers. By W. H. Wheeler. (Longmans & Co.)

A series dealing comprehensively and concisely with the principal branches of civil engineering would be valuable to engineers in practice as well as to those studying for the profession. Books, however, on bridges, tunnels, railways in mountainous districts, irrigation works, and water supply are much more needed than the subject which has been chosen for the first volume of the proposed series; for tidal rivers have been fully dealt with in tolerably recent publications, to which reference has been made by Mr. Wheeler. Moreover, in such a series non-tidal rivers and canals would have fitly been comprised in the same volume with tidal rivers, thereby devoting a single book to inland navigation; and these three subjects might have received amply adequate treatment in the 455 pages over which the present work extends.

The book is nominally divided into three parts, namely, (1) hydraulics, (2) improvement, and (3) navigation; but this judicious sequence is not adhered to in the arrangement of the chapters. The first chapter reveals great carelessness in spelling well-known names (which is continued through the book), and negligence in revising proofs. Thus we always find Whewel, Sir James Douglas, and Bouncieau for the French engineer Bouniceau, and occasionally Tellford, Humphrys, Abbott, Airey, and Scott-Russel; whilst La Mailleraye, a place on the Seine frequently referred to, has been converted into St. Mailleraye, and Capt. Eads, the American civil engineer, has been promoted to be General Eads long after his death. Confidence in the accuracy of the author and in his acquaintance with original authorities is naturally shaken by these mistakes; and, unfortunately, the existence of more serious errors is not calculated to restore it. For instance, experiments on the Seine are attributed to Mr. Franzius, the engineer of the Weser; the distance apart of the crests of the two tidal waves, on opposite sides of the earth, is stated to be 5,400 miles, whereas half the circumference of the earth is about 12,440 miles; and the width of the extensive delta of the Mississippi is said to be only two miles. Students will be puzzled by the statement, on p. 49,

"that the maximum velocity on the Elbe lies at the surface, or very near it; that the maximum velocity is directly above the bed, and the mean at four-ninths of the depth above the bed";

and persons with only slight scientific knowledge will be astonished to learn that "as the pressure of the atmosphere is decreased and the mercury rises the water in the ocean is depressed."

The book opens with a brief sketch of the development of hydraulic science and references to some of the literature on the subject. In the second chapter several well-known works are enumerated, concerning not only tidal rivers, but also canals, harbours, docks, and lighthouses; whilst the next chapter treats of the flow of water. The progress of the flood tide up a river is a complicated problem, for the tide in its gradual rise backs up the descending stream; and in order to obtain a steady influx, and to extend the tidal influence to the furthest practicable distance up a river, the channel should gradually diminish inland. The author, however, only deals with the case of steady downward flow in a uniform channel, and considers the simplest formula most applicable to tidal rivers. He overlooks the fact that the formulæ drawn up by various hydraulicians are purely empirical, being based upon observations, and states as a mathematical axiom that "resistance is proportional to the square of the velocity with which the water is moving." He proceeds, on p. 48, to equate the accelerating force of gravity to the retarding forces, arriving at a formula $S \times g = R \times V^2 \times C$, which, in making the velocity vary inversely as the hydraulic radius for the same slope, is manifestly erroneous; is at variance with Chezy's formula, $V = C\sqrt{RS}$, which is given on pp. 7, 57, and 446; and is inconsistent with the self-evident propositions which he gives as deductions from his formula, such as "the greater the hydraulic mean depth, the greater the velocity." In the discussion of the variable motion of the particles of a stream, cause and effect are confused; for the whirling motion is due to irregularities in the river-bed, and not the cause of them; and pools and shoals in rivers are the result of differences in the strata forming the bed, or variations in width. Some useful particulars are given in chap. iv. of the amount of material carried along by various rivers. In the following chapter the subject of tides is considered; and Mr. Wheeler very properly contrasts the navigable condition of rivers flowing into tideless seas, such as the Nile, the Mississippi, the Danube, and others, with the Thames, the Humber, the Severn, and other tidal rivers. After a few simple definitions and general statements as to the tides, the theory of the tides is explained as follows:—

"The attractive force of the luminaries is at its maximum at the meridian or part directly under them, and diminishes to the horizon, and is less at the nadir than at the zenith. The water, therefore, being drawn up by the luminaries and pressed laterally by terrestrial gravity, assumes the form of an elliptical spheroid."

It is not explained why terrestrial gravity should only exert its attraction laterally, or why the tidal wave should appear at all at the nadir; and the paragraph indicates that the author has not mastered the equilibrium theory of the tides, in which the second tide is explained by the earth being drawn away by attraction from the waters on its far side, just as the waters on the side nearest to the attracting mass are drawn away from the earth. The author exhibits his ignorance of the elementary properties of the ellipse in the following remarkable passage:—

"The earth, with the moon, revolves round the sun in a year, and her orbit also being elliptical, is sometimes nearer to the sun, and at other periods of the year further away. The periods of *perihelion*, or nearness, are at the equinoxes in March and September; and she is furthest away, or in *aphelion*, at midsummer."

Mr. Wheeler is clearly unaware that in an elliptical orbit there can be only one point of minimum distance from the sun, at the opposite extremity of the major axis to the point of maximum distance, and that the earth is, therefore, nearest to the sun in midwinter, the actual date in 1893 being December 31st.

In the chapters on the physical conditions of tidal rivers, and on bars and littoral drift, a considerable amount of useful information has been collected from various sources, wherein Mr. Wheeler is a safer guide than in theories. The statement that, "although there may be exceptions, the material which a river has to deal with is supplied from the interior, and not from the sea," is not in accordance with facts in the case of tidal rivers. Bars at their mouth are of marine origin; and some tidal rivers, as pointed out by the author, are deflected near their outlet by drift along the coast. Moreover, in some

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instances, considerable quantities of material are brought into rivers by the flood tide. Mr. Wheeler, however, is anxious to prove, in his chapter on training, that training works are incapable of effecting more than a transposition of sand in an estuary, and consequently endeavours to explain away any facts unfavourable to his theory. He supports his view by stating "that training does not create material"; but, unfortunately, most tidal rivers provide ample alluvium, derived from inland or from the sea-coast, to produce large accretions in portions of an estuary sheltered by training walls or any other means; and Mr. T. Stevenson, whom he quotes in support of his opinion, expressed opposite views very strongly in an address delivered at Edinburgh in 1884, to which the author makes no allusion. In discussing the formation of bars of sand, after propounding a peculiar view as to the action of the current, Mr. Wheeler proceeds to say:—

"Bars having been once formed and subsequently maintained by the action set up by their shape, if removed by dredging, are not liable to be reformed, unless in situations where there is a strong littoral drift, and the ebb current is not sufficient to keep this out of the channel."

It is difficult to understand how a bar can be formed and maintained by the action set up by its shape, or why a bar should not, after being levelled by dredging, be formed again by the same causes which originally produced it. His objection to the "axiom that the movement of littoral drift is in the direction of the *prevailing* wind" is based on the ground that, on the English coasts, the drift is in the direction of the flood tide, whereas the prevailing wind throughout the country is south-west. The strongest winds, however, blowing from the sea, which really affect the littoral drift, happen to coincide in direction with the flood tide along the British coasts; whilst the author appears to entertain a highly exaggerated notion of the tidal action, in saying that

"every particle of water is set in motion from the surface to the bottom. The momentum given to such an enormous mass of material is something stupendous, and can hardly be realized, even when its effect on our shores is considered."

In chap. viii., on the principles of improvement, Mr. Wheeler prefaces quotations of the principles laid down by various authorities by a series of principles drawn up by himself, which, however, are couched in such vague terms as to be of little practical value, as, for instance, "2. That all schemes for improving or altering channels should be designed in accordance with the laws of nature as defined by science." In the chapter on training rivers a description of works on the tideless Mississippi is inserted; and the unduly long chapter on river improvement contains accounts of the works in the Danubian delta and of the Manchester Ship Canal, which, although interesting in themselves, are out of place in a book on tidal rivers, and might lead persons to imagine that the problems involved in the improvement of tidal and delta-forming rivers must be very similar. The three practical chapters on dredging, buoying and lighting, and surveying tidal rivers contain much valuable information; and the interesting little chapter on tidal models refers to a novel method of investigating the flow of currents, and the effects of training works in estuaries. The final chapter, on examples of river improvement, extending over ninety-three pages, should have been subdivided, and it ought to have preceded the two chapters relating to navigation; whilst the chapter on surveying should have been placed earlier in the book.

In appendix ii. Mr. Wheeler has tried to supply a glossary of French technical terms relating to tidal rivers and navigation, a good idea in itself, but one which requires care and a fair knowledge of technical French. His competence for this self-imposed task may be gauged by the two following titles of French publications in his book, which might easily be multiplied, namely, 'Principles d'Hydrauliques' and 'Memoir sur la Puissance Hydraulic des fleuves a Marée.' After this we can hardly be astonished to find such words as "Boie (creek)," "Draggage," "Douce eau," "Fanal fixée," and "Oueste," which no student will ever find in any French book, and which a reference to an ordinary French dictionary would have corrected; whilst other expressions, such as "Eau fraîche," "Eau morte," "Eau vive," and "Phare flamboyant," do not bear the meanings which the author has given them. It is much to be regretted that Mr. Wheeler, from want of ordinary care, ignorance of the limits of his knowledge, and theoretical views based on insufficient data, has introduced numerous errors into his book; for the practical part of the volume, though admitting of better arrangement and less repetition, contains a good deal of valuable information, collected largely from the *Proceedings* of the Institution of Civil Engineers, and also from various other sources, together with the results of the author's own experience.

The publishers' part of the work has been well performed, for the print is clear and good, and the numerous woodcuts illustrating the text are most distinct. The only matter for regret is that the plans of some rivers have been divided into two, and the plan of the Mersey into three parts, which might have been avoided by merely turning the figure round in most cases, and by one or two folding plates. If the succeeding volumes announced by the publishers are carefully written in a concise and competent manner, the series will prove of great advantage to the civil engineering profession.

A LETTER OF GALILEO.

Salò.

Readers of the *Athenæum* may like to see the following new letter of Galileo:—

Illustrious Sir,—As I wrote to your Lordship in my last letter, I had sought to induce a friend of mine to undertake the instruction of the daughter of the illustrious Marquis, but finally he has written to me three times to excuse himself from accepting the offer, as you will see by the letter which I send you in order that you may make its contents known to the Marquis. I know of no one else who would be adapted; I wrote about it to Signor Guidobaldi so that he might see if there was a suitable person to be found in Urbino or elsewhere, but I fear it will be very difficult. I wish that I could be near that gentleman, as I should account it a very great good fortune to have the honour of cultivating so rare a talent; but as nothing can be done at this distance, I must content myself with my willingness to be of use. Your Lordship is eagerly expected here; I do not know for which of our sins you make yourself so long desired, tormenting us by keeping us between hopes and fears. I beg you either to come or at least not to hold any longer in suspense your many servants and friends. Please kiss the hands of the Signori Nichissoli and favour me again with some command. May our Lord prosper you. Your obliged servant,

Galileo Galilei.

Padua, 14 June, 1596.

To whom the letter was addressed I cannot say, but the Marquis whose young daughter the writer shows so charming and modest a desire to teach was the Marquis Pallavicini, who was then living at the palace near Salò, which had been built by his father, generalissimo of the Venetian forces. The letter was found in a sack of old documents hidden away in a loft during the revolutionary era of 1796, when the palace was already in the possession of the Martinengo-Cesaresco, to whom it was sold in the middle of the seventeenth century. But the Pallavicinis left behind a great quantity of old letters. That of Galileo has been only recently discovered.

E. Martinengo-Cesaresco.

SOCIETIES.

Royal.—*May* 10.—Right Hon. Lord Kelvin, President, in the chair, followed by Sir J. Evans, Treasurer.—Prof. Mendeleeff (Foreign Member) and Mr. B. N. Peach were admitted into the Society.—The list of candidates recommended for election into the Society was read from the chair.—The following papers were read: 'Preliminary Report on the Results obtained with the Prismatic Cameras during the Total Eclipse of the Sun, April 16th, 1893,' by Prof. Lockyer,—'Researches on Modern Explosives: Preliminary Communication,' by Messrs. W. Macnab and E. Bistori,—'On the Leicester Earthquake of August 4th, 1893,' by Mr. C. Davison,—'The Total Solar Eclipse of April 16th, 1893: Report on Results obtained with the Slit Spectroscopes,' by Capt. Hills,—'The Composition of Atmospheres which extinguish Flame,' by Prof. Clowes,—and 'The Stresses and Strains in Isotropic Elastic Solid Ellipsoids in Equilibrium under Bodily Forces derivable from a Potential of the Second Degree,' by Mr. C. Chree.

Geological.—*May* 9.—Dr. H. Woodward, President, in the chair.—Col. F. T. Hobson was elected a Fellow.—The following communications were read: 'Carrock Fell: a Study in the Variation of Igneous Rock-masses: Part I. The Gabbro,' by Mr. A. Harker,—'The Geology of Monte Chaberton,' by Mr. A. M. Davies and Mr. J. W. Gregory,—and 'Cone in Cone: how it occurs in the Devonian (?) Series in Pennsylvania, U.S.A., with further Details of its Structure, Varieties, &c.,' by Mr. W. S. Gresley.

Society of Antiquaries.—*April* 24.—*Anniversary Meeting.*—Mr. A. W. Franks, President, in the chair.—Rev. Dr. Sparrow Simpson and Mr. J. G. Waller were appointed scrutators of the ballot.—The following were elected members of Council and officers of the Society for the ensuing year: *President*, Mr. A. W. Franks; *Treasurer*, Dr. E. Freshfield; *Director*, Mr. F. G. Hilton Price; *Secretary*, Mr. C. H. Read; *Other Members of Council*, Lord Dillon, Sir E. A. H. Lechmere, Sir J. Evans, Sir O. Roberts, Rev. Canon Browne, Messrs. Alma Tadema, Brabrook, Fox, Hilton, Keyser, Leveson-Gower, Lyte, Middleton, Norman, Payne, Price, Stephenson, and Welch.—The President delivered his annual address, in which he referred in suitable terms to deceased Fellows, and passed in review the principal events connected with the Society and its administration during the past year. He also referred to the disastrous proposal for submerging the beautiful Island of Philæ and its temples by the construction of a dam across the Nile immediately below it.

May 4.—Mr. A. W. Franks, President, in the chair.—Rev. Dr. Cox exhibited four small *azulejos*, or Spanish-Moresco tiles. These tiles were well enamelled in various colours and of unusual and effective patterns. They were found in the *débris* of the once famous Cistercian abbey of Meaux, in Holderness. They are of early sixteenth century date, and could not have found their way to Yorkshire until shortly before the dissolution of the monasteries. Spanish tiles of this character have hitherto only been found in the west of England, chiefly at Bristol, with which port Spain had a considerable trade. Their appearance in Yorkshire so far inland is not a little remarkable. Dr. Cox considered that they had probably come to the monastery with Spanish wine up the small canals that the monks had cut to connect them with the river Hull. Two cases of similar tiles were kindly lent by the authorities of the South Kensington Museum to illustrate the Meaux examples. One of these

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cases had fine specimens from Spain, including a purely Moorish one, *circa* 1300. The other case had a collection from several Bristol churches, which had lately been acquired.—Mr. Copeland exhibited a number of Anglo-Saxon antiquities from Grove Ferry, Kent, which were described by Mr. Payne, who also exhibited other antiquities of the same period found at Teynham and Dover.—Mr. Hurd, through Mr. Leader, exhibited a fine and perfect Roman pig of lead found on Matlock Moor, Derbyshire.—Rev. Dr. Cox gave an account of the finding of this pig on March 24th, close to the place where one was found last century. It was very near the surface, and a large stone lay over it. Dr. Cox thought that this and others discovered in like places had been hidden by fraudulently-minded workmen. He considered that this pig afforded another proof of the correctness of the late Mr. Thompson Watkin's opinion in placing the Derbyshire station of Lutudæ at Wirksworth, and not at Chesterfield. Immediately below where the pig was found was proof that it had been smelted on the spot.—Mr. Haverfield also made some remarks upon this important discovery, of which the following is an abstract:—The new-found pig of lead is inscribed with a formula, which, like all such formulæ, is abbreviated. We have the names of the manufacturer or lessee and of the mine in the genitive, and we may complete it "the lead of P. Rubrius Abascantus from the mine of Lutudarum," the inscription being (divested of ligatures) P . RVBRI . ABASCANTI . METALLI . LVTVDARENSIS. The last word stands for *Lutudarensis*, *n* being dropped phonetically, and *is* omitted, according to the common rule, for want of space. Lutudarum is the mining district which we used to call Lutudæ, mentioned in the Ravenna geographer and on several pigs of lead, and lying undoubtedly somewhere in Derbyshire. The peculiarity of the Lutudarensian mines, compared with the other British lead workings, was that they were apparently worked by lessees, and not directly by the State, the owner of minerals in Roman law. To the present day the Derbyshire mining laws have peculiar features, but no explanation has ever been offered as to the difference in working under the Romans; indeed, this difference has been hitherto overlooked. The date of the pig exhibited is uncertain. The lettering is good, but not necessarily very early, and *may* belong to the second century, though criticism of this sort is usually unprofitable.

MICROSCOPICAL.—*April* 18.—Mr. A. D. Michael, President, in the chair.—Dr. W. H. Dallinger directed attention to a stereoscopic photomicrograph of Heliopelta which had been presented to the Society by Dr. W. C. Borden, of New York.—Dr. Dallinger read a short paper from Dr. H. G. Piffard in reference to a method which he had adopted for the examination of some of the old immersion objectives.—Mr. J. W. Brown exhibited a home-made microscope.—Prof. F. J. Bell read a letter from Mr. C. J. Pound describing the laboratories of the Stock Institute of Queensland, which had recently been instituted for the purpose of investigating the nature and causes of animal diseases in that colony.—Mr. J. G. Grenfell read a paper 'On the Tracks, Threads, and Films of Oscillatoriæ and Diatoms,' illustrating his subject by diagrams and specimens.—Mr. T. Comber and the President made some remarks on Mr. Grenfell's paper.

METEOROLOGICAL.—*May* 16.—Mr. R. Inwards, President, in the chair.—Mr. W. Ellis read a paper 'On the Relative Frequency of Different Velocities of Wind,' in which he discussed the anemometer records of the Greenwich Observatory for the five years 1888-1892, with the view of ascertaining the number of hours during which the wind blew with each of the different hourly velocities experienced during the period. The results of this discussion show that the wind blew for the greatest number of hours with the hourly velocities of ten and eleven miles.—Mr. W. Marriott gave an account of a series of observations 'On the Audibility of "Big Ben" at West Norwood,' which he had carried on for five years. The clock tower at Westminster is five and a half miles distant from the point of observation in a north-by-west direction. The observations were 976 in number, and were made at the hours of 9 A.M. and 9 P.M. The bell could be heard more frequently in the evening than in the morning, and on Sundays it was more frequently audible than on weekdays. The direction of the wind most favourable for hearing Big Ben was between west and north. The observations were also discussed in relation to temperature, moisture, cloud, and barometric pressure.—A paper by Mr. A. W. Moore was also read 'On Earth Temperatures at Cronkbourne, Isle of Man, 1880-1889.'

MATHEMATICAL.—*May* 10.—Prof. Greenhill, V.P., in the chair.—The following communications were made: 'On the Kinematical Discrimination of the Euclidean and Non-Euclidean Geometries,' by Mr. A. E. H. Love,—'Permutations on a Regular Polygon,' by Major P. A. Macmahon,—'The Stability of a Tube,' by Prof. Greenhill (Dr. J. Larmor in the chair),—and 'Researches in the Calculus of Variations: Part V., The Discrimination of Maxima and Minima Values of Integrals with Arbitrary Values of the Limiting Variations; Part VI., The Theory of Discontinuous or Compounded Solutions,' by Mr. E. P. Culverwell.

PHYSICAL.—*May* 11.—Mr. W. Baily, V.P., in the chair.—A mathematical communication 'On Electromagnetic Induction in Plane, Cylindrical, and Spherical Current Sheets, and its Representation by Moving Trails of Images: Part I. General Equations,' by Mr. G. H. Bryan, was read by Dr. C. V. Burton, who also explained some of the parts in greater detail.—A paper 'On Dielectrics' was read by Mr. R. Appleyard.

HUGUENOT.—*May* 9.—*Annual Meeting.*—Sir H. W. Peek, Bart., in the chair.—Messrs. L. W. de Grave, L. Landon, C. D. La Touche, and E. P. Lefeuvre, Misses E. L. de Grave and J. Gilligan, and the Signet Library, Edinburgh, were elected Fellows.—The report of the Council and the President's address were read.—Sir H. Layard was re-elected *President*, and the Council and other officers were elected.

BRITISH ORNITHOLOGISTS' UNION.—*May* 9.—*Annual General Meeting.*—Mr. P. L. Sclater in the chair.—The report of the Council gave a flourishing account of the finances, a good balance having been carried over after payment of the expenditure on the *Ibis* for 1893. One vacancy in the Union had been occasioned by death and four by resignation since the last anniversary, and the Union was stated (then) to consist of 240 ordinary Members, besides the Honorary and Foreign Members.—There were seventeen new candidates for election.—The new Members having been balloted for, Lord Lilford was re-elected *President* and Mr. F. D. Godman *Secretary* for the ensuing year; and Lieut.-Col. L. H. Irby and Mr. W. T. Blanford were placed on the Committee in lieu of two retiring Members.—It was agreed that a new (seventh) series of the *Ibis* should be commenced in 1895, with the thirty-seventh volume, and that Mr. P. L. Sclater and Mr. Howard Saunders should be appointed joint editors of it.

MEETINGS FOR THE ENSUING WEEK.

MON. Surveyors' Institution, 8.—'A Theory concerning the Primary Cause of the Depression in Trade and Agriculture,' Mr. T. W. Hutchinson.
— Aristotelian, 8.—Symposium, 'The Nature and Range of Evolution.'
— Geographical, 8½.—'Journey in the Hadramaut, Southern Arabia,' Mr. J. Theodore Bent.
TUES. Royal Institution, 3.—'The Modern Microscope,' Dr. W. H. Dallinger.
— Statistical, 7¾.—'Statistics of Litigation in England and Wales since 1859,' Dr. J. Macdonell.
— Civil Engineers, 8.—'Recent Types of Ferry-Steamers,' Mr. A. Brown; 'The Birkenhead Ferry-Boats Wirral and Mersey,' Mr. C. Jones. Ballot for Members.
— Society of Arts, 8.—'Decorative Art in connexion with Elementary Education,' Mr. S. Image.
WED. Geological, 8.—'Stratigraphy of the Libyan Desert of Egypt,' Capt. H. G. Lyons; 'Geology of South-Eastern Africa' and 'The Occurrence of Dolomite in South Africa,' Mr. D. Draper; 'Contributions to the Geology of British East Africa: Part I. The Glacial Geology of Mount Kenya,' Mr. J. W. Gregory.
— Society of Arts, 8.—'Liquid Fuels,' Mr. G. Stockfleth.
— Folk-lore, 8.—'The Omens of the Thugs and their Relation to European Folk-lore of Birds and Beasts,' Mr. F. Hessinos; 'The Sacred Wells of Man,' Mr. A. W. Moore; 'Manx Proverbs,' Mr. G. W. Wood.
— Antiquaries, 8½.—'Norman Sculptured Capital from Lewes Priory, Sussex,' Mr. R. Allen; 'Unique Medal of Federigo, Duke of Urbino, in connexion with the Order of the Garter,' Sir J. C. Robinson; 'Historical Notices of Robert Stillington, Bishop of Bath and Wells,' the Dean of Wells.
THURS. Royal Institution, 3.—'Egyptian Decorative Art,' Prof. W. M. Flinders Petrie.
— Society of Arts, 4½.—'The Commerce of Siam in Relation to the Trade of the British Empire,' Mr. C. S. Leckie.
— Electrical Engineers, 8.—Discussion on 'Cost of Electrical Energy.'
— Historical, 8½.—'The Educational Organization of the Mendicant Friars in England,' Mr. A. G. Little.
FRI. United Service Institution, 3.—'Lessons from the Past for the Future,' Lieut.-Col. G. F. R. Henderson.
— Architectural Association, 7½.
— Society of Arts, 8.—'New South Wales,' Mr. J. Inglis.
— Royal Institution, 9.—'The Development of the Astronomical Telescope,' Sir H. Grubb.
SAT. Royal Institution, 3.—'The Stage and Society,' Mr. R. W. Lowe.
— Botanic, 3¾.—Election of Fellows.

Science Gossip.

THE second soirée of the Royal Society, to which ladies are invited, is announced for Wednesday, June 13th.

THE following fifteen candidates were selected on Thursday, the 10th inst., by the Council of the Royal Society, to be recommended for election into the Society:—Mr. W. Bateson, Mr. G. A. Boulenger, Dr. J. R. Bradford, Mr. H. L. Callendar, Prof. W. W. Cheyne, Mr. R. E. Froude, Prof. M. J. M. Hill, Prof. J. V. Jones, Mr. A. E. H. Love, Mr. R. Lydekker, Mr. F. C. Penrose, Dr. D. H. Scott, the Rev. F. J. Smith, Mr. J. W. Swan, and Mr. V. H. Veley.

A MISSION charged with collecting natural history specimens in Greece, under the conduct of Mr. Ottomar Reiner, director of the museum at Serajevo, in Bosnia, is now engaged in explorations which will be extended over four months.

THE June number of the *Century* will contain an article on Mr. Edison's kineto-phonograph, with an introduction by Mr. Thomas A. Edison.

THE late M. Tempel's second periodical comet, which was discovered by him on July 3rd, 1873, found to have a period of about 5¼ years, and observed again in the autumn of 1878, but not seen at the returns due 1883 and 1889, was re-detected by Mr. Finlay at the Cape Observatory on the night of the 8th inst. Its appearance is described as circular, less than 1′ in diameter, brightness that of a star of the eleventh magnitude or somewhat fainter, with central condensation, but no tail. At the present return it will be reckoned as comet *c*, 1894. The distance from the earth is now diminishing, but that from the sun increasing.

FINE ARTS

THE ROYAL ACADEMY.

(Second Notice.—Figure Pictures and Portraits.)

STARTING in Gallery I. to look at the remaining historical and *genre* pictures, which occupy more space than anything except the portraits on the walls at Burlington House, we first come upon Mr. J. W. Nicol's *Last of the Florencia, 1588* (No. 5), a party of kilted Highland peasants hoisting out of a furious sea a treasure chest wrecked in a vessel belonging to the Spanish Armada. The composition—a quality not so carefully studied in the Academy as it ought to be—is so good, while the expressions and attitudes are so appropriate and sincere, that the drawing deserved far more care. Much of it unfortunately is bad, and the painting tends to be dirty. The effect is too dull for out-of-doors light.—*Harbour Steps* (33), Mr. T. Graham's clever design, is, like too many of the contributions to this exhibition, merely a sketch for a picture, displaying commendable feeling for colour of a conventional sort, but otherwise coarsely touched, somewhat dirty in its local colours, and, where it is drawn at all—there is no drawing in the face or the draperies—so badly drawn that Mr. Graham's reputation as a draughtsman, even of the humblest sort, has yet to be made.—*By the Duck Pond* (36) is the uncouth title of a rough effort of Mr. H. H. La Thangue's to render the effect of sunlight on a country girl's flesh and red dress against a sheet of bright blue water. Barring its crudities of draughtsmanship and surface, it is not ineffective, so far as it goes; but, like a number of pictures of this class by artists of Mr. La Thangue's standing, the canvas employed is at least four times as big as would have perfectly well sufficed for anything which is represented, or even suggested; and in the unhappy disproportion of beauty, knowledge, and completeness to the bigness of its canvas, *The Song of a Lark and the Blind Girl* (596), by the same artist, is even more outrageous than 'By the Duck Pond.' The employment of these monstrous canvases seems to be the outcome of a sort of pictorial gambling. Big pictures are more likely to catch the public eye than those of reasonable size, and for the sake of being looked at the painters incur the risk of not being hung at all. The danger is, of course, considerable, but it is lessened when the work is a showy one, calculated to be seen at a distance, and the subject is fetching. The result is disastrous to art, and it becomes more so every year. It is needless to say that the remedy is in the hands of the Academicians. Mr. La Thangue has likewise contributed *Some Poor People* (545), which, like most pictures of its kind, is curiously unin

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teresting and ugly; but it is far more modest than most of its class, far superior to the mass of them in its harmonics of colour and tone, and more homogeneous.

With all its cleverness and conventional *chic*, the *Contadina Italiana* (39) of Mr. A. Salvetti is coarse and dirty in touch and colour, defects which are common in the Academy. To find an Italian "pot-boiler" of this low type in Gallery I. at Burlington House is, indeed, an unpleasing experience for the critic.—The painting in Mr. Lutyens's *Vicar's Daughter* (41), a life-size, whole-length damsel in a white dress, is by no means so pure and bright as it might be; on the other hand, the maiden's face is extremely sweet and natural, while the demeanour and attitude of the figure are spontaneously designed and fresh. The worst fault of the work is the treatment of the draperies, which might profitably be repainted from the ground.—The homogeneity of the next picture we have to mention, No. 49, Mr. W. Langley's group of an old woman consoling a girl weeping for the loss of her sailor lover, is a striking contrast with the brightness of No. 36 and the dinginess of Mr. Lutyens's draperies. Mr. Langley's work is, perhaps, the best example the year has produced of the School of Newlyn. It formerly included some capital young painters, the best of whom have already deserted, while some of those who were highly promising and did well for a time have incurred that sort of nemesis which overtakes all art not based on serious, earnest, and severe studies. Even Mr. Bramley, whose abilities no one will deny, has scarcely escaped a catastrophe which it will be well for Mr. Langley to contemplate. In the painting of No. 49 the influence of the lamp is ominously obvious. The stone pier is, of course, that of Newlyn, with its little beacon, and the effect of summer calm upon the lovely Gwavas Lake is well felt, while the moon and sun contend in filling the evening sky with the warmest light. The passion of the sorrowing girl is touchingly represented, sincere, and simple; the tenderness of the old woman is as pathetic as it is natural; her face, too, is well painted; the whole is homogeneous and good in colour and tone, while the design embodies the sorrowful motive of the motto, "*Never morning wore to evening but some heart did break.*"—The homely spontaneity of No. 49 is acceptable, but the artificiality of Mr. C. E. Perugini's *The World Forgetting* (62) is most unwelcome. This group of lovers on a bench is really too sentimental. Not even Mr. Marcus Stone is so sentimental as Mr. Perugini, whose background seems to be part of an opera scene; whose lovers are unknown out of operatic Arcadia; while in the whole of this extremely pretty picture there is not a trace of masculine spirit. — Mr. J. W. Waterhouse's *Field Flowers* (82) embodies most of the merits of that painter, keeping, colour, and a broad, though rather heavy touch. — Those pretty trifles, *Summer Fruit* (90) and *Winter Berries* (92), represent Mr. Marcus Stone at his weakest, and are painted like chromolithographs. If this graceful artist indulges in such facile amenities as these, what can be expected of him in *A Stolen Kiss* (197), where a nice young gentleman seems to be beginning a courtship by snatching a kiss from a damsel sleeping, or pretending to sleep, on a garden bench? It was only last year that, to the delight of his friends, Mr. Stone married those very foolish young persons, his models of many years. Can it be that he has found a second pair of pretty fools whose amorous career he intends to illustrate in all its tender incidents?—A clever, thinly treated, and insufficient sketch, *Autumn* (93) is the work of Mr. L. P. Smythe, an artist who ought to do better than paint thus a group of children burning weeds in a landscape so feeble that it has not even so much solidity as the *Rita* (100) of Mr. W. Spindler, a clever sort of Salon picture, a skilful harmony in blue, rose, and grey. We notice with pleasure that 'Rita' is placed in a frame the silver of which is in excellent keeping with the coloration of the picture it encloses. In a few other instances similar good judgment is apparent, and the painters have wisely harmonized their pictures and their frames. Nothing is commoner at the Salon than this; nothing is rarer at the Academy, or, indeed, in private English collections.

A very ambitious, highly artistic, and interesting exercise in colour and tone is Mr. J. H. Lorimer's *The Eleventh Hour* (104). The bride is gaunt and elderly, and the child bridesmaids are unnecessarily quaint; still, despite its crude handling and the extreme slightness of the work, the technique of this picture is not without valuable indications that Mr. Lorimer paints better than he ever did before and with a fine perception of his subject, its coloration, harmonies of tint and tone, together with truthful breadth and lighting of a choice sort. The illumination and limpidity of the picture are obviously due to nature studied with care, sympathy, and feeling. Chromatically this is a capital exercise in variously warm whites of differing tints. In these respects 'The Eleventh Hour' is one of the most interesting and instructive, as well as one of the very few original pictures in the exhibition.—Another original picture hangs near it, Mr. S. Goetze's *St. Sebastian* (116), two fair and stately ladies lamenting over the corpse of the martyr, which, stretched upon the funeral pyre, lies supine in the arms of one of the mourners. The pathos of the design is intense; the composition of the three figures and the landscape beyond the pyre is remarkably good; there is passion in the ladies' attitudes, expressions, and actions; and the poetry of the whole is heightened by the sympathetic expressiveness of the landscape, a vast plain, where a pallid river glimmers here and there as it winds amid cypresses and bluish mists while the twilight deepens. The worst we can say of Mr. Goetze's picture is that the half shadows and deeper tints of the flesh are much too brown, and that the corpse of St. Sebastian might have been better drawn. —*Ages Ago* (141) may be called a subject portrait of a little girl in an old-fashioned white sprigged muslin dress and a crimson petticoat, such as the artist, Mr. W. C. T. Dobson, has often affected. It is decidedly pretty and naive; the carnations are free from that brown under-tint which marred so many of the Academician's quasi-German studies from nature. *Nelly* (226) is confessedly a portrait by the same; it is very pretty, and the colour is pleasant, though the flesh seems to us not quite so fresh as that of 'Ages Ago.'

Roundheads Victorious (153) is one of those quasi-military pictures in which few English painters succeed completely, and with which Mr. E. Crofts is seldom more than moderately fortunate. Nothing could be more obvious than every expression and motive in this commonplace design, although some of the faces are in an *ad captandum* way suitable to the subject, and the picture as a whole reminds us of a set-piece on the stage rather than of a work of art. One of the charms of military subjects as they are painted in France is the crisp firmness and exquisite precision of the delineation of details, such as costumes and weapons; but Mr. Crofts is content to draw in a slovenly way, to touch his canvases without the desired precision, and to use pigments which are at once neither clean nor clear: for instance, in this case the brown shadows belie the truth of a snow piece. Of the exquisite precision, firmness, and purity which form the most precious feature of French art of this kind, not a few English painters of the calibre of Mr. Frith, in his 'Derby Day' and 'Ramsgate Sands,' have supplied good models to artists who, if they will not follow French types, need only go so far as the National Gallery to see what sort of execution they ought to adopt. As it is, no one seems to concern himself with painting for its own sake, or to follow the examples of Ward, Frith, and other brilliant executants. To make a dashing sketch of energetic figures and obvious incidents suffices to painters like Mr. Crofts. There are various sketches of martial subjects, such as No. 153—it will hardly do to call them pictures—in Burlington House, not one of which could, for power and completeness, be compared for a moment with those of "Military England" by Mr. Prinsep Beadle, which are now in the Fine-Art Society's gallery. The like of these are not to be found in the Academy.—If Mr. A. Hacker thinks the poor melodrama he calls the *Temptation of Sir Percival* (154) is a worthy illustration of the 'Morte d'Arthur,' he is most egregiously mistaken. Weak and trivial as the painting is, the design has still less animation and *verve*, and the whole thing is a mistake and out of harmony with the theme. *Maude* (396), a young woman reading, being less ambitious, is less conspicuously a failure. Its weakness and flatness need offend no one. On the other hand, Mr. Hacker's portrait of *E. Onslow Ford, Esq.* (440), puts the newly elected Associate in a welcome and unexpected light as a sympathetic portrait painter. The accomplished sculptor of Shelley's monument is here to the life, an animated figure so full of expression that the attenuated and rather pale coloration of the picture as such counts for little in the scale against its veracity and spirit. —Mr. Frith has depicted more brightly and crisply such small domestic incidents as *Five o'Clock Tea, 1893* (209), but he has sometimes been more unfortunate. — The subject of Mr. Marks's small picture of *An Odd Volume* (211) is extremely trite and uninteresting, and the picture is rather flat and hard; still the colour is acceptable, and the bibliophile's face is appropriate.—*Returning Fisherman's Surprise* (213) is the awkward title of Mr. F. Fagerlin's careful and well-studied picture of a young fisherman looking at an unexpected baby in a cradle. The subject is not clear, but the effect is good, and the drawing of the figures is creditable.

From the purely artistic point of view, no picture in this gallery approaches the refined and exceptionally accomplished *Amour Piqué* (210) of M. W. A. Bouguereau. His charming boy Cupid is the type of piquant *espièglerie*; his flesh is exquisitely modelled and perfectly drawn. This is, in short, an instance of what art can achieve in representing the morbidezza of youthful life. The playfulness of the design is quite delightful in an exhibition where, if anything is playful, it seems to be so of set purpose, and without the least spontaneity. As a specimen of academic technique combined with vivacity and grace, there is nothing left to be desired in this fine work of the distinguished Frenchman. If the carnations had been a little fuller of colour, more rosy and substantial, 'Amour Piqué' would have captivated every one.—In some respects the life-size and richly coloured portrait of a courtesan, splendidly attired, and luring an admirer to his destruction, which the Hon. John Collier has aptly named *A Decoy* (165), is an exceptionally clever and successful piece of melodrama and *chic*, thoroughly antagonistic to the fine and high art of M. Bouguereau. The rose thrown down and the leer of the woman who sweeps past the bravo lying in wait are capital instances of the former of these qualities, while the latter is well illustrated by the painting of her back, bare nearly to the waist, and the gold and red of her brocaded train. The life-size portrait of *Prof. Burdon Sanderson* (462) is by much the best of Mr. Collier's efforts in that line, although it lacks solidity. Certainly it is much better than the portrait of *Dr. H. A. Morgan* (877), which, in turn, surpasses the average of the artist's contributions.

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Mr. F. Dicksee is far from fortunate in the selection of his subjects. Had he been wise he would have avoided a theme like that of *The Magic Crystal* (218). A theme upon which Rossetti, although he wrote 'Rose Mary,' did not venture, is not for Mr. Dicksee, whose attempt reminds us of Mr. H. Quilter's fate in the Dudley Gallery of this year, when he simultaneously bracketed himself with Rossetti and Browning. Such errors are the worse because Mr. Dicksee, unlike Mr. Quilter, has painted some agreeable pictures, and, if not good at self-judgment, is really a man of skill who was trained in the school of Sir Frederic Leighton. His life-size damsel in gorgeous array is seated upon a sumptuous couch, the whole being so magnificent that the pathos of the incident is destroyed, while attention is drawn from the romance of an inquiry into the future by means of an oracular sphere. She does not look as if she saw anything in the crystal or even tried to do so, but only cared to look as if she was looking. The artifice is more transparent than the sphere itself and an offence to art. There is great want of research and study, but much of the affectation of both, in the draperies of this large painting.—Mr. Swan contributes No. 222, *Orpheus* performing on the lyre, to the wonder and delight of the lions, leopards, and tigers whom the newly elected Associate paints with much originality and knowledge in a naturalistic manner, which seems quite out of keeping with the classic legend. The wild gestures of Orpheus (he is hardly adolescent) may be right, although they are a novelty, but he ought surely, according to the very conditions of the incident and subject, to possess the antique beauty, whereas he has only the beauty of a lithe and vigorous gipsy lad. In this respect he is out of harmony with the realistic animals. Although rather roughly painted throughout, the animals are first rate, and the coloration of the picture is of a high sort.

"*For he had great possessions*" (259) is Mr. Watts's masterpiece of the year. In the life-size, nearly full-length figure of a tall and stately man, handsomely attired, and standing near a window, out of which he may be supposed to be looking (we see only his shoulder and back), we evidently have the rich man of the Scriptures, overburdened by knowledge of his culpability in having anything to spare, and possibly uneasy because of the loveliness of those robes of price in tawny-pearly white, grey, and green, which give so great a charm to this study of colour in drapery. A noble sense of style inspires this picture. The painter's portrait of *Sir A. Clark* (251) is very fine indeed, full of thought; the reserved power of expression makes it a rare example of that art which knows where to stop. As was truly said of Woolner's portrait sculptures, it is a privilege to be painted in so fine a manner as this. No. 251 is much better than *J. Passmore Edwards, Esq.* (221), the expression of which is rather weak, while the forms are slightly empty, that is, empty for a portrait by Mr. Watts.—*Le Roi s'amuse* (306), Henry III. of France and his puppies in a basket slung about his neck, will not raise the reputation of Mr. Yeames's art. The much-rouged monarch dressed in sky blue, seated upon a very yellow sofa, does not promise much as a subject for art; but surely this could be no reason for covering a large canvas with tawdry colours and handling them in an unsympathetic, unrefined manner. The work is painty to excess as well as rather crude, and hardly more than three parts finished. A much better picture by the same Academician is the unpretending portrait of *Surgeon-Lieut.-Col. R. M. Craig* (168), which piece of prose is conspicuous in Gallery III., without adding much to its attractions.—A much better piece of historic anecdote is Miss J. Macgregor's *Arrested* (311), the single passionate figure of Fedora Alexandrovna surprised in her boudoir at midnight and made a prisoner; she stands at a writing-table with both hands clasped together, and her set features working spasmodically, and shown very skilfully by the light of a lamp placed below them. The design and effect are so good that it is a pity the flesh is so exceedingly hot, and the shadows are too brown. Still this is incomparably the best of the lady's productions, no other of which has evinced anything like the *verve* and skill it possesses.—*August Blue* (307), a picture of boys bathing from a boat in a brilliant sunlit summer sea, which in most respects contrasts with its neighbour No. 311, is by Mr. H. S. Tuke, and, as much to the surprise of the painter as of the public, has been bought with the Chantrey Fund by the Council of the Academy. Mr. Tuke has painted his nudities with a light hand, but thinly, drawn them with tolerable correctness, but with no unusual spirit, and thus given us a whole which, as a large *ad captandum* sketch, would pass without challenge, but is hardly such a work as Chantrey would have spent his money upon. It is true that money has secured some less meritorious pictures than 'August Blue,' which aims at what Frederick Walker triumphed in, the representation of rosy flesh in bright sunlight as opposed to sunlit blue water. Walker, however, made his boys solid, which cannot be said of Mr. Tuke's, and he affected a sort of impasto in their carnations which Mr. Tuke has yet to attain.

Mr. Boughton's *Ordeal of Purity* (318) shows that he has attained to a rough and opaque impasto in flesh painting which, in a way, although it is not by any means of the best sort, is welcome. One of those damsels who frequently sit to Mr. Boughton, in order apparently to save him the trouble of devising what may be called a design, is walking in a snowy landscape, while some less interesting characters lurk near her and amongst some trees. Not pretending to understand the subject of this picture, and not finding anything new in it or praiseworthy in its technique and details, we need only express our regret that the colour is so dirty, and add that we are tired of the cheap pathos and flimsy sentimentality it appears to aim at.—Mr. Herkomer's best picture is not that large canvas, No. 340, which, ironically we suppose, is called "*All beautiful in naked purity*," because it represents a life-size, whole-length nude female model standing in artificial sunlight in a landscape, of which no part is solidly painted except the very clever rosebush on our right. If the model is what Mr. Herkomer calls pure, it would not do to ask what is his ideal of impurity. The landscape here is like painted glass, and the flesh of the woman, cleverly and effectively as it has been treated, is not much less transparent: it is in need of modelling, impasto of some sort, research, solid study, and sound execution. Her flesh lacks the richer roses of Titianesque under-painting and the silvery greys of nature's light reflected from the smooth, if not polished skin of a woman. Life-size nudities are often painted for the Salons, and much better than Mr. Herkomer (who, by the way, professes to teach painting in the grand manner) has attempted; it is a pity, therefore, that, if he must defy the British matron, the Professor has not cared to justify himself by depicting what is really "all beautiful in naked purity." On the other hand, we are bound to say that the figure, if not the semi-diaphanous landscape, does illustrate the artist's intention of painting with an adequate sense of style; but, even thus, he really ought to have drawn his model's legs better, and remedied the disproportions of her feet. Mrs. Grundy would not have minded this.—*The Sea Maiden* (370) of Mr. H. J. Draper is a capital subject for a painter of nudities in sunlight contrasting with sea-colours, as in Mr. Tuke's picture. A party of fishermen, hauling their nets inboard, find they have caught, as the Catalogue has it, "a strange-haired woman with sad singing lips," whatever they may be; at any rate, a decidedly heavy and plump damsel, who does not seem to mind being looked at by the reasonably astonished seafarers, who, having pulled her out of a sea of paint, will certainly show her about the country in a van. The maiden might well be more beautiful, while some of the charm of romance would have gone far to elevate the energetic but judicious prose of Mr. Draper, whose painting of the sea would bear greater lucidity, limpidity, and wealth of tints, to say nothing of sunlight and varied glow. It is, however, apart from all this, really a most refreshing thing to find, in a wilderness of impertinences and platitudes like the Academy, a new motive, new life, considerable vivacity, and commendable self-respect in the painting of the men's faces in 'The Sea Maiden,' varied and animated as they are, and a good deal that is worthy of praise in other parts of this picture.—Mr. H. G. Riviere almost challenged comparison with his father (which was not wise) when he set about the otherwise excellent and brilliant *Argonauts and the Sirens* (375). The golden skins of the rowers in the crowded galley glow in the sun, and, moved by the dulcet strains and nude charms of the sirens, they pull in disorderly fashion, while one of them is hardly restrained from plunging into the sea. On the poop their immortal chief, lyre in hand, stands erect in a well-expressed attitude, and chants aloud. The liveliness and appropriateness of the design furnish the best hopes of the future of the able young painter whose first exhibited work this is, while his comparative inexperience excuses the obvious disproportions (such as the smallness of the singer's head) of some of the figures. His feeling for light and colour evinces itself in every part of the clear, harmonious, and vivid picture, some portions of which, however, are slighter than is desirable.

NOTES FROM ATHENS.

Among the monuments in Greece which have suffered from the successive shocks of earthquake is the Parthenon, of which some pillars and epistylia have been somewhat severely shaken. The commission of engineers and architects appointed to inspect the ancient remains after the earthquake is of opinion that various parts of the venerable old temple must be strengthened by iron clamps. A definite resolution has not yet been adopted. Still more serious is the damage done to three well-known monuments of the Middle Ages: the Monastery of Skripu on the site of the ancient Orchomenus; that of Daphni, near Athens; and that of St. Luke, at Livadia. The injuries at the last named are principally centred on the structure, those of the Daphni Monastery in the mosaics. When the ancient church of this monastery was damaged, not very long ago, by an earthquake, the Greek Government determined to restore it, and Signor Novo, of Venice, has devoted a couple of years to it. After pulling down the old cupola and erecting a new one of the same dimensions he replaced upon it the old mosaics which had been taken to pieces, and he performed the same operation for the mosaics on the walls of the body of the church. The work was already half completed when the earthquakes began. The church, indeed, has suffered little, thanks to the fact that its walls had been secured last year by the insertion of triangular bands of iron; but the shattering of the cells which are built above the church shows that even the church itself would suffer seriously from a continuance of the shocks. So it has been determined to remove to the Central Museum at Athens such of the ancient mosaics as the Italian workmen have not yet replaced on the walls of the church. Even with regard to the mosaics already restored to their old positions, some further step will probably be taken, as the committee has expressed the opinion that, owing to its faulty construction, the church cannot,

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in spite of the bands of iron, be kept intact for more than half a century. Sp. Lambros.

THE SALONS.

The two Salons are open, and as both of them have very enthusiastic and very maladroit friends, there is much discussion regarding the relative value of the one and the other; so the compromise which some good souls desire between the rival societies remains as far from realization as ever. In truth these quarrels are negligeable. With a little additional fatigue those whom art interests more than artists can quite well go and examine on both sides of the river everything that has any significance and a measure of importance. I shall do as these sages do, and, without confining myself to a useless methodical and complete account, I shall endeavour to disentangle from the six or seven thousand works enrolled in the two catalogues—those of the Champ de Mars and the Champs Elysées—enough to show the way about among this truly alarming mass of sculptures and paintings.

As was to be expected, religious paintings abound this year. Never before have we seen so many figures walking to Emmaus or on the road to Damascus; the streets are crowded with good Samaritans, while at every turn one comes upon angels or upon pilgrims, and among them are some very queer pilgrims. But in all this crowd one work has, from the opening day, made its presence felt by its unusual accent of sincerity, decision, and authority. This is *La Vie de N.S. Jésus Christ*, which M. James Tissot exhibits at the Champ de Mars.

In 350 *aquarelles gouachées*—which by their dimensions recall the engravings of those *suites de la Passion* which the masters of the close of the fifteenth or the commencement of the sixteenth century multiplied in Germany on the eve of the Reformation, or better still those miniatures palpitating with life which Jehan Fouquet, for example, composed for the Book of Hours of Étienne Chevalier—M. James Tissot has undertaken to illustrate page after page, and almost, one may say, verse by verse, the narrative of the Gospels. He exhibits to-day only 260 fragments of this work, to which for several years past he has devoted his whole attention. The rest will be shown later on, but what we see now is enough to place the author in the first rank of those who have essayed the subject. In the centre of the double gallery reserved for his exhibition M. Tissot has placed a large canvas which seems to indicate the origin and the aim of the whole series, and he himself gives the signification of it in an explanatory notice. Two wretched beings, miserably clad, disfigured with all the wounds and marked with all the stains of life and poverty, are seated on a heap of *débris* amidst the ruins of a monument which recalls the courtyard of the Cour des Comptes. Some persons wish to see in this an allusion to the incidents and crimes of the Paris Commune. An instinctive complaint of weariness and an unconscious prayer have mounted to their lips, "Mon Dieu!" and Christ has come. He approaches them, Himself wounded and bleeding; He turns to them His brow crowned with thorns, His nail-pierced hands; He reveals to them the law of suffering which purifies and redeems; and the hearts of the two vagabonds are stirred by the consoling appeal of these "voix intérieures," as the picture is called.

The artist seems to have proposed to himself to bring before our eyes with the most intense reality possible, to translate with an appearance of incontestable truth, the history of Him who thus continues to answer to the plaints of the wretched. There is, in fact, a country in the world and an hour in history in which He lived on earth our human life, and other men spoke to Him, saw Him, and heard Him. This is what it was necessary to represent! Certainly, since Christianity has been in existence, and Christian art has been born, the illustration of the sacred text has been essayed thousands upon thousands of times. To begin with, the primitive Church has in a manner codified the elements of Christian iconography. "Non est imaginum structura pictorum inventio, sed Ecclesiæ Catholicæ probata legislatio et traditio," said the Council of Nice. But the West at an early period rejected this rule, which weighed so heavily on Byzantine art. Individualism played its part in the interpretation of the religious drama. From the thirteenth century a bishop, Guillaume Durand, of Mende, expressly recognized the freedom by the artists of our cathedrals when he wrote, quoting Horace, in his 'Rationale Divinorum Officiorum': "Diversæ historiæ tam novi quam veteris Testamenti pro voluntate pictorum depinguntur:—

> Nam pictoribus atque poetis
> Quidlibet audendi semper fuit æqua potestas."

And as art gradually emancipated itself from the cloister, and artists threw themselves more boldly into the task of conquering nature, the most bold and charming anachronisms were seen to multiply in religious painting. Benozzo Gozzoli, in the frescoes of the chapel of the palace of the Medici, mingled his contemporaries with the *cortège* of the three Magi; Ghirlandaio at Santa Maria Novella ventured to people with modern portraits the chamber of the Virgin; Jehan Fouquet invited to the betrothal of Joseph and Mary the good citizens of Tours and the gossips of Amboise.

Certainly this realism has its charm, and these free translations of the Gospels by painters smitten with a naïve desire for truth, confusing, without a thought of evil, the new reality with the old dream, eager to introduce into their works in all its rich variety the spectacle of the world which delighted their eyes and inspired their art, have remained more living and more persuasive than those of the classical masters, more impersonal, abstract, and synthetic; but are they permissible in a century proud, as ours is, of its historic erudition, and in which the imagination, aided by archæological science, has become habituated to resuscitating the past? M. Tissot does not think so. The Gospels, he says, have preserved in their truth and beauty the whole historical and moral drama; let us go to the country itself which was the scene of it and seek the elements of an ethnographical truth which it is within our power to revive. Nature is always the same as when she saw the marvellous history accomplished. Consult her, interrogate her at close quarters, she will yield us a little of her secret, and aid us to find again the truthful and vivid image of the life of the Saviour. This is the true realism; and as the citizen of Nuremberg, before ordering of Adam Kraft the Calvary of the cemetery of St. John, twice undertook the voyage to the Holy Land in order to measure the exact distance from the house of Pilate to Golgotha, M. Tissot assumed the pilgrim's staff. He has taken sketches by the hundred at Jerusalem, the Mount of Olives, at the gate of Kedron, at Gethsemane, at Bethany, at Samaria; he has studied the landscape, and in the features of the living sought indications to help him to revive the dead, the scene and the spectators of the drama.

The necessity of representing and of displaying persons and things with the most characteristic precision has led M. Tissot to conceive some really extraordinary portraits: Zechariah and Elizabeth, St. Joseph, so astonishingly living in his humble *boukonie*, confident and naïve—St. Peter and St. James, Herod and Pontius Pilate—become so familiar to us from their strong individuality of countenance that we cannot imagine them different. Of Christ Himself one cannot say so much. Before the Divine Figure the artist seems to have hesitated. The figure he has conceived does not impose itself upon us so inevitably; but I should have to follow in chronological order the series of these 260 illustrations and distribute them in distinct cycles—the Infancy, the Preaching, the Parables, the Passion Week, &c.—to make the reader understand how the author, keeping his eyes constantly fixed upon nature and the Gospels, has, by the intensity of his sympathy, given fresh life to a subject so often treated, and has penetrated to the living sources of feeling.

Take, for example, the *Épreuve des Prétendants au Mariage de la Sainte-Vierge*. They are some twenty, arranged in double file, each holding his rod in hope of its sprouting. Each head is a portrait of such naturalism and truth as to take the place of biography. This suitor is at bottom a sceptic and almost a mocker; this other, broken and blanched by years, seems to nurse, nevertheless, a faint hope in his heart. All sorts of human feelings are expressed upon the row of countenances. This assembly of suitors has been represented a thousand times over, but more often after than before the miracle. Fra Angelico himself has painted the disillusion, and even the anger, of the rejected suitors, breaking their rods in their chagrin, and going so far as to strike Joseph with their fists. The version of M. Tissot, this waiting for the miracle, this gradation of countenances from humble and pious confidence to assumed indifference, deserves to be classed among the most human and the most living.

On quitting these rooms, with eye and heart full of these sincere representations, in which everything is set down decisively and strongly, in a style free from trickery, one is little inclined to be captivated by all the mystic, sentimental, and nebulous imagery of the many pictures more or less religious in their pretensions or tendency. If I except a very good *Christ at Gethsemane*, by M. Dagnan-Bouveret, and two works by M. F. von Uhde at the Champ de Mars, *The Pilgrims of Emmaus* and a *Flight into Egypt*, I can really dispense, without inconvenience to any one, with saying much of the religious pictures of the year.

André Michel.

SALES.

Messrs. Robinson & Fisher sold on the 10th inst. the following pictures: A. Correggio Allegri, The Virgin seated, with the Infant Saviour and St. John, 105*l.* M. D'Alba, Translation of Our Lady of Loreto, with portraits of donors, 210*l.*

Messrs. Christie, Manson & Woods sold on the 11th inst. the following pictures: Zucchero, Queen Elizabeth, 110*l.* Marieschi, Views in Venice, a pair, 110*l.* I. van Ostade, The Halt at the Hostelry, 215*l.*

The same auctioneers sold on the 16th inst. the following engravings: After Sir E. Landseer, by T. Landseer, The Stag at Bay, 31*l.*; The Monarch of the Glen, 58*l.*; The Children of the Mist, 40*l.*; The Deer Pass, 28*l.*; by S. Cousins, Bolton Abbey, 42*l.* After J. L. E. Meissonier, by J. Jacquet, "1806," remarque proof, 36*l.*; ditto, artist's proof, 26*l.*; by Bracquemond, La Rixe, 59*l.*

At an auction held in the Rue de Sèze on the 2nd inst., Guardi's Vue de Venise fetched 10,000 fr. Lépicié's La Femme du Braconnier, 9,500 fr. Daubigny's Le Bac, 30,600 fr. Fromentin's Le Simoun, 7,700 fr., and his Arabes à la Fontaine, 10,500 fr. Isabey's Cérémonie religieuse, 9,700 fr. T. Rousseau's Dessous de Bois, 48,500 fr. Zeim's Le grand Canal de Venise, 15,600 fr.

Fine-Art Gossip.

The fifth season's excavations on the site of the Roman town at Silchester were resumed on April 30th, and have already brought to light several important buildings. Operations this summer are being confined to three *insulæ*

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between the forum and the west gate, which are traversed by the modern highway crossing the site.

On and after Monday next the Fine-Art Society will exhibit two new pictures, being "Peace, be still!" by Mr. D. A. Wehrschmidt, and 'Passing to Eternity,' by Mr. A. E. Emslie. The private view of these works is appointed for to-day (Saturday).

On the 21st ult. we stated that the sale of the contents of the studios and house of Mr. F. Madox-Brown, No. 1, St. Edmund's Terrace, Regent's Park, was appointed for the 30th and 31st inst. Since then the executor has decided that the days of the sale shall be the 29th, 30th, and 31st inst.

A good deal of surprise has been excited by the sale of Mr. Sperling's manuscript on the monumental heraldry of the English counties, which cost him years of labour, for 18*l*. His pictures fetched trifling prices.

"Climbing and Exploration in the Karakoram-Himalayas" are illustrated in an exhibition of pictures by Mr. A. D. McCormick at Clifford's Inn Hall, 187, Fleet Street, which will be open from the 21st to the 26th inst. The private view is appointed for to-day (Saturday). 'Royal Ascot,' a picture by Mr. J. V. Gibson, painted for Col. North, will be on view at Mr. McLean's gallery in the Haymarket on and after Monday next.

A lecture on 'Recent Discoveries at Koptos' will be delivered by Prof. Flinders Petrie at University College, Gower Street, on Saturday week.

We have to record the death of Mr. F. R. Wilson, architect, of Alnwick, formerly President of the Northern Architectural Association, Newcastle. Besides numerous archæological papers written for various North-Country antiquarian societies, Mr. Wilson was the author of 'A Survey of the Churches in the Archdeaconry of Lindisfarne,' and other works. Some years ago he was a constant contributor to the *Builder*. Latterly illness had confined him almost entirely to his house, Alnwick, and there he died on Sunday, May 6th, in his sixty-seventh year.

From the 20th till the 28th inst. an exhibition will remain open in the École des Beaux-Arts, Paris, of the models, sketches, and drawings of Carpeaux.

It is characteristic of the present state of art knowledge and archæological taste in France that it is being seriously debated whether the Romanesque tower of the Abbaye du Mont Saint Michel, now in a dangerous state of decay, shall be reconstructed according to the original or the Gothic type. The question is a nice one, of course, but in England, we presume, there would be one answer.

The death of the French painter M. Charles Jacque is announced to have occurred on the 7th inst. Born in 1813, he was one of the survivors of a set of able artists. Beginning as an engraver, Jacque became, as a matter of course, a good draughtsman, because during his pupilage no one would be considered an artist at all unless he could draw with moderate skill; as an engraver he published a monograph on fowls, and appeared as an etcher at several successive Salons. As a painter Jacque won a Third-Class Medal at the Salon of 1861, a *rappel* in 1863, a medal in 1864, the Legion of Honour in 1867, and a Gold Medal at the Exposition Universelle, 1889. As an engraver his distinctions were of the Third Class in 1851, a *rappel* in 1861 and 1863, a second medal of the Third Class in 1867, and a Grand Prix in 1889. Many of his plates obtained a certain popularity in this country.—Mlle. Jenny Gerbaud, the miniaturist, is also dead.

At Epidaurus the stadium is now being excavated, and the first trenchings have brought to light several rows of marble seats in perfect preservation and resembling those of the celebrated theatre in the same place. It would seem that beneath the enormous mass of superincumbent earth and rubbish, the accumulation of many centuries, a considerable portion of the original structure has been preserved, and there are great hopes of discovering the *aphesis*, the *terma*, and the *stele* that marked the starting-point, as also the *meta* and the direction followed by the racers.

At Argos the excavations of the American School have laid bare a large marble building which is believed to be the Gymnasium, as also many tombs of the Mycenæan age.

It is reported from Turkey that in the excavations at Telloo, in the province of Bassorah, ninety-six tablets in good condition and an inscribed marble have been found. The only description is that the tablets are of terra-cotta. The excavations, which were begun in March, are being continued.

The *Academy Notes* for 1894 (Chatto & Windus) is the twentieth member of a sequence of which the value for future use as a book of reference to the contents of the galleries at Burlington House can hardly be over-estimated. As a sort of key to the Academy of this year it is extremely handy and pleasing, while as a reminder of things good and bad it is not less edifying than amusing. The numerous illustrations are neither better nor worse than in former parts, except as to the earlier ones, which had not the advantages of modern improvements in process printing and photography. It is understood that, for example, the difference between the scratchy outlines of Mr. Boughton's 'Ordeal of Purity' and the soft and full-toned reproduction of Mr. Watts's 'Rich Man' (No. 259) is due to the draughtsmen, and not to the painters or the processes employed. It is a pity all the transcripts are not so good as the latter. The plans of the galleries, showing the positions of some of the principal works, are of considerable value, but it is to be regretted the choice of what are "principal works" has not been made according to a higher standard.

Among pictures recently finished by artists of note we may mention Mr. Haynes Williams's telling piece of *genre* called 'The Governess,' which depicts the garden of a mansion during a *fête* given in somebody's honour, or such an "at home" as brings "superior people" to visit the place. Not one of them takes notice of the "young person" who, dressed with fastidious modesty, stands in front, and would seem, to judge by the thimble, thread, and a child's cap that she holds, to be occupied with the needle rather than with society, here represented by various promenaders in the background. The damsel, who is of that plump and ripe sort Mr. Haynes Williams must know so many of, is pretty, neat, and ingenuous-looking, if not particularly beautiful nor intellectual. The effect of the light here is true and good, although the shadows, being those of open air, are rather black, yet not at all opaque. Another picture is Mr. Dendy Sadler's 'A Cure for Gout,' an old beau suffering the penalties of too much ease and port wine, while a comely dame sympathizes with his affliction, and observably flatters him. Apart from the capital painting of all the furniture and other details, the high finish and deft precision of the dresses and anything but beautiful faces, there is humour in every part of this picture.

MUSIC

THE WEEK.

Royal Opera, Covent Garden. Production of Puccini's 'Manon Lescaut.' 'Faust'; 'Orfeo'; and 'Cavalleria Rusticana.'

Sir Augustus Harris pays singularly little heed to times or seasons in his operatic arrangements, and he not only commenced the so-called "grand" opera season on Whit Monday, but opened with a work by a composer utterly unknown. Until Giacomo Puccini produced his 'Manon Lescaut' he was little better than a cipher even in his own country. We hear of one or two earlier works, but they certainly made no abiding impression, while on the other hand 'Manon Lescaut,' produced little more than a year ago, has already been performed nearly 350 times in Italy. There was some hardihood in choosing a subject that had been already treated by Auber and Massenet, and if Signor Puccini was his own librettist, as appears probable, no other name appearing on the title-page of the score, he can scarcely be complimented on this portion of his work. The book of Massenet's 'Manon' is fairly coherent, despite the inevitable omission of some important features of the Abbé Prévost's story. But in the present instance, as in Boito's 'Mefistofele,' we have merely a series of episodes with no connecting links. Without knowing the original, it would be impossible to understand why, after Manon agrees rapturously to fly with Des Grieux at the end of the first act, she is found installed in the house of a wealthy old admirer at the beginning of the second. The reasons for her arrest are also not clearly stated, nor the cause why she is wandering in a desert place with her lover in the last act of the opera. These are serious defects at the present time, when dramatic interest and cohesiveness are looked for in opera. They may not be fatal in Italy, where song, and song only, is needful in the lyric drama, but they are prejudicial elsewhere to the success of a composer. For the rest, the lines are not remarkable for grace or poetic imagery, but they teem with fervour and passion, and are, therefore, in keeping with the music, which before everything else is distinguished by Southern warmth and vivid colouring. Next to these qualities must be placed its truly remarkable eclecticism. Puccini has been influenced slightly by Wagner, whose system of representative themes he adopts, but more in recurrence than development. From the modern French school he has taken more, the score abounding in passages for strings in octaves and double octaves, the harmonies being gently sustained by wood wind and harp. But over all there is the intensity peculiar to Italy, and certainly as much force and dramatic energy as we find in the successful works of Mascagni and Leoncavallo. Without minutely analyzing the score, we may indicate the piquant *finale* of the cheerful first act, Manon's brief air "O mia dimora umile," the "Madrigale," the whole of the passionate love music towards the close of the second act, the singularly clever concerted piece in the third act, when the female exiles are named one by one, and the effective reminiscences of themes in the last, as showing that Signor Puccini has something to say, and knows how to say it. The orchestration and the vocal part-writing display the hand of a musician, and sufficient has now been said to indicate that Sir Augustus Harris was perfectly justified in selecting this typical example of the new Italian school to inaugurate his present opera season. Much may be said in

praise of the performance, although the principal artists are mainly new to London. The most successful was Signor Beduschi, who as Des Grieux displayed a light, but sympathetic and well-trained tenor voice and considerable dramatic capacity—at any rate, for parts of this calibre. Signorina Olga Olghina in the titular part was less impressive, her voice being rather thin, though not hard nor afflicted by *tremolo*. Words of commendation may be bestowed on Signor A. Pini-Corsi as Lescaut, and Signor Arimondi as Manon's rich paramour Geronte. The orchestra under Signor Seppilli was fairly equal to its work, and the chorus, consisting of more than 150 carefully selected voices, was probably the finest ever heard in Covent Garden.

Of the performances on Tuesday and Wednesday little need be said. On the former evening 'Faust' was given in French, with that charming, though perhaps not very powerful artist Mlle. Simonnet as Marguerite, M. Cossira in the titular part, M. Plançon as Mephistopheles, and Mlle. Pauline Joran as Siebel. The Valentine was a new-comer, M. Albers, who made a favourable impression, thanks mainly to a pleasing baritone voice. Gluck's 'Orfeo,' with the sisters Ravogli and Mlle. Bauermeister, and 'Cavalleria Rusticana,' with Madame Calvé, Signor de Lucia, and Signor Ancona in the leading parts, made up a somewhat over-lengthy entertainment on Wednesday.

Musical Gossip.

Taking up our record of concerts, which were suspended on Whit Monday only, we may first speak of Mr. Charles Fry's recital at the Queen's Hall on Thursday last week. With the assistance of his intelligent and well-trained pupil Miss Olive Kennett selections from various plays were given with much effect, but the entertainment chiefly calls for notice in this place on account of the musical arrangements, which were excellent. A small unseen orchestra gave Dr. A. C. Mackenzie's accompaniments, arranged by Mr. Battison Haynes, to 'The Dream of Eugene Aram,' and a selection from 'Manfred,' the music, of course, being Schumann's.

Several performances of Gounod's 'Philémon et Baucis' and Leoncavallo's 'Pagliacci' were given in the concert-room of the Royal Academy of Music last week by pupils of the operatic class in connexion with the institution, under the conductorship of Mr. G. H. Betjemann. It would be invidious and even unjust to particularize concerning the youthful aspirants to honours on the lyric stage, as the casts were changed nightly, but it may be said that the rendering of both works was exceedingly creditable to all concerned, and may be regarded as the most successful achievement in respect of opera in Tenterden Street.

The second pianoforte recital of Josef Hofmann on Saturday afternoon was even more successful than the first. Remarkably fine performances were given of Chopin's Sonata in B minor, smaller items by the same composer, and pieces by Handel, Mendelssohn, Liszt, and Rubinstein. There need be no further hesitation in pronouncing Hofmann one of the most able pianists of the time.

Yet another juvenile prodigy, Miss Maud MacCarthy, was presented to notice at the Princes' Hall on Wednesday afternoon. Her instrument is the violin, and considering her tender age, the fluency she displayed in works by Bach and De Beriot was certainly very remarkable. She must also possess an excellent musical ear, for her intonation was perfectly accurate, even in the most trying passages. Mrs. MacCarthy, a mezzo-soprano with a pleasing and well-trained voice, and Miss Isabel Hirschfeld, a capable pianist, took part in the concert.

At the Musical Exhibition in 1885 prominent attention was drawn to the performances of examples of the mediæval Flemish school by a small party of singers from Amsterdam. This à Cappella Choir, considerably augmented, has been giving a series of concerts during the past week at the St. Martin's Town Hall—pieces by Sweelinck, Josquin des Pres, Orlando di Lasso, and several other Netherlandish masters. The voice power, beauty of phrasing, and unity of expression in the efforts of these Dutch singers made the performances very enjoyable, and testified not only to their own capacity, but to the skill of their conductor, Mynheer Daniel de Lange.

An appeal has been issued at Hamburg for the erection of a monument in honour of Hans von Bülow. The appeal has been signed by a number of influential names, including those of Prof. Helmholtz, J. Joachim, A. Menzel, F. Spielhagen, K. Groth, P. Heyse, F. Lenbach, and J. Brahms.

PERFORMANCES NEXT WEEK.

Mon. Musical Union, 3, St. James's Hall.
— Miss Grainger Kerr's Concert, 3, Queen's Hall.
— Mr. Randolph Lemon's Pianoforte Recital, 3, Steinway Hall.
— Concert in Aid of the Orphan Daughters of Musicians, 3.30, Princes' Hall.
— Musical Artists' Society, 8, St. Martin's Town Hall.
— Mr. Noel Johnson's Chamber Concert, 8, Queen's Hall.
— Haydn Parry Memorial Concert, 8, Queen's Hall.
— Royal Opera, 'Manon Lescaut,' 8.30, Covent Garden.
Tues. Herr Fritz Masbach's Pianoforte Recital, 3, St. James's Hall.
— Mr. Charles Phillips's Concert, 3, Steinway Hall.
— Mr. Benawitz's Invisible Music Performance, 3, Queen's Hall.
— Wagner in Memoriam Concert, 8, Queen's Hall.
— Royal Opera, 'Philémon et Baucis' and 'Cavalleria Rusticana,' 8.30, Covent Garden.
— Miss Kathleen Thomas's Violin Recital, 8.30, Queen's Hall.
— Mr. Arnold Dolmetsch's Concert, 8.45, Dowland, West Dulwich.
Wed. M. Rieder's Pianoforte Recital, 3, Princes' Hall.
— Miss Mathilde Verne and Miss Parne's Pianoforte and Violin Recital, 3, St. James's Hall.
— Strolling Players' Concert in Aid of the Hospital for Women and Children, 8.30, Queen's Hall.
— Royal Opera, Covent Garden.
Thurs. Mr. Sevadjian's Pianoforte Recital, 3, St. James's Hall.
— Philharmonic Concert, 8, Queen's Hall.
— Royal Opera, Covent Garden.
Fri. Performance of 'Carmen' by Students of the Guildhall School of Music, 2, Drury Lane Theatre.
— Miss Craven's Recital, 3, Steinway Hall.
— Mrs. Rhardo's Charity Concert, 3, Princes' Hall.
— Mr. Cecil Sharp's Wagner Lecture, 3, Hampstead Conservatoire.
— Rev. E. H. Moberley's Concert, 8.30, St. James's Hall.
— Crichton Club Concert, 8, St. Martin's Town Hall.
— Royal Opera, Covent Garden.
Sat. Madame Roger Miclos's Pianoforte Recital, 3, Princes' Hall.
— Mr. Kabe's Jubilee Concert, 3, Queen's Hall.
— Concert for the Benefit of Mr. Kyre, 3, Crystal Palace.
— M. Vivadar Nachez's Concert, 3, St. James's Hall.
— Mr. Frederick Frederickson's Swedish Concert, 8, Queen's Hall.
— Royal Opera, Covent Garden.

DRAMA

THE WEEK.

Princess's Theatre.—'Jean Mayeux,' a Mimo-drama in Three Acts. By Blanchard de la Bretèche.

Adelphi.—Revival of 'The Two Orphans.'

Opéra Comique.—'A Society Butterfly,' a Play in Four Acts. By Robert Buchanan and H. Murray.

In some respects the so-called mimo-drama at the Princess's Theatre is a novelty. In all respects it is a mistake. The sorrows, half real, half fantastic, of Pierrot, are suited to pantomimic presentation. They may be, and have been, rendered touching, but underneath all is that sense of unreality and unworldliness which is requisite to reconcile us to a story in dumb show. Quite otherwise is it when a commonplace story of suffering and crime is presented by mutes. One demands, Wherefore mutes? Why should not the familiar scenes be illustrated by the familiar words? It is merely grotesque when a festive or bacchanalian tune is played by the orchestra and a supposed singer sits opening his mouth as though the sounds proceeded from him. Upon the musical value of this we are not prepared in this column to speak. This even we do not conjecture to be large. From the dramatic standpoint, the whole is a somewhat sorry jest. An actor may possibly learn from the gestures of a cripple who is supposed to perform prodigies of valour the value of these in expressing emotion or passion. Honestly, however, we hold that the most obvious and judicious lesson is what to avoid. When, which was not always or even often the case, the pantomime was comprehensible, it was generally wrong. It was, moreover, repeated almost *ad nauseam*. A man, a cripple, in love with a woman, sees her choose another, with whom she walks off the stage. He shows mortification and rage by crawling behind bushes to spy upon her, by rushing to the wings to shake his fist at her, and by gesticulating in the manner of all others which an actor should avoid. Let M. Vallot, by whom the central figure is played, try once the effect of accompanying his proceedings by any words except inarticulate or semi-articulate curses, and he will learn how exaggerated and untrue is what he does.

The play is hewn out of 'Les Deux Orphelines' of MM. Dennery and Cormon, the scenes taken being those which show the imprisonment of Louise in the garret of La Frochard. A disastrous third act is added. In this the cripple, who has on behalf of the woman he adores risen to heroism, conquering his fear of his huge, handsome bully of a brother, becomes a cowardly and vindictive assassin, slaying the girl he has previously saved, and then committing suicide. The result of these and similar alterations is that the piece has not a spark of pathos, and is in its main course wearisome. The only approach to a redeeming feature is the presentation of life in a *guinguette* with a dance of *gigolettes*. It may show how much the question of art has been studied that in this scene the hero gives an exhibition of conjuring.

At the time when this spectacle was dragging along, Oxenford's version of the play of Dennery and Cormon was extorting at the Adelphi a full tribute of tears. Miss Marion Terry played beautifully and touchingly the character of Louise, in which, however, she has previously been seen. Mr. Cartwright was Pierre, and Miss Dolores Drummond, La Frochard; Mr. William Rignold resumed after twenty years his original character of Jacques.

The effects upon which the management of the Opéra Comique counted in producing 'A Society Butterfly' are said to have miscarried, and the play suffered from the mishap. It is, at least, certain that when in a tableau Mrs. Langtry appeared as Godiva, an impression was pretty generally current that she was personating Lady Macbeth. It seems clear that Messrs. Buchanan and Murray aimed at supplying an English equivalent for 'Froufrou.' They complicated matters, however, by introducing the theory, nowadays more talked about than accepted, that social and moral obligations are alike for both sexes. Whether under more favourable conditions the play would have succeeded remains doubtful. The stars, however, in the shape of the principal performers and the stage carpenters, fought against it. The play

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began and ended at too late an hour, an all but unpardonable offence on a first night; and the fireworks, so to speak, did not go off. The audience, or a portion of it, we are told, went off instead, and the portion that remained howled hideously. Opinions upon play and acting cannot easily be passed under such conditions, and it seems scarcely probable that the piece will challenge a second judgment.

Dramatic Gossip.

The patronage of sport, in spite of the uncomfortable spectacles and hideous noises of our streets, is not sufficiently great to secure the success of the prize-fighting drama at Drury Lane, which was last week withdrawn. In their own interests managers will do well to learn that competition with the music-hall may be carried too far.

Mr. Carr's season at the Comedy will come to an end on the 15th of June, and the following day Mr. Willard, fresh from American triumphs, will appear in 'The Middleman.' Mr. Carr will reopen the house in the autumn, when his company will be strengthened by the accession of Mr. Fred Terry. A new play by Mr. Grundy is promised.

Miss Loie Fuller since her return from the Folies-Bergères has appeared at the Strand, Terry's, and Trafalgar Square theatres, giving at each what in theatrical language is called a "turn." This is, of course, a fresh inroad upon the music-halls.

'Corisande' is the title of a drama by Mr. Henry Hoyt, which will shortly be given by Miss Olga Brandon at the Prince of Wales's. Mr. Henry Neville and Mr. Charles Glenney will take part in the performance.

Mr. Comyns Carr's adaptation of 'Nerves' has been given during the week at the Parkhurst Theatre, at which also 'A Quarrel,' a one-act comedietta by Mr. Wotton, has been produced.

'The Man in the Street' is the title of a one-act piece by Mr. Louis N. Parker, which now prefaces at the Avenue the performance of Mr. Shaw's whimsicality 'Arms and the Man.' The central character in this is well conceived and admirably rendered by Mr. Welch, and the play, though sombre, is fairly ingenious.

Signora Duse has reappeared as Cyprienne des Prunelles in the 'Divorçons' of MM. Sardou and de Najac. Her performance has all its former delicacy, refinement, and charm, and exercises its old influence over the audience. Anything more exquisite and inspired in comedy is not to be conceived. The personality of the actress and the perfection of the method are alike irresistible, and the performance, though it can scarcely be regarded as an interpretation of MM. Sardou and de Najac, is matchless in beauty.

Early in June Mr. Thursby will produce at a London theatre at an afternoon performance a four-act play of serious interest by Messrs. John Gray and André Raffalovich. The interpreters will, it is expected, include Miss Olga Brandon, Mrs. Theodore Wright, and Messrs. Abingdon, Julian Cross, and Thursby.

To Correspondents.—R. T.—T. D.—G. H.—F. T. T.—G. G.—received.

L. G.—You should send such a question to *Notes and Queries*.

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The Chair will be taken by Sir FREDERICK YOUNG, K.C.M.G.

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May 9th, 1894.

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LITERATURE

Climbing and Exploration in the Karakoram-Himalayas. By William Martin Conway. (Fisher Unwin.)

Under a title which hardly raises more expectation than the merest "mountain gymnast" might be able to satisfy, Mr. Conway has produced a book which will, we venture to predict, take a very high place among the literature of travel of our time, and be read with pleasure when Gilgit and Nagyr are even as Brieg and Zermatt.

Of books of travel there are several kinds, capable, like so much else, of classification under the heads of σπουδαῖοι and φαῦλοι. The latter again fall into two main subdivisions—books written by people who can write, and books written by people who cannot. It would be invidious to name names; but everybody can supply them. We all know the newspaper paragraph which tells us that some popular journalist is about to spend the winter in South Africa, or Japan, or Patagonia; and we all know, alas! the columns of easy reporting (at per thousand words) which the journal that he adorns will inflict upon its readers during his absence. Also we know the octavo volumes of the Hon. Percy Popjoy—or, as is nowadays more usual, the Hon. Mrs. Percy; published at thirty-two shillings, and before a year is out sold at three. The political traveller, who goes in search of facts to support the opinions which he has already adopted, is more difficult to class. He is often σπουδαῖος enough, in the sense that he is in a hurry, but that is not what it means in this collocation. His treatment of facts, and oftentimes his language with regard to other nations, would seem to justify us in assigning him to a class of his own, as the βίαιος. The scientific traveller who goes to Ruwenzori in search of Hemiptera is a far more estimable person; but as he seldom writes save in *Transactions* or *Proceedings*, he does not concern us here.

But of the men who write books that stimulate the reader's intelligence, that teach him something, that deserve to live on our bookshelves, and be read once and again, there are likewise two kinds: those who report and those who reflect. Of course, no one book can be exclusively referred in all its details to either of these classes; but the general distinction will we think be admitted. The former requires the faculties of observation and clear statement; the latter demands rather social experience and literary culture. As we write, our eyes light upon two volumes standing almost side by side on their shelf, which may serve as examples of the two classes: Cooper's 'Travels of a Pioneer of Commerce' and 'Eothen.' Mr. Cooper was not a man of any scholarly attainments; he had not read many of the masterpieces of literature; he had no views on art, no theories in science. But, owing no doubt to his dauntless courage and his amiable disposition, he had the faculty of keeping his eyes open and his head cool in all circumstances, and of seeing what was going on around him; and being a clear-sighted and straightforward man, he was able to give a clear and trustworthy report, so that his book may be read with pleasure even by persons who take no special interest in China and the parts adjacent, but simply care for a narrative of adventure told without any pretence of literary ornament. In 'Eothen,' on the other hand, we have the impressions of a highly cultivated man of the world among scenes new to him, indeed, but described scores of times, and familiar to hundreds of people. We read it, not to learn what he saw, but rather what he thought of it, or, still more, for the mere enjoyment of his manner of recounting it.

Now Mr. Conway has the advantage of doubling these parts. On one side of him he is—we have his own word for it in print, or we should not venture to trespass so far on the domain of the "New Journalism"—"a dolichocephalous black man, one of that small dark stock that always has to go under before the ruddy brachycephalous Saxon Philistine..... a lover of discomfort, of ill-ventilated huts and open-air campings out, of ragged and unkempt attire, a lost wanderer from a prehistoric age, condemned to live unwillingly amidst a clean and shaven race."

But in addition to this he is a man of letters, a student (and a teacher, too) of art, a scholar in several languages; one, too, who knows the Latin names of plants, and the use of the theodolite and plane-table. From him therefore, if from any one, the world had a right to expect a book that should combine accurate observation and intelligible reporting with an original and acute record of impressions. Nor will the world have any reason to be disappointed.

There is no need to say much about the journey out, or the doings of the party at Abbottabad and Srinagar, though Mr. Conway's remarks on the much vaunted scenery of Kashmir are piquant. He says:

"After all, Kashmir is not comparable to the Italian lake district for natural beauty. It is a country in which nature awaits the help of man. The views become admirable when employed as backgrounds for architecture, or at least horticulture. Gardens are needed to enframe them, pavilions to command them. But Nature at once accepts and blesses such works of man, and the commonest painted wooden erection, if of good proportion, looks finer among the orchards by the Dal Lake than palaces of marble would appear in London. Pour the wealth of a metropolis into Kashmir, and you might make a paradise impossible elsewhere."

The last clause is ambiguous; but the general purport of the passage is clear, and it is, we suspect, true of a good deal of scenery besides that of the "Happy Valley." On the whole, Mr. Conway's impressions of Srinagar, though quite good-tempered, do not kindle in the reader's mind any great wish to see it, at all events till he has seen a good many other places.

From their quarters above Srinagar they travelled a day's journey in boats down the Jhelam; and here we get the first touch of Mr. Conway's delightful Gurkha contingent. Some of these cheery and plucky little men had been selected by Lieut. Bruce, who was of the party, from his regiment the 5th Gurkhas, to accompany the expedition, and most valuable members of it they proved themselves:—

"A few minutes before nine o'clock we began drifting down the river in the still moonlight. We were all in fine spirits, scarcely harmonious, however, with the mood of the night. We sang too rowdily, I fear; the poplar avenue having to echo back the strains of 'Tarara-boom-deay,' and I know not what other ribald ditties. Parbir excited the envy of his comrades, Lila Ram and Amar Sing, with 'Two Lovely Black Eyes,' which he had picked up in England. Zurbriggen contributed his native jodel to the general din. Our enthusiasm wore itself out as we entered the city. Lila Ram summed up his impressions of Srinagar in a brief sentence: 'A good big place, but damned dirty.' Parbir remarked: 'Me, Nepal, say, Kashmir woman good, Kashmir house good, Kashmir dirty.'"

Two days later (April 15th) the party left the plain at Bandipur, and took the new road to Gilgit.

"Our caravan was composed as follows. There were seven Europeans—Bruce, Dickin, McCormick, Roudebush, Eckenstein, Zurbriggen, and myself; three Gurkhas—Parbir, Lila Ram, and Amar Sing; three servants—Rahim Ali (the head man), Habiba (Roudebush's bearer), and Jumma Khan (Dickin's bearer); two *shikaris*—Salama (Roudebush's) and Shahbana (Bruce's); seven *naukars* (coolies who carried light loads and made themselves generally useful); forty-five expedition coolies; sixteen coolies for Dickin's things; sixteen coolies for Roudebush's; and five coolies carrying Government stores for the Gilgit garrison—total 104 men."

At Gurais, their first halting-place, was the shrine of a Moslem saint. Mr. Conway made inquiries about it of the inhabitants, and was told it was Baba Darbesh's tomb:

"'That is where he slept the night he first came to Gurais. No one may go in there, nor may any one alter anything. If they did, it would bring evil on the folk of Gurais. They would lose their goods and suffer much harm.' 'I only looked in; I did not go in.' 'What you did was no harm. Durand Sahib pitched his tent within the wall, and he too looked in, and he gave the village much *bakshish*, and no one minded at all'—a pretty broad hint."

Before Gilgit was reached a pass 13,500 ft. high had to be crossed. The snow lay deep, and more fell; so that the leaders of the little army had some difficulty in getting their followers over. That night the only place free from snow, on which they could pitch their tent, was the flat roof of a hut. After this they began to come in sight of the giants, the first to show himself being the mighty Nanga Parbat (26,600 ft.). On May 2nd, crossing a low spur, they entered

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the Indus valley, noticing "signs of disintegration on a large scale" in the ground, which portend another landslip, and consequent blocking of the Indus, such as has before now caused disastrous inundations in the Punjab. They stopped to press flowers.

"Whilst McCormick and I were thus engaged Parbir passed by gaily whistling. His coat was hitched through the belt of his forage sack, the wings of his waistcoat flapped about in the breeze, Bruce's gun was slung across his back, his blue umbrella was tucked under his arm, and he carried an ice-axe on his shoulder; his head was crowned with his own cap, and Zurbriggen's tope above it. There was always a cheery moment when Parbir came along."

At Gilgit the actual mountaineering began, and, it may be said, the exploration; for though Col. Godwin-Austen had surveyed the Karakoram range thirty years before, the resulting map was executed by people who had no practical knowledge of mountains, and was consequently of little value in the glacier regions. A few years ago, too, Capt. Younghusband made an adventurous passage over the range on his way from Turkestan, and visited the great Baltoro and Punmar glaciers. But for all practical purposes the ranges from which flow the tributaries of these and the still larger Hispar glacier were little better than a *terra incognita*. As it lies in close proximity to that strange no man's land "where three Empires" just do not "meet," it has an importance from another than the touristic point of view; and the time may come when the germs of mountain-craft implanted by Mr. Conway and Mr. Bruce in their Gurkha followers will bear valuable fruit. Hill-men by nature, the Gurkhas soon developed into excellent mountaineers. Another one joined the party at Gilgit, Karbir by name; and soon after, Lila Ram being ill, his place was taken by Harkbir of the same regiment — "the admirable Harkbir," as Mr. Conway loves to call him. The passage in which he is introduced deserves quotation, as showing the kind of material which we have at our disposal in India; and also, incidentally, as showing that in Mr. Conway we have an observer of men a whole heaven removed from the ordinary globe-trotter, to whom one dark face is as another, and their owners all "niggers," or at best "natives," alike:—

"Bruce's choice fell upon Harkbir Thapa, a sepoy of his regiment, who earned distinction at Nilt and was rewarded with the Order of Merit. A better choice could not have been made. He attached himself particularly to me, and always walked with me, carrying the plane-table and photographic things. He was remarkably intelligent; he taught himself by mere observation how to set up, level, and orient the table, and the tricks of the various cameras. He was an admirable companion, and we soon became the best and most inseparable of friends. I can find no words too high to express my appreciation of him. He lacked Parbir's joyous spirits, but he possessed a fund of quiet good sense and excellent feeling, rare among men of any nationality. Like all Gurkhas he was perfectly brave, but he was likewise humane. He was the first to notice if a coolie was ill, and to give him a helping hand or relieve him of his burden. In snowy regions he would deprive me of my waterproof tent floor to make the coolies comfortable—a duty I learnt to leave to him. But they never imposed upon him by shamming. He did his duty, and expected other men to do theirs."

While we are on the subject of the native followers, we ought not to omit Rahim Ali, the head man, or (if there had been any *domus*) the major-domo to the party. Of him we read that

"it seemed a point of honour with Rahim Ali to feed us best when we were in the worst places. On the 14th [August] it snowed all day, so he kept serving us with hot meals and continual supplies of soup or tea at intervals to fill up the time.....He gave us hot fresh herrings for breakfast, chops and a sweet omelette for lunch, soup, a joint, and scrambled eggs for dinner. He produced each dish with the grin of a conjuror. [N.B. This was at "Junction Camp," just ninety feet higher than the summit of Mont Blanc.] He always had a way of coming to me and asking, 'When would you like to have dinner?' In the early days of the journey I used to answer, as suited our convenience, 'In half an hour' or 'In an hour.' I soon noticed that such answers depressed him, and were not what he expected. I was intended to answer 'Now.' Then he would smile and say, 'It's quite ready.'"

Evidently Himalayan travel has its compensations. But the East always was the land of magic. Can Rahim Ali have been a Mahatma?

> Sed fugit interea, fugit irreparabile tempus,
> Singula dum capti circumvectamur amore.

There is so much to talk about in Mr. Conway's book that the limits of a review article would soon be exceeded if we were to continue at this rate. Fortunately the mountaineering part proper has already been related, at all events in a summarized form, in the *Geographical Journal*, the *Alpine Journal*, the *Times*, and other easily accessible organs of information. Everybody who cares about such things knows that Mr. Conway crossed the Hispar Pass, a matter of nearly a fortnight's march over some seventy miles of glacier, up and down; that he reached the head of the Baltoro glacier, and stood under the mighty "K 2," the second in height of all measured peaks; that he beheld Masherbrum and Gusherbrum—the meaning of these names is not a bit like the sound—its only less mighty satellites; and that he climbed what, though merely a secondary summit of one of the lesser mountains of the group, is the highest point of the earth's surface ever trodden by human foot.

We have said nothing about Mr. McCormick's illustrations. Those who have seen and admired the original water colours will find that they suffer from translation into black and white, and reproduction by "process." Those in which there is most snow have come out the best. The pen-and-ink drawings (if such they be) seem to us the most satisfactory of all, at all events in the lower regions, where buildings and trees have to be represented. But even at their best they compare unfavourably, as book illustrations, with Mr. Whymper's woodblocks, and the glaze on the paper—bad paper, too—essential to the proper execution of "process" blocks, forms a serious drawback to the comfort with which the volume can be read by lamplight.

Select Statutes and other Constitutional Documents illustrative of the Reigns of Elizabeth and James I. Edited by G. W. Prothero, Fellow of King's College, Cambridge. (Oxford, Clarendon Press.)

It is a very good sign that the quality of the higher historical teaching in this country is rapidly improving that there should be a demand for books of the sort now before us. Probably the 'Select Charters' of the Bishop of Oxford has done more than any other single book to teach the undergraduate and student the real nature of historical authority and the true character of historical evidence. Mr. S. R. Gardiner's more recent 'Constitutional Documents of the Puritan Revolution' has done admirable service in the same direction with regard to a later period. And now Mr. Prothero's volume comes as a "contribution towards bridging up the gap" between them. We hope that the good work may be persevered in, and that the reception given to this book may encourage the publishers to "fill up the gap" between the volume of Mr. Prothero and Dr. Stubbs's 'Select Charters.' We must regret, however, that a piece of bad management somewhere has still left a little gap between Mr. Prothero and Mr. Gardiner. The former book stops in 1625 with James I.'s death; the first document contained in the latter is the Petition of Right of 1628. Thus three important years have been omitted.

Mr. Prothero has chosen his documents with great care, and has plainly taken considerable pains to secure good texts. Although perhaps the majority of the pieces printed come from ordinary sources like the Statute Book, Strype, Rymer, D'Ewes, &c., a considerable number are printed directly from the manuscripts, and not a few see the light for the first time. In this relation we must specially praise the complete texts of six commissions, dating between 1559 and 1601, which set up the various courts of High Commission that from Whitgift's time onwards proved such a terror to Puritans and sectaries. Mr. Prothero cannot find the commission of 1583 issued at the time of Whitgift's appointment, but he shows clearly that the notion of Hallam that that commission marked a new starting-point in the history of the court is erroneous, and that the chief powers exercised by it were conferred on it even in the first commission of 1559. In another place Mr. Prothero's documents enable him to correct Hallam by showing that the clerical benevolence of 1587 was not, as the Whig historian thought, exacted without the constitutional sanction of a grant by Convocation.

Mr. Prothero has departed from the simple chronological arrangement of Mr. Gardiner, and divides his documents into subjects. The plan possesses its obvious conveniences, but it leads to some cross divisions. It is a little puzzling to find the Act of Uniformity, which is put under "Statutes," far separated from the "Ecclesiastical Documents"; but a careful and clear table of contents and a full and good index much facilitate the work of reference. In the headings which Mr. Prothero has affixed to his text we have only been able to discover one little slip—on p. 421, where

a circular dated December, 1604, is assigned to Archbishop Whitgift, though the date alone, to say nothing of the signature, "R. Cantuar.," shows that Bancroft, and not Whitgift, was the prelate who issued it.

Mr. Prothero has written a long introduction to his texts, which is a model of careful, scholarly, and patient work. Some few parts are, perhaps, somewhat wanting in emphasis and light and shade. But we have never seen the true doctrine that James I.'s reign is from most points of view a continuation of that of Elizabeth rather than the beginning of a new period put more clearly than it is by Mr. Prothero. Moreover, we must heartily praise the lucid way in which he shows how the parliamentary system, far from being repressed under the Tudors, was favoured systematically by those popular despots, who thus forged the weapons that ultimately destroyed their successors on the throne. But what is really most necessary in such a book is a close and accurate statement that really does introduce the documents to the reader, and Mr. Prothero's work, if only by reason of his constant references to his texts, supplies just the sort of help that the real student wants. Sometimes we seem to notice the disadvantages of the method of working backwards which the Clarendon Press has adopted in connecting this book with its fellows. But under these circumstances Mr. Prothero is quite right to say a little about the origin of some of the institutions whose work is illustrated in his documents. His account of the origin of the Star Chamber, in spite of being short, is admirably clear and to the point, but it is a pity that he has taken no pains to trace the origin of the Council of Wales and the Marches, contenting himself with the statement that, though confirmed by Act of Parliament in 1542, that court existed previously. It would not have taken long to point out how the court gradually developed from being the personal council of the household of the Prince or Princess of Wales, the custodians of their persons, and the administrators of their domains and principality, until it became a permanent local tribunal which did the good service of first making the Principality and Marches a peaceable and orderly country to live in. Moreover, it was not merely the condition of the Welsh border that necessitated the creation of the court. All Wales, Principality and Marches alike (and the Welsh Marches were not simply the borders), was equally disturbed, and this not simply because Welshmen were half-civilized or even "half-conquered," but because of the impossibility of enforcing any law, owing to the clashing of the petty feudal jurisdictions of the Lords Marchers, that, until Henry VIII.'s great measures of reform, kept Wales from any real prospect of peace and good laws. But Mr. Prothero might, perhaps, answer that these questions would have carried him too far from his period. On other points we have nothing but unqualified praise for his scholarly work, and our only complaint here is caused by a possible fault of omission.

Early Editions: a Bibliographical Survey of the Works of some Popular Modern Authors. By J. H. Slater. (Kegan Paul & Co.)

Mr. Slater's well-earned reputation as a bibliographer and student of the fluctuations of the book-market may not be materially enhanced by this new work, but it will serve to carry the volume far and wide among the ever-increasing multitude of English and American collectors; and although the limits he has imposed on himself—"*some* popular modern authors"—will cause disappointment here and there, the selection has been made in so catholic a spirit that the grumblers, on that score at least, will not be numerous. The circle of "fashionable" authors (which would have been a designation more strictly technical than "popular") is being furnished daily with new recruits, partly through the widening of taste among collectors, and partly through the intelligent efforts of the dealers, who make it their business to provide their customers with new tastes. The mob comprehensively known as "book-collectors" is composed of almost as many varieties as of individuals, but it may be divided roughly into two bands—one of which cares mainly for the outside and the other for the inside of a book. The two companies intermingle so much, it is true, that no sharp line can be drawn, but the old reproach levelled at the bibliomaniac suspected of reading his books has become obsolete. Nowadays he is expected to pretend that he reads the books he buys, even when he happens to be a votary of the *éditions de luxe*, a pleasure one would imagine to be confined mainly to the physically robust.

The most respectable class of collectors, and therefore the smallest, is composed of those who buy solely for purposes of reading or study. They desire the possession of first and early out-of-print editions of good authors, partly for the sake of the interest which such things have for all intelligent persons, and partly that they may be able to trace the development of an author's mind and taste. Happy are they who filled their shelves with such treasures before the shops and stalls began to be harried by mere bric-à-brac collectors, the hordes which had hitherto satisfied itself with china, or violins, or snuff-boxes, or "the tobacco pipes of all nations." Not less happy they who, beginning with the properest of motives, have succeeded in preserving their virgin tastes unsmirched by the vulgarities of mere curiosity hunting. If the ruthless competition of the long-pursed barbarian has hampered the poor student in the exercise of his legitimate tastes, let him seek compensation in the fact that the same competitor has served to check the free indulgence of those which are illegitimate. To some extent it is doubtless true that book-hunting has become a rich man's sport, but the extent to which it is true is very limited, for a man may still line his walls with the best books in the best and most "curious" editions for a tenth of the sum he would have to expend if he covered them with tolerable paintings, or with the choicest engravings or etchings. Truly, the collecting of rare editions is no longer what it was a quarter of a century ago—the game, at all events, is no longer so plentiful at the stalls; but it is still a sport suited to comparatively moderate purses, and even the poorest man who knows his way about gets stray shots which bring to his cheek a glow of pleasure unknown to his brother whose game is driven past his gun by the professional beater.

A glance at Mr. Slater's list of "Contents" shows that it is mainly for the bric-à-brac collector that he has catered, for of the thirty-two names it comprises, less than a moiety have produced works which have the least chance of taking a permanent place in literature; and of the remainder a painfully large proportion have nothing whatever to do with literature, properly so called. The books of such authors as Albert Smith, William Combe ("Dr. Syntax"), Pierce Egan, and some others in Mr. Slater's selection, are collected solely for the sake of the illustrations to which they are attached, and should properly have been entered under the names of Leech, Cruikshank, Rowlandson, and so forth, or, better still, have been omitted altogether, and reserved for a treatise on book-illustrators. The list, too, is burdened with the names of no fewer than ten living authors, all of whose works which possess the slightest importance, and most of whose "editions," are easily procurable—a superfluity for which not Mr. Slater, but the absurdities of the bric-à-brac bookman must be held chargeable.

The essentially unliterary character of the traffic in "editions" is made clear, not only by the inclusion of the names above mentioned, but by the omission of all those which had glorified English literature before the middle of last century, and of such shining moderns as Scott, Keats, Wordsworth, Coleridge, and Lamb. Of course, the rarer editions of the works of the great ancients and moderns are still collected, and fetch high prices; but Mr. Slater knows his public, and gives place only to "the most popular modern authors"—those most popular, that is, with his *clientèle*. It follows, therefore, as a natural consequence, that his list affords a spectacle at once sad and comic; it is as levelling as death or the Post Office Directory—the order running in this fashion: "Burns (Robert); Byron (Lord); Combe (William); Dickens (Charles); Dobson (Austin); Egan (Pierce); Eliot (George)," and so forth. One class of books has been wisely omitted altogether by Mr. Slater, for its inclusion would have made 'Early Editions' *rococo* before a twelvemonth was over. "In this compilation," he writes,

> "books published in extremely limited quantities, for the obvious purpose of inducing speculation, have no place. The importance of many of these books is fictitious, and their quoted value illusive."

And he might well have added that their natural gravitation towards the "fourpenny box" has to be arrested by artificial means. Mr. Slater deals only with books for which there is more or less of a real market, and quotes current prices for good and perfect copies—"where auction-values are given," he says, "they are based on a close average, and do not necessarily represent any sum actually realized on any particular occasion." Recent correspondence which has appeared in our columns shows that his estimations

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have not met with the approval of all collectors. This is not altogether to be wondered at, for so individual is the quality of each copy, and so much does the value depend on minutiæ of condition, that the principle of "averaging" is apt to be so misleading that it is hardly applicable at all. Then Mr. Slater tells us that, personally, he does not collect books, and this, we fear, must be taken as a very damaging, if not an absolutely fatal admission. The true, actual value of any commodity is only to be learnt by one who is personally and habitually engaged in the higgling of the market-place. The proverb which teaches us that the looker-on sees the game best may, perhaps, be true of games; it cannot be true of any description of traffic. As regards the book market Mr. Slater is almost if not quite as much an "outsider" as he would be in respect of the Stock Exchange if he depended for his knowledge of the value of speculative shares on "City articles." Real knowledge of the current value of such securities is confined to speculators and their brokers, who are dealing in them from day to day. It is the lack of this personal, practical kind of knowledge which casts an air of unreality over many of Mr. Slater's articles. His knowledge of "points" seems to be considerable, and it often enables him to give useful hints to the young collector, for books have as many technical "points" as the dogs or poultry which are sent to shows. The most conspicuous defect of 'Early Editions' is the want of exact collations to *all* the items. Collation, exact and exhaustive, is the be-all and end-all of bibliography; prices are so constantly fluctuating that Mr. Slater's quotations will soon be as obsolete as those of 'Lowndes.'

So little attention has been paid to the all-important matter of collation that the "display" of title-pages is not indicated, and even their punctuation is frequently given inaccurately. Mr. Slater cannot have compared the original and the reprint of Browning's 'Pauline' very carefully, for he states that so far as he is aware Mr. Wise's reprint differs only from the original as to the paper (which Mr. Slater says he has seen manipulated so as to look old and mellow) and as to the type of "October" on the last page. As a matter of fact the "leading" of the pages of the two texts differs considerably, and the type used for the reprint, though closely resembling the original, is by no means identical. The title of Browning's 'Strafford' is given with five misprints, and although the description mentions "a label," nothing is said as to what is printed on it. "There is more than one edition," says Mr. Slater, "notably that by Emily H. Hickey.....There is, however, no mistaking the original," &c. Is there really more than one author's separate edition of 'Strafford' (for Miss Hickey's is a school-book)? If so, Mr. Slater might have been expected to describe it. Of 'Bells and Pomegranates' we are told that "eight distinct and separate *poems* go to make up a full set." Of course Mr. Slater meant to say *parts*, not "poems," and forgot to say that there was a "second edition" of No. V.—'A Blot in the 'Scutcheon'—the presence of which, in place of the first, reduces the market value of a set considerably. Of 'Christmas-Eve and Easter-Day' (Mr. Slater omits the hyphens and the publishers' address) we are told that an American edition appeared in 1886—"Subsequent English editions are unmistakable." If Mr. Slater knows of any such (except in collected form), the dates of their publication should have been given.

Mr. Slater accounts for the high prices fetched by Burns's Kilmarnock 'Poems' by its rarity—"copies are now hardly to be met with in any condition." As a matter of fact, the number of copies known is considerable, and fresh ones turn up not unfrequently; it is rather the multiplicity of competitors which keeps up the price. The article 'Burns' is very inadequately treated, and the same is true of 'Lord Byron' and 'Leigh Hunt.' In the last the title given to the *Reflector* bears no resemblance to that given to it by Hunt, and ends "N.D. (but 1810–12)." As a matter of fact, not only are the four numbers "frequently found bound up in two vols. 8vo.," but each volume has a title-page to itself, and each is duly dated "1811," all the numbers except the first having appeared in that year. "Byron, Hazlitt, and Shelley," says Mr. Slater, "also contributed to its pages"; but as none of the three did so, Mr. Slater has probably confused the *Reflector* with the *Liberal*, which he does not mention at all. Although the greater part of Leigh Hunt's life was spent in the production of literary periodicals—the same periodical, one might almost say, under varying names — the *Reflector* is the only one which finds a place in Mr. Slater's list! Of the books mentioned, 'Lord Byron and some of his Contemporaries' is incompletely described, no notice being taken of the portraits contained in both editions. The octavo issue is described inadequately as "a second and better edition," and the market values of both seem to be seriously understated. The title-page of 'The Story of Rimini' is very inaccurately and incompletely reprinted—even the publishers' names being omitted. The fact that Mr. Meredith's 'Evan Harrington' was first published (with illustrations by Charles Keene) in the second and third volumes of *Once a Week* is ignored, while Mr. C. K. Shorter's interesting edition of 'The Tragic Comedians,' with biographical notices of the actors in the tragi-comedy, is not mentioned. The article 'William Morris' is strangely, but deliberately left incomplete. No collector could have any difficulty in gathering all necessary information with regard to Mr. Morris's principal works; his difficulties would only arise when he began to get together the pamphlets, artistic and socialistic, which have been issued by the poet. These are dismissed by Mr. Slater as, "for various reasons, not of much interest to the collector"! None of the reasons is mentioned, so that it is impossible to estimate them. The account of the works of Dante Rossetti leaves much to be desired. Even as regards so common a book as the 'Poems' (1870) it is not pointed out that the text of all the first four editions is identical, the sheets of all having been printed off at the same time from the same type, and issued in four parcels ("editions") of five hundred each. Nor is it mentioned that the "gilt design of roses and trellis-work" of the binding was designed by the poet. In the case of the 'Ballads and Sonnets' nothing at all is said of its binding, and the collation is incomplete.

In works such as 'Early Editions,' which are made up of a multitude of details, there must necessarily be a great many errors, and large allowance must be made, except where the error is manifestly due to carelessness. It is to be hoped that Mr. Slater may find in a second edition an opportunity of correcting not only the slips which his various critics have pointed out, but also the numerous others which a careful revisal on his own account will bring to his notice. He will add one more to the many benefits he has conferred on the collector if in the second edition he will omit all reference to the thorny subject of prices current, and make use of the space so gained by adding the careful collations which alone give permanent value to a bibliography.

Church Folk-lore: a Record of some Post-Reformation Usages in the English Church, now mostly Obsolete. By the Rev. J. Edward Vaux. (Griffith, Farran & Co.)

It is difficult to understand why this book is called 'Church Folk-lore'; nor do we understand its second title. It contains a great deal that is not folk-lore and a great deal that is not Church usage, while, on the other hand, it does not contain all the folk-lore that appertains to the Church, and there are many usages which ought certainly to have been discussed in it. If it were a mere question of title, it would be easy enough to effect a change when a second edition is called for, or to pass on after recording our objection. But, unfortunately, the difficulty does not end with the title. Mr. Vaux has collected a great quantity of curious notes on Church usages which obtain locally, and which he rightly assumes are relics of an earlier universal usage in the Church; and as these notes are mostly obtained from observations of the local clergy communicated to Mr. Vaux, and through him now printed for the first time, they may prove of considerable value and interest to the future historian of the Church. He does not pretend to be more than a collector—in fact, his book is almost irritatingly simple in its methods on this account; he has printed a highly curious note-book, and he tells his readers so very plainly. But then he will here and there introduce an explanation of a custom or superstition in terms of the utmost certainty: "no doubt" one custom is derived from the Romans, "of course" another is a relic of Druidism, while others are called very ancient, because parallels are mentioned in the Old Testament. We do not want to be unnecessarily severe upon a writer like Mr. Vaux, who puts before us his collections in so transparently simple a fashion; but it is to be expected in these days that an author professing to deal with any branch of folk-lore should at least know some of the results of the Folk-lore Society's labours during the past sixteen years. We can assure Mr. Vaux that the Welsh sin-eater is by no means an undisputed successor to the scapegoat of the Bible, for Mr. Hartland has supplied a far more reasonable explanation; that well-dressing with garlands is not more or

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less an imitation of the Tissington ceremony; that the original significance of the St. Briavels custom of cutting underwood is not entirely lost. Many customs and superstitions like these are quoted by Mr. Vaux from Henderson, Hone, the *Gentleman's Magazine*, and other well-known folk-lore publications without any purpose, so far as we can see, for they are not Church folk-lore. Because, for instance, the local deity of wells has been replaced by the Christian saint, it does not thereby follow that the cult of sacred wells belongs to Church folk-lore. In Ireland it happens that the Roman Catholic Church did actually take over some of the ceremonial usages at sacred wells as a part of its own ritual, and it may be that this same circumstance has brought about the survival in England; but to deal with this subject is not Mr. Vaux's professed object, nor is he equipped for the task. In point of fact, a book on Church folk-lore is very much needed. It would disintegrate those parts of ancient ceremonial which have been accepted by the Church and so preserved, and those parts which have been rejected by the Church and retained by the people, and it would seek to draw conclusions from the line which marks the respective areas of acceptance and rejection. But Mr. Vaux does not do this. For instance, he takes it that all customs connected with birth, marriage, or death are Church folk-lore, because the Church has to deal with all these stages of life; and the significance of the division between Church and popular usage is thus entirely lost sight of. If he had kept to his subject more closely, he would have had room for such important branches of it as the robes of the priests, the sanctity of the priesthood against the powers of witchcraft and fairycraft, the growth of superstition around the church structure, church furniture, and ceremonies, and the remarkable customs which have remained in particular churches almost unchanged from pagan times.

But we will not leave Mr. Vaux in this complaining mood. Our quarrel with him does not involve the proposition that his book is altogether useless. It contains a great deal of information which is given at first hand and which cannot be obtained from any other book yet printed. The custom of "flapping the church" in Yorkshire is most curious, and we have never heard of it before. It would be interesting to know its origin. The fact that in Cumberland it is quite against the rule for the fathers and mothers of the couple who are to be united to attend a marriage is very significant, and further examples would be most welcome. We should like, too, to know more of the processional dolls, of which Mr. Vaux gives one or two examples. Moreover Mr. Vaux has an eye to the humorous in these things. Some of his stories are really very good. The quarrel between two ladies as to their respective rights to a pew, which was decided by the astute rector saying that the elder had the stronger claim, we think we have heard of before; but others are quite new. At Connemara some dozen dogs sat behind their masters in the chapel during mass:—

"One of these dogs amused me greatly. He sat most quietly through the earlier portion of the mass. As soon as the Creed had been recited and the celebrant turned round to deliver the sermon, the dog looked up as much as to say 'Oh! sermon time! all right,' and having, dog fashion, walked round three times, curled himself up for a comfortable sleep. The sermon, which did not last more than ten minutes, being over, the dog woke up and sat on his tail behind his shepherd master until the service was ended. There was something so deliciously human about this that I have never forgotten it."

In Devonshire the churching of women is termed "uprose":—

"I shall never forget (says my informant) the bewilderment of a strange clergyman who had taken a baptism in a parish church in that county, when the clerk followed him into the vestry with the mysterious announcement: 'Her wants to be uprose.'"

One further story we must find room for:—

"Shortly before his death Mr. Baldwin intimated his desire to be buried at sea in order to disappoint the frequently expressed intention of his wife that if she survived him she would, out of contempt for him, dance on his grave."

We agree with Mr. Vaux that there is a delicate vein of humorous irony conveyed in the husband's dying request, which has rarely been equalled on such an occasion.

NEW NOVELS.

Mary Fenwick's Daughter. By Beatrice Whitby. 3 vols. (Hurst & Blackett.)

To write a sequel to a successful novel is, of course, rather a dangerous experiment, though it is one for which there are plenty of distinguished precedents. In the present instance the risks are unusually obvious, for the successors to Miss Whitby's clever story 'The Awakening of Mary Fenwick' have been chiefly remarkable for their disappointing inferiority to her first book. She may be said, however, to have justified her courage in reviving the Fenwick family. Mary's daughter "Bab" is once more a strong and striking character study. The healthy, spoilt girl, with her slow perceptions and love of outdoor pursuits, is a familiar type of English country-house life. She exists by thousands, but has seldom been more skilfully manipulated than by Miss Whitby. The underlying large qualities, which eventually balance a total deficiency of small ones in the manly and chivalrous maiden, are developed with skill and consistency. The unconscious egotism with which this stupid girl tramples on all the finer susceptibilities of the young man who cannot help adoring her is vividly drawn. Jack Holland's determined effort to break away from her, his apparent success, and her clumsy astonishment are treated with power and restraint. Bab's subsequent adventures and the development of her soul after various afflictions have reduced her animal spirits to a lower pitch, her experience of an egotism far grosser than her own, lead up by clever gradations to a climax which is, perhaps, a little obvious. It is certainly not a wholly satisfactory one to a reader who has been vividly impressed by the two striking character sketches in this clever story.

Winifred Mount. By Richard Pryce. 2 vols. (Methuen & Co.)

Those who have followed the steps of the clever young novelist Mr. Pryce need not be told that he has written, and probably will write, better things than 'Winifred Mount.' It is a smart and vivacious enough bit of work, but that allowed, the best has, perhaps, been said of it. Mr. Pryce shows himself, as usual, quite "in the movement," in the heart of the London of pleasure, with its passing fashions and ephemeral catchwords. In general a neat and compact workman, we miss in this story a leading motive and a sufficiently distinct centre of interest. The matter is shovelled in anyhow, as though the arrangement were of no consequence. There are false starts—incidents that appear to be taking one somewhere, and are, after all, out of the thoroughfare altogether. The mystery that overshadows the heroine from the outset turns out to be utterly inadequate, and at the same time unnecessarily painful. The sleep-walking episode is absolutely useless for furthering the action of the story or explaining the characters of the actors. Had it opened up some new phase it would have had its reason, but it does not, and is consequently only material in the wrong place. It but serves to show Mr. Pryce's curious affection for the morbid, ugly, or merely uncomfortable in situations. The best of the book is the French school, where the three girl friends who figure in the story are introduced. Their talk is sometimes natural and girlish—nineteenth century girlishness, of course. Later on, though the three are carefully differentiated and contrasted, there is a want of discrimination and point, and the reader sometimes has to turn back for a page or two in order to see which girl is for the moment speaking. There are clever, sharp bits of writing, effects of London people in London and elsewhere; but the "society fooling" is just a little forced and unspontaneous at times, though, perhaps unfortunately, not always unlike the real thing.

The Prodigals. By Mrs. Oliphant. 2 vols. (Methuen & Co.)

There is a limit to the greatest power of production. It would be little short of a calamity should Mrs. Oliphant's vein become exhausted, yet her present work betrays signs of too rapid workmanship. Natural and pathetic as are the mental troubles of tender-hearted Winnie, who is rent by the divided duty of respecting the wishes of her dead father, whom she loves in spite of his tyranny, and of preserving to her brothers what she considers their rightful inheritance, we cannot but find them somewhat too long drawn out for the substance of the story. And this is of the thinnest. It is impossible to construct a novel absolutely without incident. And therefore, though Winifred is charming, if a little silly; though her two shiftless brothers—George, careworn and anxious, and Tom, cubbish and egotistical—are drawn with many a clever touch of cynical appreciation; though that innocent schemer, the stout sister-in-law from Australia, and even Mr. Hopkins, the butler, are sketches which show the master hand, the present volumes are inadequate to sustain a reputation which every lover of fiction values. Not that more may not be evolved from the future fortunes of the heroine and her manly lover, who is a gentleman of much promise.

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The Ban of Maplethorpe. By E. H. Dering. 2 vols. (Art and Book Company.)

The most interesting features of these volumes are the biographical sketch of the author, and certain views of two typical manor houses, Surrenden Dering and Baddesley Clinton. The friendly generosity of the late Mr. Dering to the ancient family of Ferrers seems creditable to all concerned; but in spite of many complications, and the tortuous machinations and signal defeat of certain villainous adventurers, branded with such unlovely names as Twerleby and Diabolouski, the romance is merely a vehicle for the conveyance of certain doctrines of scholastic philosophy, which are the less impressive in that the hearers of these doctrines never venture to argue, but meekly accept the truths set before them by their eloquent instructor. We need not complain of such characteristic judgments as that Cranmer, Ridley, and Latimer were "three of the greatest scoundrels in England," still less of allusions like that to "Dr. Benson, who fancies he sits in St. Augustine's chair," but may acknowledge that however thorough-going a partisan was the writer, he evidently possessed considerable reading, and, apart from his polemical enthusiasm, considerable shrewdness. Some of the studies of Anglican clergymen, such as the High-Church Dean, or the Evangelical "old Blunderton, with his congregation of faithful men," are humorous enough. It is characteristic that all the virtuous people, even to a noisy Squire Blastmore, whose name is strictly onomatopœic, become sooner or later members of the Roman Catholic Church.

Tom Sawyer Abroad. By Mark Twain. (Chatto & Windus.)

Mark Twain may console himself with the reflection that even greater writers than he have found that an attempt to pursue the fortunes of successful characters in a second book has proved a failure; for 'Tom Sawyer Abroad' will come as a grievous disappointment to admirers of the 'Adventures of Tom Sawyer' or of his friend Huckleberry Finn. Both boys reappear in this volume, but they have lost nearly all their fun, perhaps because they have become older in the interval. Their conversations are really quite dull, and there is not an adventure worth remembering; nothing, for example, approaching that beautiful performance for three days only at the riverside village in 'Huckleberry Finn.' The two boys with their negro friend Jim are taken off in a flying machine from their home in America, across the Atlantic and the Sahara, to Egypt. The perfection of the machine is such that hardly any adventures are possible, so they are reduced by way of incident to tantalizing lions in Africa by hanging just above their reach; and the sort of joke which comes almost as a relief is Huck Finn's inability to understand that they are passing over Indiana because it is green, and not red as shown in the map. Mark Twain has often proved that he has the gift of being amusing; it is a pity that he should squander himself on such a book as this.

A Costly Freak. By Maxwell Gray. (Kegan Paul & Co.)

'A Costly Freak' suggests little in the way of adverse or other criticism. When one has said that the plot—wherein a cat and a dog play the most important parts and are responsible for a painful entanglement in human affairs—is far-fetched, improbable, and rather poorly treated, and that some of the "humans" show not much worldly wisdom, the worst is said. When it is added that the character of the Evangelical parson has sundry finely expressed traits, and that there are others with hints of human nature, the best seems to have been put forward. We are far from wishing to say that the author of 'The Silence of Dean Maitland' has written a superfluous volume, yet see no opportunity of giving it unqualified praise or blame.

Only a Drummer Boy. By Arthur Amyand. (Osgood, McIlvaine & Co.)

There is a frankly amateurish strain about 'Only a Drummer Boy,' yet it indicates real acquaintance with barrack life and manners. There is also a thread of something a little "put up" and melodramatic; but as it appears to be a first story, and guiltless of real affectations or outrages on style or taste, we have no wish to pick holes in it. The drummer boy comes of a good old stock, though his father, through his own imprudence and the neglect of his family, has gone down in the world. The boy, after his death, weary of the cold neglect and enforced protection of an uncle, enlists in "The Strappers." Some of his experiences are well told, though they suffer from a want of focus, and the final pages scarce fit the restrained tone of the earlier chapters. A want of balance and finish helps, too, to make of it a less effective story than it might be.

Le Droit de l'Enfant. Par Georges Ohnet. (Paris, Ollendorff.)

M. Ohnet's "Battles of Life," as he styles all his novels, still sell by the hundred thousand, and his 'Le Maître de Forges' was already some time back in its "306th edition." But M. Ohnet has given up trying to conquer the literary public, and works for "the masses." He turns out long and crowded volumes containing dramatic situations, although, in spite of the success on the stage of 'La Comtesse Sarah,' no one can style him with truth a great dramatist. 'Le Droit de l'Enfant' is not inferior to 'Serge Panine,' and a confirmed novel-reader may make it cover two wet days. In his novel 'La Comtesse Sarah' we had hoped that there was better promise. We shall have to drop him from our list of novelists who count with a picked public, but his books will still sell at least the "eighty editions" of his worst, and his plays will still run,—if not at the Gymnase, like his best, at least at the Porte Saint Martin. 'Le Droit de l'Enfant' is constructed on the ordinary lines of the French popular novel—immorality with a moral—and so deftly turned that its sentimentality may make even the hardened critic weep.

Ce qu'elles peuvent. Par Jeanne Schultz. (Paris, Calmann Lévy.)

The author of 'La Neuvaine de Colette' gives us in one volume one novel and one short tale. The former is a touchingly-told history of the first love of a girl for a man much older than herself, who, indeed, only "wanted to see," as he puts it, "the woman in her woke into being—nothing else." The second story is also that of a lost love—otherwise lost. In this sad narrative it is poverty that steps in to crush the poor girl's sentiment.

PHILOLOGICAL LITERATURE.

Some time ago the *Athenæum* mentioned the forthcoming publication of a concise Syriac dictionary by Miss Payne-Smith, based upon the 'Thesaurus Syriacus' by her father, the Dean of Canterbury. Specimens were sent by the Delegates of the Clarendon Press, who undertook the publication of it, to prominent Syriac scholars on the Continent, in order to have their advice as to the method of the dictionary, which will address itself to students in the universities. Meanwhile Dr. Karl Brockelmann has undertaken the same kind of work, *Lexicon Syriacum* (Edinburgh, Clark), of which the first fasciculus contains the letters *a* to *h*. This explains the Syriac by Latin, and where the Latin is not clear, the English equivalent is given. Miss Payne-Smith's dictionary has only English equivalents, and this is certainly preferable. Dr. Brockelmann gives references to all possible Syriac works, and also to Assyrian texts, which is not only unnecessary for students, but also confusing. Miss Payne-Smith is more sober in this respect. The transliteration of Greek words which the German scholar gives is superfluous. The phraseology peculiar to Syriac is entirely neglected by Dr. Brockelmann, and the derived forms are not in their logical order. In the latter points the English work is more logical. As to the typographic execution, the German work cannot rival the clear and elegant composition of the Clarendon Press. If we are not mistaken, the price of Miss Payne-Smith's dictionary will be lower than that of the German. In one word, these two dictionaries will scarcely be rivals. English and American students will certainly prefer the English explanations to the Latin, which are in general obscure. Syriac is taken up now on such an extensive scale by the universities of all countries that there is room for the two dictionaries, which will complete one another; but it is certain that Miss Payne-Smith was the first in the field, and the Delegates of the Clarendon Press are right to continue the work which they had begun before the German work was even planned. We may mention another kind of rivalry in the Syriac field. Dr. Bahlfs, a pupil of the late Prof. Paul de Lagarde, criticizes severely in the *Göttingische Gelehrten Anzeigen* the edition of the Syriac lexicon of Bar Bahlul by M. R. Duval, who has replied in the last number of the *Journal Asiatique*, showing that his critic scarcely knows the rudiments of the Syriac language. Such attacks put Oriental learning in no favourable light.

The Society for Promoting Christian Knowledge, ever zealously at work in the cause of vernacular education in Africa and the East, has lately brought out a *Second Yao-English Primer*, by R. S. Hynde, which is intended to serve the double purpose of assisting Europeans in learning Yao and natives in acquiring English. The Yao are a powerful agricultural nation south and east of the Nyasa, extending as far as the Shire Highlands, and are bordered on the west by the Manganga, in whose language (which belongs to the southern sub-division of the eastern branch of the Bantu family) the

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first instalment of the 'Pilgrim's Progress' has just been published by the Society. Turning about eight degrees north, to the dialects spoken in the regions between Bagamoyo on the coast and Tabora, which are all of the Swahili type, we have before us a *Primer in Ki-Gogo*, a vernacular spoken to the west of Usagara, and a book of *Hymns in Ki-Megi*, the loca dialect of Mamboia, in the northern part of Usagara. A reading book and portions of the Prayer Book in the same language are in the press.

In view of the growing political importance of the languages of Africa, it appears highly desirable that the *Zeitschrift für afrikanische Sprachen*, founded and ably conducted by the late Dr. Büttner, but discontinued since 1890, should be resuscitated on international lines, and supported by the various governments mainly interested in the civilization of Africa. Such a revival, while tending to promote and stimulate literary research, could not but be also fruitful for practical purposes.

SHORT STORIES.

The Flower of Forgiveness. By Flora Annie Steel. 2 vols. (Macmillan & Co.)—Barring none—save only Mr. Kipling—Mrs. Steel is our best exponent, among novelists, of the complex phases of Anglo-Indian life. Few without being tedious could enter so completely into the core of native thought and feeling, or set a reader's understanding and sympathies so quickly at work. Mrs. Steel is never tedious, and these volumes of short stories are, as might be expected, distinctly good reading. We are not inclined to quarrel with so attractive a title as 'The Flower of Forgiveness.' Though the story that gives its name to the volumes is the first, it is by no means the most important. Each tale is a more or less artistic illustration of some point or other in the traditions, customs, and outlook of a people acted on by alien influences. Time-worn superstitions, mysteries of caste, the wretchedness of widowhood, the contempt for female offspring, the conditions of land tenure, the progress and effect for good or ill of European ideas and rule, are brought out, as it were incidentally, in the course of a story. The author has evidently lost no opportunity of studying the racial differences and idiosyncrasies so often unnoted in the teeming millions who, like streams of human life, flow side by side for centuries without mingling. The sense of extreme antiquity and mystery, that seems the secret of Indian peculiarities, and the effect of our own civilization have permeated her fancy and informed all her material. The complicated undercurrents responsible for many obscure tragedies in Eastern lives are felt by her intuitively and intensely. Cases unknown or ignored by the majesty of the law, unmeasured by foot-rule and not entered on any revenue map, are present to her. Some of the stories—and they are not the least admirable—deal with peasant life, agrarian difficulties, and the tortuous ways of the usurer. The patience on the one side and the oppression on the other are quietly and, one may suppose, fairly presented. There is no overstrained sentiment or cheap pathos in Mrs. Steel's wares. 'In the House of the Coppersmith,' 'Feroza,' 'The Bhut Baby,' 'Ramchunderji,' 'Heera Nund,' and 'For the Faith,' have each and all mixed elements of humour and pathos. But the best of all is, perhaps, 'The Footstep of Death.' The truly philosophic attitude of the blind beggar, his patience, sweet courtesy, yet undying revenge, show some of the author's best qualities—tenderness, sympathy, grace of expression, and a humorous observation as pleasant as it is rare. Here is the description of a smile, not included in Blake's list of the species: "A curious philanthropic smile which while it welcomes the object has a kind of circumambient beam of mutual congratulation for all spectators of the benevolence." Most people have seen such a smile, though they may not have been able to define it.

The Upper Berth. By F. Marion Crawford. "Autonym Library." (Fisher Unwin.)—Mr. Fisher Unwin starts his companion series to the "Pseudonym Library" by a couple of short stories by Mr. Marion Crawford. The volumes promise to be as handy in shape and size as those of the original series: the printing is excellent, the paper is good, and the external appearance is neat and attractive; but to judge from this specimen the letterpress will hardly prove as attractive as it has been in a majority of the "Pseudonym Library" publications. The publisher evidently wished to start the series with a well-known name, trusting to the attractions of the name rather than of the stories, which are very trivial. The title story, it is true, has some of the elements of a good ghost in it: the green slimy thing is distinctly gruesome, and its accompaniments inspire some horror, but nothing much comes of it, while its want of plausibility detracts from the interest. It is a good idea insufficiently worked out. But the second story has not even a good idea in it; its details are dull, and the central incident awakens no astonishment. The little pamphlet enclosed with the book, containing various puffs preliminary of the series, was not a happy inspiration on Mr. Unwin's part.

In Varying Moods. By Beatrice Harraden. (Blackwood & Sons.)—The first and longest story in this volume is the most charming. It tells about a scholar who is detained by an accident in a quiet Shropshire inn, and who wins the hearts of all the villagers by his gentle ways; above all, he unconsciously gains the love of a discontented village maiden who is half engaged to the exciseman, and he has to show great delicacy and tact in proving to her that her love is wasted. Altogether it makes a most touching story: the scholar, for all his unworldliness and simplicity, never becomes effeminate, and the maiden's vague unrest and dissatisfaction with her commonplace surroundings make an admirable contrast to the delight which the same circumstances afford him. Miss Harraden also gives the idea that she knows and loves the country well. The conversations of the natives, especially of the energetic hostess of the Green Dragon, are attractive by their quaint and genial humour and their evident truth. In a word, it is hardly too great praise to say of this story that its pleasant country people and their kindly observer suggest some of Mr. Hardy's most charming work. The other tales, with one exception, are not nearly so good as this one; the exception is 'A Bird on its Journey,' which, though slight, is a fresh and cheerful little story. Without any attempt at detailed description the author somehow manages to give in it just the joyous feeling of exhilaration which a Swiss mountain village can give, and the innocent trick of the merry little lady who tunes pianos is just sufficient motive for a tale of such slender proportions. After these two the lugubrious nature of the other contents of the volume is almost unpleasant: 'The Umbrella-mender' is quite a horrible study of madness, and there does not seem enough interest about the characters to make it reasonable; the 'Allegory' is dull; and of the remaining stories the best criticism is that Miss Harraden can be more interesting when she chooses.

The Monk of Mar-Saba. By Joseph Hocking. (Ward, Lock & Co.)—Of the two stories contained in this volume, 'The Monk of Mar-Saba' and 'Elrad the Hie,' the title-story is the better; but neither is so good as some of Mr. Hocking's former work. For one thing, instead of dealing with people whom he knows well, his subjects are taken from the less familiar ground of wild Bedouin tribes in Palestine; moreover in both, but especially in the second story, there is a well-intentioned, but rather oppressive flavour of guide-book information, which the comparative facilities for personal observation offered by travelling agents in these days render almost superfluous. The heroine of both stories (she is differently named in the two cases, but is evidently the same person) is a rather old-fashioned type of the fearless British blonde, whose chief characteristic is a deficient sense of humour. For example, in the first story the Bedouin chief, addressing the interpreter, says, "Tell her that I am Abou Gamska, chief of the greatest Bedouin tribe, and that I have cast my eyes upon her in favour," to which hardly anything could sound more ludicrously ineffective than her answer, "Tell him that I am Esther Morton, an English girl, and that our love is not won in this way. Tell him that if he will take me back to my father," &c. Her very name sounds ridiculous. Still there is a very stirring incident of a ride for life in this story; it is admirably described and exciting to the end; and in the second story the account of the crucial minutes, when the heroine's fate hung in the balance, is given with a vigour that almost excuses an otherwise dull story.

Eighteen of Them—Singular Stories. By Warwick Simpson. (Leadenhall Press.)—Mr. Simpson tells some amusing stories shortly and pithily. He has a happy knack of introducing with success such incongruous effects as the statue of Nelson conversing with his stone lions or a waxwork figure endowed with vitality for a night, and he has a very pretty taste in yarns about burglars. The best stories are those of the murder of the revolving lady at Truefitt's, the burglary at the American duchess's, and the abstraction of Jucundus from South Kensington; but in all of them the conversations are bright and the characters cleverly sketched and lively. Mr. Simpson says he has more stories in reserve: let him publish them.

OUR LIBRARY TABLE.

Mr. Lecky writes a memoir prefixed to two volumes of *The Speeches and Addresses of the late Lord Derby*, published by Messrs. Longman & Co. The gentleman who long acted as private secretary to Secretaries of State at the Foreign Office, Sir T. Sanderson, appears to have selected many of the speeches, which are published for Lady Derby. All men recognise the weight and the judicial value of several of Lord Derby's speeches, which, indeed, had vastly more effect and influence in the early years (which are not largely represented among the speeches given here) than in the later years of his life, when he became singularly unpopular. His unequalled power was that of listening to a discussion and summing it up in well-chosen words; but he was not an entertaining speaker, and after the lapse of time which has occurred, even his earlier speeches have ceased to be interesting. Mr. Lecky's memoir is admirable, but he is obliged by truth to praise the father of Lord Derby by contrast with the son. We should have wished to hear more of the curious episode of the offer of the throne of Greece to Lord Stanley in 1862, of which Disraeli said, "They will prefer Knowsley to the Parthenon, and Lancashire to the Attic plains." Nothing can be in better taste than Mr. Lecky's memoir, in which he brings out the hatred of rhetoric, the thorough mastery of all questions, the simplicity and absence of ostentation, and the detestation of cant, which, with his solidity of judgment, were the best characteristics of Lord Derby. We venture, however, to prophesy that in the next century his father—"the Prime Minister Lord" of Lancashire—will be remembered by his translation of Homer, if not by his brilliant speeches, and that the son will be remembered only as the man who planted two million trees.

Mr. W. Lee-Warner, of the Indian Civil Service, who has had great experience for many

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years in the Foreign Department of the Government of India, and more recently as a political agent at native courts in Southern India, publishes through Messrs. Macmillan & Co. *The Protected Princes of India*. We reviewed not long ago a most interesting work by Mr. Tupper on the same subject, and the volume now before us, though less suitable to the general public, is more philosophical, and of at least equal value to the student. The Indian Government has every reason to be proud of the school of authors which it is calling forth. While Mr. Tupper has discussed those aspects of the problem presented by the native states of India which appeal to every one, Mr. Lee-Warner has discussed with extreme care, and pronounces in the most authoritative manner upon, what may be called the international law of the native states under our protection. As becomes a member of a family of great scholars, he begins with a dissertation on the failure of ancient Rome to preserve her native states, and, passing on to the position of British India, he discusses its history before 1813, from 1813 to 1857, with special reference to the policy of Lord Hastings (of whom he says: "The stamp of his originality and individuality is visible everywhere"), throws the responsibility of the annexation of Oudh upon the home authorities, and clears Lord Dalhousie. He then discusses the modern policy which has followed 1857, the rendition of Mysore, and what he styles the risks of "benevolent coercion." Turning next to practical politics, he gives us his views upon the failure of the experiment of military contingents, with the exception of Hyderabad, which he treats as an exception to the rule. The experiment of imperial service troops he dismisses very properly with polite contempt. It is the new policy of the Government which he serves, and we agree with both the words and the underlying suggestion contained in the following passage: "That the experiment is interesting and creditable to all parties no one can doubt; and that it may succeed is much to be hoped." Mr. Lee-Warner then passes on to the international position of the native states as towards one another and as towards outsiders. These subjects lead him to consider the right of British intervention for the suppression of rebellion, to check misrule, to suppress inhuman practices, to secure religious toleration, for the trial of Europeans and Americans who owe allegiance to foreign nations, and in other matters. For the general public Mr. Lee-Warner's book would have been of greater interest had he discussed the special position of the frontier states, such as Khelat, Afghanistan, and the dependencies of Kashmir; but we are well aware that there are doubts and difficulties which make it a highly delicate matter for an officer of the Indian Government to write upon these matters, and the same remark applies to the question next in interest connected with native states which lie within our Indian orbit, namely, the possibility, on the one hand, of putting down their armies, and, on the other hand, of extending to some countries, at present directly administered by ourselves, the many advantages of native rule.

We are glad to see a reprint by Messrs. Sampson Low & Co. of Dr. Guillié's tract *An Essay on the Instruction and Amusements of the Blind*, the French original of which was printed in Paris at the beginning of the century; and it is particularly gratifying to note the public spirit and generosity of the anonymous donor at whose cost the work has been reissued. But we question whether it would not have been better to have placed the volume in the hands of a competent editor with instructions to add foot-notes, and so bring the information up to the standard of our present knowledge. There is undoubtedly much that is interesting in the present pages. Two chapters deal with numerous instances not generally known of blind persons who have made themselves famous in the sciences and arts, and contain many curious and instructive facts. On the other hand, certain of the views of the author are contrary to the more enlightened notions of the present day—in particular the erroneous theory propounded at p. 37 that the decided taste that the blind possess for independence and liberty is contrary to their real interests. Modern experience is quite opposed to this view, and in favour of encouraging the independence and fearlessness of the blind by every possible means, as a proper preparation for the after struggle of life. There are also some remarks scattered throughout the book which indicate that the author is too prone to assume that a blind person necessarily means one who is blind from birth—an amazing blunder in an expert, the average commencing age of blindness in England being thirty-one years. On the numerous chapters dealing with the appliances for the teaching and manual occupations of those bereft of sight we have no space to dwell further than to remind readers that they are nearly all out of date. The Braille alphabet in particular is not mentioned, and it is the most important at the present day. These remarks of ours are necessary, as the book may find its way into institutions, where an unreserved acceptance of its views would do harm. But for those who are older and able to judge for themselves there is much suggestive matter scattered throughout its 160 pages.

The Year-Book of the Scientific and Learned Societies of Great Britain (Griffin & Co.) has reached its eleventh year, and, although rather poorly edited at starting, has so improved as to become a serviceable work of reference. It still, however, could be made more perfect. If we are not mistaken, the Camden Society has issued some volumes in the past year, but not one is mentioned. Again, the editor is still too fond of imagining that by writing "No return" he is excused from seeking further for information. Why, again, is that highly respectable body the London and Middlesex Archæological Society dismissed with two lines of small type at the bottom of a page?—We have further received two useful volumes: *London in 1894* (Allen & Co.), originally started by the late Mr. Fry; and *The Sportsman's Guide to the Rivers, Lochs, Moors, and Deer Forests of Scotland*, by Mr. Watson-Lyall.

We have before now called attention to the delightful edition of Dumas's romances which Messrs. Dent are issuing, and now need only say that *The Page of the Duke of Savoy* is produced in a fashion worthy of its predecessors. The illustrations are excellent, the frontispiece to the first volume being particularly good.—*Kit and Kitty*, by Mr. Blackmore, has appeared in Messrs. Sampson Low & Co.'s neat and cheap reprint of that distinguished writer's novels.—Messrs. Macmillan have reissued Mr. Archibald Forbes's *Souvenirs of some Continents*.

We have on our table *Paterson's Practical Statutes*, edited by J. S. Cotton, Part I. (Cox),—*Guide to Somerset House, the Law Courts, and Government Offices*, by T. W. Hanrahan (Evans),—*Examination Questions in Book-Keeping*, by E. Harlow (Wilson),—*Gray's 'Elegy' and Goldsmith's 'Traveller' and 'Deserted Village,'* with Explanatory Notes by F. Gorse (Relfe Bros.),—*Moffatt's Drawing Copies: New Schedule*, No. 5 (Moffatt & Paige),—*The Electrician at Home*, edited by F. Chilton-Young (Ward & Lock),—*Elementary Meteorology*, by W. M. Davis (Boston, U.S., Ginn & Co.),—*Graduated Exercises in Woodwork*, by S. B. Oldershaw and A. E. Collis (Heywood),—*Conscience*, by the Rev. J. D. Robertson, Vol. I. (Kegan Paul),—*Principia Nova Astronomica*, by H. Pratt (Williams & Norgate),—*Dr. Chesterfield's Letters to his Son on Medicine as a Career*, by Sir William B. Dalby (Longmans),—*Manures and the Principles of Manuring*, by C. M. Aikman (Blackwood),—*Pleasurable Poultry Keeping*, by E. Brown (Arnold),—*The Land of Idols*, by the Rev. J. J. Pool (Ward & Lock),—*Broken Wings*, by O. Schubin (New York, Collier),—*Married by Meddling*, by C. March (Digby & Long),—*Neuroomia*, by G. McIver (Sonnenschein),—*Valdmer the Viking*, by H. Nisbet (Hutchinson),—*Warriors of Britain*, by W. Richards (Virtue),—*Tales of the Supernatural*, by J. Platt, Jun. (Simpkin),—*Petrarch, and other Essays*, by T. H. Rearden (San Francisco, Doxey),—*The Last Day of her Life*, by A. Hervey (Skeffington),—*From Bondage to Brotherhood*, by J. C. Kenworthy (W. Scott),—*The Holy Spirit and Christian Privilege*, by T. G. Selby (Kelly),—*The Tenderness of Christ*, by the Right Rev. A. W. Thorold, D.D. (Isbister),—*Chimes for the Mothers*, by C. M. Yonge (Wells Gardner),—*The Priest in the Pulpit*, adapted from the German of the Rev. I. Schuech by the Rev. B. Luebbermann (Burns & Oates),—*College and University Sermons*, by the Hon. and Rev. A. T. Lyttelton (Macmillan),—*Le Lit*, by H. Lavedan (Paris, Lévy),—*Thomas Murners Narrenbeschwörung*, by M. Spanier (Nutt),—*Vom Baume der Erkenntnis* (Bâle, Schweiz. Verlags-Druckerei),—and *La Vierge*, by E. Bergerat (Paris, Ollendorff). Among New Editions we have *The Official Guide to the London and North-Western Railway*, illustrated (Cassell),—*A Handy Book on Joint-Stock Companies*, by W. Jordan and F. Gore-Brown (Jordan & Sons),—*Sound, Light, and Heat*, by A. Gardiner (Heywood),—*Page's Introductory Text-Book of Physical Geography*, revised by C. Lapworth (Blackwood),—*Westward Ho!* by C. Kingsley, abridged edition for schools (Macmillan),—*Stories of Golf*, collected by W. Knight and T. T. Oliphant (Heinemann),—and *Dramaturgie des Schauspiels*, by H. Bulthaupt: Vol. II. *Shakespeare* (Oldenburg, Schulze).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Lilly's (W. S.) The Claims of Christianity, 8vo. 12/ cl.
Spratly's (W. J.) The Scientific Basis for a Future State, 3/6

Law.

Stone (J. H.) and Peace's (J. G.) Local Government Act, 1894, cr. 8vo. 3/6 cl.

Fine Art.

Blackburn's (H.) The Art of Illustration, cr. 4to. 7/6 cl.
Clouston's (W. A.) Hieroglyphic Bibles, their Origin and History, 4to. 21/ net.
Jackson's (F. G.) Theory and Practice of Design, an Advanced Text-Book of Decorative Art, 8vo. 9/ cl.

Poetry.

Clark's (K. M'Cosh) Persephone, and other Poems, 5/ cl.
Rochenbach's (W. von) Parzival, a Knightly Epic, translated into English Verse by J. L. Weston, Vol. 1, 7/6 net.
Loves (The) of Laili and Magnum, a Poem from the Persian of Nizami by Atkinson, 12mo. 3/6 cl.
Milton's Works, edited by Bradshaw, Vol. 1, 2/6; Vol. 2, 3/6
Quental's (Anthero de) Sixty-four Sonnets, Englished by E. Prestage, 12mo. 5/ cl.

Music.

Fitzgerald's (P.) The Savoy Opera and the Savoyards, 3/6 cl.

Philosophy.

Deussen's (Dr. P.) Elements of Metaphysics, translated by C. M. Duff, cr. 8vo. 6/ cl.

Political Economy.

Jeans's (J. S.) Trusts, Pools, and Corners, as affecting Commerce and Industry, cr. 8vo. 2/6 cl.

History and Biography.

Christopher Columbus, his Own Book of Privileges, 1502, Photographic Facsimile, trans. and ed. by B. F. Stevens, fcap. folio, 105/ net, half-pigskin.
Elton's (C. J.) An Account of Shelley's Visits to France, Switzerland, and Savoy, cr. 8vo. 1s/6 cl.
Hope's (Mrs.) The First Divorce of Henry VIII., as told in the State Papers, cr. 8vo. 6/ cl.
My Paris Note-Book, by the Author of 'An Englishman in Paris,' 8vo. 14/ cl.
Sharpe's (R.) London and the Kingdom, a History, Vol. 1, 8vo. 10/6 cl.
Theal's (G. M.) South Africa, cr. 8vo. 5/ cl.

Geography and Travel.

Peel's (H.) Polar Gleams, an Account of a Voyage on the Yacht Blencathra, 8vo. 15/ cl.

Folk-lore.

Gomme's (Alice B.) Children's Singing Games, with Tunes, 4to. 2/6 cl.

Science.

Bird's (C.) Geology, a Manual for Students in Advanced Classes, cr. 8vo. 7/6 cl.
Diesel's (R.) Theory and Construction of a Rational Heat Motor, translated by B. Donkin, 8vo. 6/ cl.
Frankland's (P. and Mrs.) Micro-Organisms in Water, 16/ net.

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Graham's (M.) Practical Hints on the Construction and Working of Regenerator Furnaces, 12mo 3/ cl.
Saundby's (R.) The Common Forms of Dyspepsia in Women, 8vo. 2/ net.
Tuit's (J. E.) The Tower Bridge, its History and Construction, 4to. 5/ net, cl.

General Literature.

Alexander's (Mrs.) For His Sake, a Novel, cr. 8vo. 2/ bds.
Baldwin's (Mrs A.) Richard Dare, 2 vols. cr. 8vo. 21 cl.
Cameron's (Mrs. L.) A Bachelor's Bridal, a Novel, 2/6 cl.
Carrington's (E) A Narrow, Narrow World, cr. 8vo. 2/ cl.
Cuthbell's (E. B.) A Bairouth Pilgrimage, 2 vols. cr. 8vo. 12/
Favenc's (E.) Tales of the Austral Tropics, cr. 8vo. 3/6 cl.
Gaulot's (P.) The Red Shirts, a Tale of the Terror, translated by J. A. J. De Villiers, cr. 8vo. 3/6 cl.
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Panta Rye, a Prelude, by Eremus and Another, cr 8vo. 6/ cl.
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Wilde's (O.) Intentions, cr 8vo. 3/6 cl.
Wood's (Rev J.) The Carlyle Reader, with Notes: Part 1, Sartor Resartus, cr. 8vo. 2/ cl.
Yellow Aster (A), by Iota, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Analecta Hymnica Medii Ævi, hrsg. v. G. M. Dreves, Vol. 17, 7m. 50.
Analecta Stachyologia Hierosolymitica, ed. A. Papadopulos-Kerameus, Vol. 2, 25fr.
Hirsche (K.): Prolegomena zu e. neuen Ausgabe der Imitatio Christi, Vol. 3, 8m.
Jahn (A.): Anecdota Græca Theologica cum Prolegomenis, 6m.
Künstle (D.): Hagiographische Studien üb. die Passio Felicitatis cum VII. Filiis, 4m.

Fine Art and Archæology.

Fidiere (O.): Chapu, sa Vie et son Œuvre, 12fr.
Müller (D. H.): Epigraphische Denkmäler aus Abessinien nach Abklatschen von J. T. Bent, 5m.

Drama.

Bormann (E.): Das Shakespeare-Geheimniss, 20m.

History and Biography.

Brugsch (H.): Mein Leben u mein Wandern, 6m.
Feuillet (Madame O): Quelques Années de ma Vie, 7fr. 50.
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Jacolliot (L.): Le Voyage au Pays des Jungles, 4fr.

Science.

Behring: Bekämpfung der Infectionskrankheiten, 6m.
Deutsche Chirurgie, hrsg. v. E. v. Bergmann u. P. Bruns, Part 29b, 10m.
Hagen (J. G.): Synopsis der höheren Mathematik, Vol. 2, 30m.
Klemperer (F.) u. Levy (E.): Grundriss der klinischen Bakteriologie, 8m.

General Literature.

Alcard (J.): Fleur d'Abîme, 3fr. 50.
Daudet (E.): La Vénitienne, 3fr. 50.

BYRON AND SHELLEY AT RAVENNA.

A pair of interesting letters of Byron, unprinted by Moore, will be sold at Sotheby's on Monday. Both were written at Ravenna in the summer of 1821, to a certain Signor Alberghetti, whose name is unknown to Moore's index, but who appears to have acted as Byron's go-between in his standing quarrel with the Cardinal-Archbishop's Government. The earlier letter is dated June 28th, and relates to one of the numerous collisions between Byron's servants and the Ravennese officials. He probably came off victorious in this case, but equally probably it hastened the exile of the two Counts Gamba, which followed in about a fortnight. A more serious affair of the same description, recorded in Moore's 'Life' (one-vol. ed., 517), may have contributed to the enforced flight of the Countess Guiccioli a month later.

"It appears to me that there must be some *clerical* intrigue of the low priests about the Cardinal to render all this nonsense necessary about a squabble in the streets of *words only*—between a soldier and a servant. If it is directed against *me*—it shan't succeed—for I desire no better than a *fair* examination of my conduct—as far as connected with the place or the inhabitants. If against the *poor* valet, it is a vicious oppression. I desire no more than a process, for then they would see the falsehood of all the trash about this man who has *no more to do with political matters than the Man in the Moon*.....If they think to get *rid of me*—they shan't—for I am conscious of no fault—I will yield to no oppression; but will go at my own good time when it suits my inclinations and affairs."

The other letter was written on August 15th, so that there can be no doubt that Shelley was the "English gentleman" who was refused admittance to the cathedral. Here is an extract from Byron's blustering letter:—

"An English gentleman and friend of mine has this day been refused admittance into the Duomo by the *Campanaro* in the most insolent manner. As I have not the honour of personal acquaintance with the Archbishop I should thank you to represent this to him—whatever his feelings may be towards me—I presume that he does not encourage his people's insults to strangers.....the readiness of your authorities to inculpate my servants on all occasions, will not permit me to pass over this. If the Archbishop chastises his insolent dependent, it is well—if *not*, I will find means to punish him at any cost.....If he [the Archbishop] or others suppose that political circumstances have at all diminished my power to make myself properly respected they will discover the difference," &c.

MR. EDMUND YATES.

Mr. Edmund Yates has been commonly called "the father of Society journalism." Yet the phrase is extravagant. There has been very little break in the continuity of literature fairly answering to this description from the *Monthly Mirror* of a century ago to the *Owl*, with which Mr. Grenville Murray had been connected before he assisted Mr. Yates in the creation of the *World*. Moreover, Mr. Yates, who was a man of many frank admissions, never owned to the paternity of a "Society" paper. He repudiated that description for the *World* as energetically as one has heard the founder of a famous monthly periodical repudiate for it the name of "magazine," insisting on that of review. But the definition of a "Society" paper is admittedly difficult. The daily papers, which always did record the walks of the Queen upon the slopes at Windsor, have adopted, since the *World* began in 1874, the interview and other modern methods of personal journalism. They are all "Society" journals in some sense of the word, and more "journals," at any rate, than was the weekly *World*, which was particularly proud of describing itself as "a journal for men and women." "Society" journalism, as we understand the word, may perhaps be better called "personal" journalism; but the personality in it is the editor's. The *World*, as founded by Mr. Yates, was a personal paper, because it was a one-man paper—confessing the same by the frequent use of the first person in its columns. It is true that Mr. Yates chose colleagues of special strength; but it is a witness to his predominance on the paper that it was always associated in men's minds with his name, not with theirs. He took the burden of "Atlas" on his own broad shoulders, even if he had to stagger into Holloway Prison under the weight of it. For strength or weakness, the paper remained a personal, or one-person, paper. The public—no less than the law in the case of the blundering countess's paragraph—took what the *World* said to be what Mr. Yates said, and Mr. Labouchere drove the intimacy home when he referred to it as what "Edmund" said.

Mr. Yates brought to this main achievement of his career, the foundation of the *World*, a varied experience in literature and life. He was born in the year 1831 in Edinburgh, where his parents were on a stage tour. His father, who was both an actor and a manager, died when his son was only eleven; but his mother, who was ranked among the leading melodramatic actresses of her day, lived until 1860. Mr. Edmund Yates, whose schooling was done at Highgate and at Düsseldorf, was by the time of his mother's death a seasoned clerk in the Post Office, well on the way to the headship of the Lost Letter Department. By that time, too, he had entered journalism and published his first novels. In dramatic criticism he began on the *Court Journal* and ended on the *Daily News*. In 1854 he published his first book, 'My Haunts and their Frequenters,' and later he began with 'Broken to Harness' the series of novels which comprised 'Running the Gauntlet,' 'Black Sheep,' 'Forlorn Hope,' 'A Rock Ahead,' 'A Righted Wrong,' 'Castaway,' 'Dr. Wainwright's Patient,' 'The Yellow Flag,' and 'Nobody's Fortune,' and ended with 'A Silent Witness' in 1875. Those who did not think Mr. Yates a sensitive man may be surprised to hear that he often recalled in later life the mortification given him by an unfavourable review of one of these novels—in what columns need not be said. He used to say he packed his portmanteau all ready to escape from the eye of man. For his 'Double Dummy' and other pieces Mr. Yates is still remembered by old playgoers. He also faced audiences as a lecturer, especially during a tour in the States which followed his retirement from the Post Office in 1872. Some ten years ago he told the story of his own 'Recollections and Experiences' in two pleasant-spoken volumes; and this was his last contribution to the shelves of circulating libraries.

Mr. Yates was intimately associated with many of his literary contemporaries of a generation ago: with Frank Smedley (together they produced 'Mirth and Metre,' "by Two Merry Men"); with Albert Smith, whose memoir he wrote; with Anthony Trollope, his colleague in the Post Office; and, above all, with Charles Dickens, his helper and friend. As a contributor to *Household Words* and to *All the Year Round* he won the high opinion of Dickens, who boldly aided with him in the Garrick squabble which led to Yates's withdrawal from a club particularly congenial to him—almost a home, it might seem, with his mother's portrait prominent on its walls. In reading now the article by Yates which caused all the commotion, one cannot but contrast the sensitiveness of Thackeray with the callousness which every great author of to-day needs to cultivate; and, on the other hand, one may quote Yates's own recent condemnation of its "silliness and bad taste." After Dickens's death, Yates's devotion to his memory was displayed with a constancy delightful to record. Woe to the rash men or women who said or wrote anything in disparagement of the master! The trusty disciple went for them without a word of parley. "You know I am a little mad on the Dickens question," he wrote privately a year ago in a letter to some one whose criticism of Dickens he had publicly criticized with compound interest, "and probably my irritability increases as I grow older."

And now, after Yates's death, there will be many to remember his own kindnesses and civilities—the only things, indeed, one cares to remember. The present writer can speak of the relation between contributor and editor which lasted for sixteen years without a ruffle—no light tribute to an editor who had to bear every contributor's indiscretions, even to Holloway. To ladies he was particularly gracious in the little courtesies which mean great labour to a busy editor, and certainly bring great pleasure to an anxious writer. It is enough acknowledgment of an offered article to see it in print in due course, but Mr. Yates did not leave a lady in suspense for more than a few hours after the MS. went in: "Dear Mrs. ——, A very nice article. Sincerely yours, Edmund Yates." Or again: "Exactly what I want, my dear Mrs. ——." He could find time always, too, for his own kind of jest. An allusion to Gounod's 'O Salutaris' in a *World* paragraph sent to him a few months ago brought a note at once to the contributor: "By the way, should it not be *Eau* Salutaris?" His temperament for enjoyment of all sorts, which hard work and small rewards had not affected, was left unchanged by the great alteration of his

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fortune as proprietor of the *World*. A little house in the Bayswater Road had represented the first stage, but the second answered to big houses in Portland Place or at Brighton. The ex-member of the Garrick was elected to the Carlton; and, towards the end of his life, the ex-prisoner was appointed a county magistrate.

At the recent private view of the Royal Academy he looked, despite his great loss of weight, as if he had taken a new lease of life. He had just returned from the Continent, and mentioned that he had reached Rome during the Doctors' Congress. Some one congratulated him on having been in the midst of so much medical skill; but he laughed, and said it was not he who benefited, but the populations of Europe, whose death rate had decreased during the absence of the delegates from their homes. But none would have been more grateful than he for the medical service which tended him at the Garrick Theatre last Saturday night, where he had gone to see Mrs. Bancroft in 'Money.' There, in the midst of old friends and old associations, the faintness of death overcame him, and he passed away, without any pain, at the Savoy Hotel early on Sunday morning. W. M.

THE DYMOKES OF SCRIVELSBY.

In reference to the interesting account of 'The English Ancestry of Washington' which has recently appeared in the *Athenæum*, I should like to say that a very complete pedigree of the Dymoke family, which has received the *imprimatur* of the Heralds' College, will be found in the forthcoming second edition of 'Scrivelsby,' and will sustain the accuracy of Dr. Eagar's criticisms on certain statements advanced by General Read.

There are, besides, two other interesting points in connexion with the same subject, to which attention may well be called. In the first place, General Read is hardly correct, at the present moment, in saying, except as a general statement, that "the family [of Dymoke] still retains its singular office of Champion" to the reigning sovereign. The Championship, which, it must be remembered, is strictly attached to the ownership of the manor of Scrivelsby, happens just now to be "in commission," in consequence of the testamentary disposition of the late Champion, who has devised the whole of his estates to trustees, to hold and administer for his only son, who was born in 1862, and is the present representative of the Tetford branch of the family. Scrivelsby Court, too, for the first time, probably, since it became the *caput baronie* and dwelling-place of the Champions, is temporarily severed from the general estate, having been specially bequeathed, for her lifetime, to the widow of the late Champion.

Again, it is a curious coincidence that General Read should have been engaged at the same time with myself in trying to establish a connexion between certain English and American families, and that in the course of his investigations he should have come across the Dymokes of Scrivelsby. Although, however, we have been travelling on the same line, the author of 'The English Ancestry of Washington' has a great advantage over me. He moves in the broad light of day and knows where he is going, whereas my journey is being made more or less in the dark, and I am more hopeful than certain of reaching my destination. In one particular, at least, we stand on common ground, in that, as far as the Dymokes are concerned, we each take our starting-point from a common ancestor. Thus General Read shows indisputably that, through the marriage of Thomas Windebanke in 1566 with the eldest daughter of Sir Edward Dymoke (1), the family at Scrivelsby can claim a remote connexion with General Washington, whereas, in a much more halting fashion, I am striving to prove that the Thomas Dymoke who died at Barnstaple, Mass., in 1658, was descended from the youngest son of the same Sir Edward. All this, however, will be more clearly seen in the new edition of 'Scrivelsby,' which is now nearly ready for publication. Samuel Lodge.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

30, Albemarle Street, May 21, 1894.

I have in my possession the MS. (of which a few lines are missing) of this poem; a genuine and a spurious first edition; a genuine and a spurious fourth edition (1811); and the copy of the fifth edition alluded to by J. D. C. This last-named volume has MS. title-page, but is in other respects perfect.

My genuine first edition was Mrs. Byron's copy, and bears her name, "C. G. Byron," in her own writing on the title-page. It is printed on thick paper, with water-mark "E. & P., 1805," and contains 696 lines.

The spurious first edition is printed on paper with water-mark "S. & C. Wise, 1812." On comparing these two volumes many points of difference present themselves.

Along with the original MS. I have Byron's MS. of the first 95 lines, which were prefixed—according to a pencil note in my grandfather's handwriting—to the third edition.

My copy of the genuine fourth edition (1,052 lines) was Byron's own, and contains his MS. comments and corrections in the margin. It is dated 1811, and the water-mark of the paper is "J. Whatman, 1805."

The spurious fourth edition is also dated 1811, but the water-mark is "J. X., 1814." As in the case of the first edition, a careful comparison with the genuine volume reveals many differences of typography.

The fifth edition (1,070 lines) has no printed title-page. I do not know if it is certain that there ever was one, as the volume never was published; neither does it bear any printer's imprint. The water-mark on the paper is "Stroud & Co., 1812."

The six lines (97–102),

> But hold, exclaims a friend.....
> ..... than shine with Pye.

and the twelve lines (528–539),

> Then prosper Jeffrey ....
> ..... and inspires thy pen,

make up the difference between the number of lines in this and in the fourth edition.

Besides these additions the fifth edition contains many corrections in accordance with Byron's memoranda on the fourth (*e.g.*, for identification I may mention that in the foot-note on line 56, on George Lamb, *ingenious* is changed to *ingenuous*).

I shall be happy to show these volumes to any one who is interested in the subject.

John Murray.

Bedford, May 19, 1894.

Mr. T. Collins, of Harvey's Buildings, Strand, appears to have used a very miscellaneous stock of paper for the spurious third edition of 'English Bards,' for a notably mongrel copy I have to-day examined here shows the following variety of water-marks:—On title and preface, "Smith & Allnutt 1816"; Sig. B, "M & B 1817"; C, "W. Turner" (no date); D, E, "M & B 1817"; F, G, and advertisements, "J. Green 1815."

J. D. C. does not know of any reason for doubting the genuineness of either version of the "fourth edition." In a copy of the 1811 fourth edition, however, also at Bedford, I find the water-mark is "W. Pickering & Co 1816." This copy, which has 1,052 lines, like J. D. C.'s, and the names of Sharpe and Hailes as well as Cawthorn as publishers, differs in another detail from the 1810 fourth. It has the following foot-note to the first page of the preface:—

"* This Preface was written for the Second Edition, and printed with it. The Noble Author had left this country previous to the publication of that Edition, and is not yet returned."

A copy of the first edition which I have seen has the water-mark dated 1804.

S. Lane-Poole.

The Homestead, Lathom, Ormskirk.

I presume Moore is J. D. C.'s authority for the statement that Francis Hodgson wrote the passage in the first edition which is the only one omitted in the second. A comparison of this with the substituted passage in the second edition will, I think, convince so able a judge as J. D. C. that it is more Byronic than its successor.

The eliminated passage consists of sixteen lines on pp. 21–2 of the first edition, beginning:

> Or take the only path that open lies,

and the substituted passage with the same foot-note consists of twenty-two lines on pp. 28–9 30 of the second edition, beginning:—

> But if some new-born whim, or larger bribe.

As the first edition is very different from the second, of which all subsequent editions are with little alteration reprints, a collation of my copies of these editions may be of some interest.

First edition, 12mo. demy, pp. vi–54, without date [1809] and author's name. Publisher, "James Cawthorn, British Library, | No. 24, Cockspur Street." "T. Collins, printer, No. 1, Harvey's Buildings, Strand." Water-mark, "E. & P. | 1805."

Second edition, cr. 8vo. pp. vii–85, including a new postscript with one unpaged leaf of Cawthorn's announcements at the end. Under the title, "By | Lord Byron." "Second edition, | with | considerable additions and alterations." Publisher, Cawthorn, as before, but dated "1809." At the back of the title-page and p. 85, "Printed by Deans & Co. Hart-Street, Covent Garden." Water-mark, "Budgen & Wilmott | 1808."

The versification of the first edition is much broken up, and difficult to follow in the second. The first edition has 696 lines, and the second 1,050 lines, so that, taking into account the sixteen lines omitted in the latter, the second edition contains 370 new lines, which are distributed as follows:—

	Lines.
All on pp. 1 to 7 ...	...94
First on p. 8 ...	... 2
Last on p. 9 ...	... 4
All on p. 10 ...	...10
Last on p. 28 ...	... 2
All on pp. 29 to 32	...50
First on p. 33 ...	... 3
Last on p. 49 ...	... 2
All on pp. 50 to 54	...65
First on p. 55 ...	... 2
Last on p. 59 ...	...10
All on p. 60... ...	...16
First on p. 61 ...	... 8
Last on p. 66 ...	...12
First on p. 67 ...	...10
Last on p. 73 ...	... 6
First on p. 74 ...	... 6
Last on p. 75 ...	... 8
Last on p. 78 ...	... 8
All on p. 79 to end	...52
Total	370

The first twenty-nine lines of the preface are new. "Keeps" in the first edition, l. 438, p. 36, becomes "Stares" in the second, l. 587, p. 47. The lines

> Nor e'en a hackney'd Muse will deign to smile
> On minor Byron, or mature Carlisle,

in the first edition, ll. 489–90, p. 39, become

> No Muse will cheer with renovating smile,
> The paralytic pulling of Carlisle:

in the second edition, ll. 707–8, p. 56, and the note on Byron's censure of the Earl of Carlisle, second edition, pp. 71, 72, does not appear in the first. "Unknown" in the first edition, l. 678, p. 53, becomes "unasked" in the second, l. 971, p. 77; and the postscript and advertisements at end of second edition do not appear in the first. James Bromley

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24, Hampton Place, Brighton, May 21, 1894.

I have been interested in the letters in the *Athenæum* respecting 'English Bards and Scotch Reviewers.' I have a third edition of this work in boards, and printed label pasted on the outside "English Bards, &c."; preface and title-page as described by Rosa-spina, and two pages of Cawthorn's advertisements, all dated 1810; but on examining the water-mark I find "J. & R. Ansell 1818" on several pages of the poem. Not having seen this name mentioned in any of the letters induces me to write you, as it would appear many different papers were used. JOHN HAINES.

KARL FRIEDRICH FROEBEL.

On the 6th inst. there died in Edinburgh a teacher who, being of a retiring disposition and of great amiability, had lived there almost unknown. A nephew of the famous inventor of the Kindergarten, he laboured in the cause of elementary education. He was born at Griesheim in 1807. After studying the natural sciences at Jena and teaching at Zurich for a lengthened period, he came to Scotland in 1852, and was teacher of modern languages at Inverness for a few years. He then proceeded to Edinburgh, where his wife, who had been a pupil of the great Fröbel, opened a school. The Kindergarten system was not at that time well known in Great Britain, and Mr. Fröbel's attempts to found a Kindergarten in Edinburgh were unavailing. He delivered, however, lectures in Liverpool on the subject, which were published in a small pamphlet. He then devoted his attention to the development of form drawing, and published drawing-books first in Edinburgh and later in Leipzig; these books were very advantageous for the invention of decorative and ornamental designs. Mr. Fröbel was also a philosopher, and published in 1881 'Definite Axioms on a Future Science of Existence.' His brother Julius, one of the Frankfort Deputies of 1848, died last Christmas. Mr. Fröbel leaves behind him daughters, who keep a school.

A JOURNAL ROOM FOR THE BRITISH MUSEUM.

18, Lansdowne Terrace, N.W.

Dr. Gladstone has fallen into the usual error of most Englishmen in thinking that "science" is necessarily confined to the organized study of the physical universe. In advocating a Journal Room at the British Museum, where "scientific" journals might be made accessible to specialist readers, I was not thinking only, or even chiefly, of the physical and biological sciences. The South Kensington Museum does something for these branches of knowledge, though by no means on an adequate scale.

But for the historical and philological sciences—not to speak of theology—there exists no such convenience, and I was thinking more of publications like *Anglia*, the Göttingen *Nachrichten*, *Orientalische Bibliographie*, *Journal des Savants*, *Hermes*, *Zeitschrift für Volkskunde*, *Jahrbücher der romanischen Philologie*—to quote a few at random. If one does not buy them, these and many like them can only be seen at the British Museum, and then generally eighteen months or two years after publication. I am suggesting that they should be filed on arrival and made accessible in a separate room.

JOSEPH JACOBS.

Literary Gossip.

The works of Mr. R. L. Stevenson have hitherto, as is well known, been issued by various publishers in very various forms, and are not to be had in any uniform or complete edition. Mr. Stevenson's representatives in this country now propose to supply this deficiency by issuing his entire works in a new and uniform edition, limited in number and of the choicest possible style and appearance. This is to be called the "Edinburgh" edition, and is to be printed by Messrs. Constable on paper especially manufactured for the purpose and from a new fount of type, with the view of making it an example of the very best that can be done in the way of book production in Scotland at the present date. The edition will be absolutely limited to a thousand copies, and will include several "juvenilia" and other papers, both tales and travels, which have not hitherto been reprinted from the periodicals in which they appeared, and are not likely to be reprinted in any other form. The edition will consist of twenty volumes, divided in groups according to their subject-matter, namely, essays and miscellanies, travels and excursions, tales and fantasies, romances, history and biography, poems and ballads; and it is hoped that the first volume may be issued in October next, and be followed by others at intervals of about a month. The title-page will bear the names of all the publishers interested, viz., Messrs. Longman & Co., Cassell & Co., Seeley & Co., and Chatto & Windus; the last-named firm undertaking the distribution of the edition to subscribers.

The late Prof. Robertson Smith planned to bring out a Dictionary of the Bible, to be published by Messrs. Black. We believe that Canon Cheyne has undertaken the editorship of this important work.

Mr. B. P. Grenfell, who was recently elected to the Craven Travelling Fellowship at Oxford, has obtained in Egypt a number of Greek papyri and fragments of vellum codices. Among the latter are parts of the tenth and eleventh chapters of Zechariah in the Septuagint, and a small piece of the eighth chapter of St. Mark's Gospel, in the very early style of uncial writing, so that they are probably not later than the fifth century. But a much more important discovery is a fragment of papyrus containing Ezekiel v. 12 to vi. 3 in the text of the Septuagint as corrected by Origen. This is shown by the fact that the papyrus differs substantially from the Codex Vaticanus and Codex Alexandrinus, but is generally in agreement with the Codex Marchalianus, and, like that MS., contains Hexaplaric critical signs, though somewhat differently used. The papyrus is ascribed by Dr. Karl Wessely to the end of the third or the beginning of the fourth century, and therefore it may have been written within fifty years of Origen's death, and is probably not less than three hundred years older than the Codex Marchalianus, which is ascribed to the seventh century.

Homer is represented in Mr. Grenfell's papyri by four fragments: two belonging to the eighth book of the Iliad, one to the twelfth of the Iliad, and one to the fifth book of the Odyssey. They date from the first three or four centuries A.D., and, as is generally the case with Homer papyri of this period, support the vulgate text. The rest of Mr. Grenfell's papyri consist chiefly of letters and law documents, which, with the exception of a letter belonging to the end of the second century B.C., are of the second, third, or fourth century of our era.

A meeting of the subscribers towards the Seaside Home for Booksellers and their Assistants was held on Thursday at 56, Old Bailey, to appoint a committee of management.

We have to announce with regret the death of Mr. Brian Houghton Hodgson, formerly Minister at the Court of Nepal, and well known as a discoverer both in Buddhist literature and in physical science. Mr. Hodgson died on Wednesday last at Holloway's Hotel, Dover Street, from the effects of a chill, at the advanced age of ninety-five. A more extended notice of his career will appear in a future issue.

Mr. Richard Welford, of Gosforth, Northumberland, is about to publish by private subscription, through Walter Scott, Limited, a work in three volumes, entitled 'Men of Mark 'twixt Tyne and Tweed,' containing over 450 biographies of persons who, in various ways and degrees, have figured in the public life of the town of Newcastle and the county of Northumberland during the last five hundred years. The volumes will contain a considerable number of illustrative views and portraits. Most of the biographies have appeared during the last five years in the *Newcastle Weekly Chronicle*.

The Rev. C. F. S. Warren is writing a monograph on the English translations of the 'Dies Iræ' from that of Joshua Sylvester downwards. The work will be amply supplied with chronological tables, and will if possible be published in the autumn.

English and French translations of the philosophical works of Friedrich Nietzsche are to appear simultaneously in London and Paris.

The June number of *Folk-lore* will contain an article on 'Saga Growth, with especial reference to Egil's Saga,' by F. York Powell. Prof. E. Anichkof, of St. Petersburg, will contribute an essay on 'St. Nicholas and Artemis'; and Prof. W. P. Ker one on 'The Roman van Walewein.' Mr. Jacobs returns to the charge on the vexed question of 'The Problem of Diffusion.'

Mr. Septimus Rivington is going to insert some facsimiles of title-pages of early publications of the firm, issued from the Bible and the Crown, in his history of 'The Publishing House of Rivington.' Portraits of some of the eighteenth century Rivingtons will be added.

Mr. T. E. Heller is preparing an annotated edition of the new 'Evening Continuation School Code.' It will be modelled on his edition of the 'Code for Day Schools,' and will be published by Messrs. Bemrose & Sons.

A committee has been formed at Munich and Würzburg for the purpose of collecting all the popular traditions, old customs, fairy tales, superstitions, &c., current now or in former days in Bavaria.

A "Transatlantic Publishing Company" has been formed in New York, under the literary superintendence of Mr. J. M. Stoddart, who for many years has edited *Lippincott's Magazine*. This company will issue a popular and scientific quarterly, and also a *Transatlantic Magazine*, consisting of short stories. The latter periodical is especially

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meant to offer English writers of short stories the means of copyrighting such productions in the United States by simultaneous publication in that country of stories printed in England.

King Charles of Roumania has rewarded with high honours Dr. Schäffer, professor in the Darmstadt High School, for the compilation of memoirs of his Majesty's early life, beginning in 1848.

Dr. Robbin believes he has discovered in the Sutro Library at San Francisco the scroll of the Pentateuch written by the famous Maimonides. From the facsimile, however, which is appended to his pamphlet on the subject, we should rather date this scroll at the end of the fifteenth or beginning of the sixteenth century. Maimonides died in 1204 A.D. The characters belong to the Yemenitic form of Hebrew, whilst Maimonides wrote in Hispanico-Hebrew characters.

The death of Prof. Henry Morley has been speedily followed by that of Dr. Morris, a philologist by natural instinct, who, although he enjoyed few advantages in early life, did more to advance the study of Early English than any other man of his time, unless it be Prof. Skeat. His services to the Early English Text Society were beyond price, and on schoolboys he conferred a signal benefit by compiling his 'Historical Outlines of English Accidence'—the first volume of the kind that could be called scientific—while his 'Elementary Lessons in Historical English Grammar' and his selections from Chaucer have attained a very wide popularity. In his later life he devoted his chief attention to Pali, and worked zealously for the Pali Text Society. He was a quiet, modest man, who never put himself forward or advertised himself, and probably for this reason no Prime Minister ever dreamed of bestowing ecclesiastical preferment on one of the most learned clergymen of his age. He lived and died a schoolmaster, and even as a schoolmaster he never obtained any lucrative post; only in 1890, when his health was beginning to fail, was he appointed to the headship of a small grammar school in Essex.

We can this week only mention with deep regret the decease of a woman of very noble character, Madame Renan.

Following his onslaught on the public who collect first editions and stamps, Mr. W. Roberts is contributing to the *Fortnightly Review* an article on 'The Worship of Pottery.'

The Parliamentary Papers of this week include Estimate of Revenue and Expenditure of the Government of India for 1893–4, compared with the Results of 1892–3 (2*d.*); and Report of the Army Medical Department for 1892 (1*s.* 2*d.*).

SCIENCE

The Complete Angler. By Izaak Walton and Charles Cotton. Edited by J. E. Harting. 2 vols. (Bagster & Sons.)

In 1882 Mr. Satchell, following the footsteps of Mr. Westwood in the 'Chronicle of the Compleat Angler,' enumerated no fewer than eighty-seven editions. Mr. Marston published his centenary edition in 1888, and several others have succeeded it. That and the edition of Sir Harris Nicolas in 1836 are among the most beautiful settings of the 'Compleat Angler.' To these must now be added the sumptuous book before us, which Mr. Harting styles "The Tercentenary Edition," because published on the tercentenary anniversary of Walton's birth. It is an admirable specimen of the Ballantyne Press as far as printing goes, while its tasteful binding, luxury of paper and margin, and the beautiful engravings and etchings which adorn it, stamp this charming edition as among the finest which do honour to the authors. Mr. Harting has followed other naturalists, such as Jesse and Rennie, in annotating the text. No small share of the glory of the authors is reflected, editors rightly think, upon themselves. It is possible, indeed, like Moses Browne, to obscure the text, or with Jesse, in Westwood's words, to "have to stand tiptoe to see Walton at all." Again, it is possible for an editor to efface his own personality and to add but few notes, and those strictly to the point. Among these model editors Mr. J. E. Harting may be confidently placed.

The diffuse life of Walton by Hawkins is here judiciously abbreviated, but Mr. Harting says nothing of Walton's first wife, Rachel Floud, who was maternally descended from Archbishop Cranmer. A further kinship to the Church resulted from Walton's second marriage to the sister of the saintly Bishop Ken. Nor has Mr. Harting corrected Hawkins's remarkable confusion of pronouns in his account of the will of Dr. Donne the younger, "whereby he bequeathed to the elder Walton all his father's writings, as also his commonplace book, which he says may be of use to him, if he makes him a scholar." As for the book itself, the editor follows judiciously the text of the fifth edition, the last published in the author's lifetime.

Mr. Harting's object in the bulk of his notes is to correct the false notions on zoology which were current in Walton's time, and are reflected in his book. This is what might be expected in a naturalist, but the lover of Walton is too often repelled by any notes. The delightfully innocent and unscientific mind of the father of anglers is dearer to such a one than the most careful modern accounts of the instincts of the otter or the habits of the eel. He prefers to believe in the river of Arabia which turns to a vermilion colour the fleeces of all the sheep that drink of it; in the fish called *Balæna*, which in length and breadth covers more than two acres of ground; and in many more fabulous creatures whose existence is vouched for in the 'Compleat Angler,' rather than to be carefully informed by a note how much of these creatures is mythical, and what their true natures are. Mr. Harting will doubtless be shocked at the want of taste of such enthusiastic Walton-lovers, but so it is. It were unkind, however, to pass over his notes without a remark or two. The etymology of "stanyell," the word Walton uses for the kestrel, is not so certain as is here supposed; the verses which Walton ascribes to one Jo. Davors are now known to have been composed by John Dennys, and merited a note from their excellence. But what should be said to the 'Milkmaid's Song' being here altered and shortened? Not even the fact that "the version which replaces it is that given in Percy's 'Reliques,' and is more likely to be correct, as being printed from the most authentic sources," can reconcile the angler to the change. As well amend Shakspeare's "Take, oh, take those lips away," from some newly discovered variant. It may be opined that Mr. Harting has not been brought up on the 'Compleat Angler,' or he could never have perpetrated this tasteless alteration. Nor was it necessary, when Tityrus under his beech tree is named in the text, to quote the Latin line, and to quote it—*proh pudor*—as

Tu Tityre patulæ recumbens sub tegmine fagi.

Several of the notes seem needless. The catkin of the willow is known as a "palm" in most districts of the west of England. Dubravius is adduced as an authority for the use of fishing boots, but Falstaff knew how to "liquor" them. Nor was it necessary in these days of elementary education to follow Hawkins in discriminating the Derbyshire from the Herefordshire Wye. On the other hand, Mr. Harting is happy in his notes on Walton's flowers, such as "lady smocks" and "culverkeys"; and the biographical notices are mostly terse and to the point. That he would sympathize with Walton's Auceps and gladly explain any allusions in the text to hawks and hawking goes for granted. As was said above, if notes are necessary for the 'Compleat Angler,' probably no more judicious editor than Mr. Harting could have been selected.

Its engravings, however, are the distinctive feature of this edition, and they are numerous and varied. Of the etchings, Walton from Housman's celebrated picture, and Cotton from a painting by Sir P. Lely, are admirable. They appropriately form the frontispieces of the two volumes. Audinet's reproduction of Lely's work cannot be too much commended both for general effects and minute attention to detail. There are two etchings of the famous Pike Pool, which has so often been painted, one engraved by Greig and the other by Audinet. Each is praiseworthy as reflecting different moods of the scenery. Wales's well-known drawings lend the proper air of antiquity to the book, and are here reproduced. It is very evident to the practical fisherman that Wales was no angler, as in his picture of the grayling he represents Piscator, with rod in one hand, drawing the fish to land by the line held in the other. There are a few woodcuts (that of Tottenham High Cross being scarcely worthy of appearing in so fine a setting), and several of Linnell's paintings have been etched, although the sober black and white provokes a mental reference to the blaze of sunshine and colour which pervades the originals. All these plates are distinct ornaments of the book. Mr. Lodge's woodcuts of birds are decidedly clever, but he does not succeed so well with quadrupeds. The marten is not sufficiently characteristic; and although the otter does swim almost in a horizontal position, the creature would scarcely be recognized in the woodcuts here given. It would be unpardonable to pass over the beautiful series of fish etched by

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Audinet, which is placed at the end of the book; like Piscator's verses, "they be choicely good, and doubtless made by a lover of angling." The index is excellent; not merely a pretence, as in so many cases, but a most useful addition to a very complete book.

SOCIETIES.

GEOGRAPHICAL.—*May* 21.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Major-General R. J. J. Stewart, Capt. A. H. H. Gibbons, Prof. C. Lapworth, Messrs. F. T. Gervers, M. C. Keith, B. de Q. Quincey, and W. F. Teare.—The paper read was 'Expedition to the Hadramut,' by Mr. J. Theodore Bent.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*May* 16.—Mr. A. Wyon in the chair.—The progress of the arrangements for holding this year's congress at Manchester was detailed.—Mr. Wells exhibited an ancient horseshoe of very peculiar form, having been made to encase the foot, to which it must have been secured by bands. It was found with objects of Roman date in Great Swan Alley, City.—Mr. Woods reported the execution of some excavations for water-pipes which had been carried through the old Roman gate on the Balcan Hill, Colchester, under his oversight, when the mode of forming the foundations was laid open to observation. No injury of any kind, but very much the reverse, has been done to the ancient work.—Mr. Barrett exhibited drawings of a curious window, formed of moulded brick, which still exists at the Victualling Yard, Deptford. It is dated 1513, and bears the initials of Henry VIII. He also described some of the old customs of the dressing of ancient wells, notably that at Tissington.—An elaborate paper on the ancient vitrified forts of Scotland, prepared by Miss Russell, of Galashiels, was read, in her absence, by Mr. Loftus Brock. The various specimens in the country were described in detail, and the theories of their formation passed in review.—In the discussion which ensued, Dr. Phené referred to the existence of vitrified forts in Hungary and in many other countries, and produced a fragment of basalt melted and joined to sandstone from a fort in Brittany, where walls of internal buildings as well as the external walls of the fort had been formed by the action of fire.—Dr. Winstone and other speakers referred to the properties of culm and other seaweeds to form a flux, and suggested that it was used in the constructions under review. The few specimens of vitrified forts in England were mentioned.

NUMISMATIC.—*May* 17.—Sir J. Evans, President, in the chair.—Mr. H. Montagu exhibited an aureus in fine condition of Julia Titi, with the figure of a peacock on the reverse, and two others bearing the portraits of Julia and her father Titus. One specimen of the last two is unpublished in gold.—A discussion took place on the paper on Anglo-Saxon coins which had been read by Mr. H. A. Grueber at the previous meeting of the Society.—Mr. Montagu drew attention to the discovery of four coins of Wigfaf, King of Mercia, which he thought proved that the coinage of that king extended over a longer period than has been generally supposed. He also pointed out the fact that some of the coins of Ecgbeorht not only bear the names of moneyers of Baldred of Kent, but that Ecgbeorht borrowed some of the types of that king for his own coinage.—Sir J. Evans, in his remarks, expressed his opinion that he could not agree with Mr. Grueber in his attribution to Rochester of certain coins of Coenwulf, Ceolwulf I., and Beornwulf of Mercia, on account of their having a cross or crosses on the reverses in the form of that of St. Andrew. He also took exception to Mr. Grueber's solution of the inscription on the reverse of a coin of Beornwulf, which the writer interpreted as 'Tidbearht Monetarius Urbis Cantuariorum,' but of which the initial only of each word was given.—Col. L. Ellis communicated a paper on the currency of the Straits Settlements, in which he gave an historical account of that coinage. He divided the coins into five classes, viz., (1) those struck by the East India Company and bearing the Company's arms; (2) those bearing the bantam cock on the obverse; (3) those with the names of the States of the Malay Peninsula; (4) those with the name of Sumatra and the Sumatra States; and, lastly, miscellaneous pieces issued by the traders. The whole coinage extended over a period of about thirty years only, viz., from 1804 to 1834.

STATISTICAL.—*May* 22.—Sir R. W. Rawson in the chair.—A paper was read by Dr. J. Macdonell 'On Statistics of Litigation in England and Wales since 1859.'

INSTITUTION OF CIVIL ENGINEERS.—*May* 22.—Mr. A. Giles, President, in the chair.—It was announced that the Council had recently transferred nine gentlemen to the class of Members, and had admitted thirteen as Students. The last ballot of the session resulted in the election of two Members, and of twenty-eight Associate Members.—Two papers were read dealing with recent developments in the construction of ferry-steamers; the first entitled 'Recent Types of Ferry-Steamers,' by Mr. A. Brown,—and the second, 'On the Birkenhead Ferry-Boats Wirral and Mersey,' by Mr. C. Jones, of Liverpool.

MEETINGS FOR THE ENSUING WEEK.

Mon.	Geographical, 3.—Anniversary Meeting
—	Surveyors' Institution, 8.—Annual Meeting
—	Hellenic, 5.—'Greek Head in the possession of Mr. T. H. Ward,' Miss E. Sellers; 'Paintings of Pausanias,' Mr. E. A. Gardner
—	Institute of British Architects, 8.—'The Influence of the Hanseatic League on the Architecture of Northern Europe,' Mr. J. T. Perry
Tues.	Royal Institution, 3.—'The Modern Microscope,' Dr. W. H. Dallinger
—	Civil Engineers, 8.—Annual Meeting
—	Society of Arts, 8.—'Black and White in Afrikanderland,' Mr. W. A. Wells
—	Library Association, 8.—'The Library of the Royal Colonial Institute,' Mr. J. R. Rosse
Thurs.	Royal Institution, 3.—'Egyptian Decorative Art,' Prof. W. M. Flinders Petrie
—	Antiquaries, 8½
Fri.	United Service Institution, 3.—'The Training of Volunteer Infantry,' Lieut.-Col. C. D. A. Mayhew
—	Philological, 8.—'On the Deponent Verb in Old Irish,' Prof. J. Strachan
—	Royal Institution, 9.—'The West of Herts,' Fred. O. Lodge.
Sat.	Royal Institution, 3.—'The Stage and Society,' Mr. H. W. Lowe.
—	Zoological, 4.—'Sketches in Geographical Distribution,' Mr. F. E. Beddard.

Science Gossip.

UNDER the direction of the Bridge House Estates Committee an exhaustive account of the Tower Bridge and other Thames bridges erected by the Corporation of London, and including the history of the Bridge House and its committee from the twelfth century, has been prepared by Mr. Charles Welch, F.S.A., the Librarian to the Corporation. The work, which will include a description of the structure by Mr. Wolfe Barry and an introduction by Canon Benham, will form a quarto containing some forty illustrations, about half of them illustrating the works of the Tower Bridge in various stages of progress. There will also be a reproduction in chromo-lithography of the earliest view of the Tower and London Bridge, from a MS. in the British Museum dated 1500; a drawing of the Tower Bridge by Mr. W. L. Wyllie, A.R.A.; views of old and new London and Blackfriars Bridges, Billingsgate, Traitors' Gate, &c.; and three plates of reproductions from the records. A chapter on the antiquarian features of the locality, City pageants on the Thames, &c., will be furnished by Mr. Philip Norman, F.S.A. Messrs. Smith, Elder & Co. will have the work ready for publication by the date of the opening of the Tower Bridge.

SIR JOSEPH LISTER having definitely retired from active hospital and teaching work, his former colleagues and pupils have determined to present him with a testimonial in the form of a portrait. A strong committee has been formed, of which Dr. Playfair is chairman and Dr. Silk honorary secretary. On the committee there are, among others, Sir Hugh Beevor, Prof. Jeffrey Bell, Principal Caird, Prof. Cheyne, Sir George Johnson, Sir W. Priestley, Profs. Grainger Stewart and W. Stirling, the Principal of King's College, and Dr. Woodhead.

ALTHOUGH he had long been in a precarious state of health, the news of the sudden death of Mr. Romanes will be a great shock to his many friends. There is not time for us to speak this week of his work as a man of science and an exponent of evolution, but we hope to recur to the subject.

GALE'S comet (*b*, 1894), which was visible to the naked eye in the early part of the month, has diminished to less than the brightness which it had at the time of discovery. It is now in the southern part of Ursa Major, and on the 29th inst. will be about 20° due south of β, so that the pointers will indicate its position in the reverse direction to that of the pole star.

TEMPEL'S second periodical comet (*c*, 1894) was observed at Algiers on the 11th inst. (three days after it was detected at the Cape) by M. Trépied, who describes it as "une nébulosité faible, paraissant elliptique, avec noyau." Its place for to-night (May 26th) is, according to M. Schulhof's ephemeris, R. A. 0^h 40^m, N.P.D. 91° 33′, and will be on the 31st R.A. 0^h 55^m, N.P.D. 90° 42′.

FINE ARTS

THE GRAFTON GALLERIES.

(First Notice.)

THIS exhibition of pictures of women, not by any means all of whom are fair or even comely, extends from the unknown Greco-Egyptian portrait-painter in distemper, whose works are found in tombs of the second century of our era, to the masters of the present day. It may be considered a success. No doubt a very large proportion of the portraits are anything but novelties. In the nature of things this was inevitable, and what is more serious, several of the older works are wrongly named, and besides there are a great number of dull and ugly portraits that no one wishes to see. With that generosity which characterizes English owners of works of art, several of our best-known amateurs have contributed freely, and the large cases are crowded with relics of all sorts, besides scores of charming miniatures, which are of great value on every account. There is, indeed, a superabundance of objects to look at, and not one but a dozen visits would be required to do justice to the whole collection. In fact, the materials of several exhibitions are needlessly heaped together, owing to the kindness of lenders. Her Majesty is, as usual on such occasions, an eminently liberal contributor; hardly less so are Mr. Bischoffsheim, Lord and Lady Castletown, Sir F. Cook, Lord De L'Isle, the Duke of Devonshire, and many others.

The Catalogue does not deserve its title. In spite of a few exceptional notes, introduced without the least attempt at system, it is a mere list of names of owners, painters, and pictures, and so devoid of details that not even the measurements, so useful for identifying examples, are stated. It is dear at a shilling, and might well be sold for threepence.

We may begin with the small half-length figure said to be a Holbein and to represent Henry VIII.'s sister, the thrice-wedded *Margaret, Queen of Scotland* (No. 2), lately lent by Lord Lothian to the Academy and the Stuart Exhibition. As we remarked in 1889, it cannot have been painted before 1516, when the princess was twenty-seven years of age and Holbein twenty-one, *i.e.*, long before he had anything to do with England, nor later than 1522, when her face suffered from small-pox. Accordingly, it is not included in trustworthy lists of Holbeins. There were men in England besides Holbein who were capable of painting like this. It is certainly not a French picture, and the black embroidery on the white sleeves is known as English. Yet nothing can be more beautiful than the execution of the embroideries, jewels, the ardent yet languishing eyes (so true to Margaret's character), firm plump lips, finely pencilled eyebrows, and the very Holbein-like hands. The headdress is a marvel of finished drawing and modelling of the soundest quality. Consequently we are inclined to think that the picture is a Holbein, and that it belongs to a later stage of his career than the lady's age indicates. However this may be, there can be no question that the famous *Christina, Duchess of Milan* (4) (Tudor Exhibition, 1890, No. 92), which the Duke of Norfolk has, for a time only, we hope, removed from the National Gallery, where it has long been on loan, is a genuine Holbein.—Close to it hangs the so-called *La bella Simonetta* (5) of Botticelli, which was stolen at the Academy.—No. 6, the seated figure of a damsel in a red velvet

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bodice, is said to be a Lucas de Heere, but we do not believe this, for it is more like a German picture, or possibly a Bernard van Orley; it is certainly not a portrait of *Lady Jane Grey*, but a Mary Magdalen, whose traditional vase of gold stands on a table at her side. It was at South Kensington in 1866.

The beautiful colour and masculine modelling and style of Pordenone's *Isabella d'Este* (7) mark a very different phase of painting. The high breeding of her noble face is no less delightful than the fineness of the flesh throughout and the colour at large.—Lorenzo Lotto's *Lucretia* (9), lent by Capt. Holford, we lately dealt with at length when it was at the Academy, and so was the charming Titian *Catarina Cornaro* (12).—Mr. Benson has lent a capital *Portrait of a Lady* (13) as a Luini. The shadows of the highly polished flesh have darkened; the calm repose of the figure and features and the exhaustive modelling and drawing favour its ascription to Luini. Certainly it is a fine specimen of Milanese portraiture. Like Catarina Cornaro this lady holds a marmoset or squirrel by a chain, which in Catarina's portrait is attached to her bracelet. —Beyond all question No. 14 is not a portrait of *Mary, Queen of Scots*, nor is *Queen Elizabeth* the "Diana" of No. 17.—When Mr. Joseph's *Portrait of the Painter's Wife* (18) was lately at the Academy, ascribed as now to Rembrandt, we felt convinced it was by F. Bol. We still think so.—The so-called Frank Hals, *Maria Voogt Claasdr* (16), has been spoilt by an excess of varnish, and looks like a Jan Van Ravensteyn. Compare No. 29, *A Dutch Lady*, which is certainly by the latter.—Admirers of Vermeer should not overlook Mr. Bischoffsheim's *Girl playing the Guitar* (19), although it is an inferior specimen of that interesting master.—Very curious is the portrait by Janet of *Diane de Poitiers* (20), seated in her bath.

Quite another sort of painting is represented by Lord De L'Isle's *Mary Sidney, Countess of Pembroke* (21), by M. Gheeraedts, a stiff and dry picture, yet full of character and sweetness. —*Elizabeth de Valois* (23), by Antonio More, is one of the noblest portraits of any age, remarkable for the character of the features and the curious elaboration of the costume. To the same painter is ascribed the *Lady Helen Kerr*, now much rubbed, but formerly excellent. — Bronzino's (?) *Eleanor d'Este* (26) is painted on that undesirable material, lead.—Coello's *Isabella Clara Eugenia, Infanta* (28), is noteworthy. — No. 31 is one of Honthorst's numerous portraits of *Elizabeth, Queen of Bohemia*.—The noble Rembrandt lent by the Queen, here called *La Femme à l'Écoutail* (34), better known as the 'Lady at the Window,' was lately at the Academy.—With Kneller's *Duchess of Marlborough* (3), the best and most agreeable portrait of Sarah Jennings, it contrasts so very curiously that it is hardly possible to believe the two artists were contemporaries for over twenty years.—The Zurbaran, *A Spanish Lady as St. Elizabeth of Hungary* (38), is one of the most interesting portraits in the gallery, very sweet and fresh, and still in harmony with itself, although the blue bodice has faded.—Rubens's *Anne of Austria* (46) looks as if it had been over-cleaned some years ago. Lately at the Academy, it may be accepted as a school picture only.—The same criticism applies to a Van Dyck, *Lady Tufton* (50), dressed in black, from Nowbottle. On the other hand, there is no room for doubt about Lord Wantage's *Henrietta Maria* (51) in a white silk dress, embroidered in silver. —The girlish *Princess Mary as Diana* (39), from Hampton Court, is a well-known example of Lely's middle period. The flesh painting is indifferent, and it is far inferior to his superb *Comtesse de Grammont* (47) with the palm, one of the few Lelys signed with his monogram of "P. L." The *Countess of Oxford* (43), also by Lely, is a replica, or copy, of the well-known picture "with the melting eyes." *Mrs. Jane Middleton* (45), by Lely (?), is not nearly so good as her portrait in the National Portrait Gallery. It is in the original frame. She is depicted as a Mary Magdalen, a character she did not emulate, except in painting.—On the other hand, *The Marchioness of Granby* (41), wife of the general, from Belvoir, is an admirable Hogarth.—The *Countess of Sunderland* (54), as a sort of Dresden shepherdess, may be a Dolson, but its style and the lady's age are against its being a Van Dyck, which the Catalogue says it is.—Greuze's *Head of a Girl* (55) is well known, and the *Girl's Head* (58), by the same, and Mr. Knowles's charming *Portrait* (71) are also excellent examples of the painter.

One of the soundest and most accomplished pictures here, an example so pure in colour and lightly touched that it closely resembles a work of the Anglo-Italian Eastlake, is Allan Ramsay's portrait of *Lady Susan Fox-Strangways* (56), the same who afterwards ran away with O'Brien the actor, to the ineffable disgust of her family, and went with him to America, where "something had to be done" for the young couple. Bright, soft, and good as it is, this picture so much surpasses the average of Ramsay's productions that one can hardly help fancying that the cleaning and varnishing processes to which it has been subjected have been exceptionally beneficial. It looks more like a Cotes than a Ramsay. The lady's bodice, doubtless that worn at the royal wedding, when she was one of Queen Charlotte's bridesmaids, is No. 105 in the class of miniatures and relics. Not far from No. 56 hangs one of the most famous of Reynoldses, the whole-length nudity *The Nymph* (59), sometimes called 'Venus and Cupid.' It is the work which, in accordance with Sir Joshua's will, the present owner's ancestor, Lord Upper-Ossory, the father of 'Collina,' whose even more famous portrait is No. 90 on the other side of the gallery here, chose as a souvenir from among the painter's unsold works. The picture has been engraved by J. Collyer, D. Raimbach, and others. It was at the Academy in 1875 and at the Grosvenor Gallery in 1884. The roses have gone from the flesh painting, but the picture has been creditably taken care of. On the other hand, *The Snake in the Grass* (65), also a well-known Reynolds, after long being in a very bad state, has been extensively repaired, and is now almost a modern picture. *The Duchess of Rutland* (60), by Reynolds, must not be confused with that other duchess by him which was burnt at Belvoir in 1812, and of which a copy, from the Duke of Rutland's collection, is now at Guildhall. That before us, which belongs to the Duke of Beaufort, is a late picture, and illustrates the painter's declining powers and loose touch. The duchess herself was the rival, social and political, of the beautiful Duchess of Devonshire, and although she was in her prime when she sat to Reynolds, she survived till 1831.—The Gainsborough, *Mary* (born Bruce), *Duchess of Richmond* (62), is good, though the flesh has darkened a great deal. —Next to it hangs Sir Joshua's portrait, from Belvoir, of *Frances* (born Manners), *Countess of Tyrconnel* (63), daughter of the martial Marquis of Granby. She sat in this affected manner to the painter in 1764 and 1766, and wears the white pseudo-classic drapery which the artist often introduced in portraits of ladies, as Romney, too, did at that time. Though the flesh is slightly faded it is otherwise but little altered, and the countess's cheeks retain a suspicion of rouge, and the almost Hals-like modelling of the features *en bloc* is noteworthy as illustrating Sir Joshua's skill in massing details and forms. The landscape background is extremely clever and good.—That *Elizabeth* (born Hervey), *Duchess of Devonshire* (68), the charming widow of Mr. Foster, who bewitched Gibbon and the Lord Chancellor himself, should have sat to Angelica Kauffmann to be painted in the feeble manner of No. 68, and afterwards to Sir Joshua for the supremely attractive No. 86, is one of the mysteries of portrait painting. Most effectually does it show Angelica's incompetence as well as her lack of insight into character. No. 86 was at the Academy in 1788 as 'A Lady of Quality,' at the British Institution in 1813, the International Exhibition in 1862, the Academy again in 1877, the Grosvenor Gallery in 1884, the Guelph Exhibition in 1891, and at the Guildhall in 1892. Of this much exhibited picture there is a print by Bartolozzi, which is poorer than most of his female portraits. Somebody said she was "as wilful as the devil." See what Romney made of her in No. 130.—Hoppner's comely and thoroughly English wife, with her sunny eyes and happy expression, is immortalized upon her husband's canvas, No. 72, and deserves to be studied thoroughly.

THE SALONS.

(Second Notice.)

Since the pernicious school of Fontainebleau, composed of the "tail" of the Italian Renaissance, already entirely fallen into decay, covered with mythological paintings, torsos uselessly heroic, and gestures vainly Michaelangelesque or weakly elegant, the walls and ceilings of the palaces of the kings of France, many very bad decorative paintings have been executed, and a tradition and an æsthetic have established themselves which still oppress several artists of our time. To judge by the ceilings to be seen at the old Salon which are intended for some provincial *mairie* or some private dwelling, whether the subject be *La Couronne de Toulouse* (No. 536) or the *Apothéose de Guttenberg* (1509), in which MM. Debat-Ponsan and Quinsac have introduced all the Fames and customary allegories, we may admit that the old academicism is not quite dead, and that here and there figures like *La Perle* of M. Bouguereau (248)—which I mention in preference to others because he is the master of the school, and places great qualities as a draughtsman at the service of a formal and conventional art—prove, if not the vitality, at least the survival of the style. It is, too, only fair to acknowledge that to a painter forced to represent on a ceiling themes so unreal as the apotheosis of Guttenberg the old formulæ of the classic *répertoire* offer a convenient resource. All the choir of antique Fames is at the disposal of the unlucky artist; the inevitable trumpets fix themselves of their own accord on the "immortal" lips, and, with the minimum of invention possible, the commission is executed.

Invited also to celebrate on a ceiling for the Hôtel de Ville of Paris the *Triomphe de l'Art* (224), M. Bonnat has not put himself to too great pains to invent. The faithful Pegasus has not ceased to champ the classic barley in the studios of the École des Beaux-Arts, and once more M. Bonnat has opened the stable door and let the divine steed loose in the azure. The manner of the robust artist is not exactly serious. All that he does is solid, massive, modelled in a large style, in an impasto into the composition of which enter phosphate of lime and the wine of Bannyas. You know that he was born close to the Spanish frontier. He loves heavy materials, and a certain roughness is not unwelcome to him. Yet if the design be not recondite nor particularly poetical, the execution is powerful and the movement is finely lyrical. Pegasus, quite white with light, and splashed with gold reflection, bounds impetuously through the ether. A genius, holding aloft the torch symbolic of art, is seated on his crupper. He leaps from an escarped rock, while at his feet the genii of evil and of night are rolling into the abysses, and beyond the reddish and yellow vapours that surround him stretches the blue sky. The piece, treated in a large style, and painted with a passionate energy, has an attractive air, and

the hand and conviction of the master have imparted to it the sacred fire which his imagination by itself would have been unable to communicate.

A quite different kind of art and inspiration characterizes the decorations which M. Puvis de Chavannes exhibits at the Champ de Mars, and which he has painted for the principal staircase of the same Hôtel de Ville. The subject proposed was *La Glorification de la Ville de Paris* (934). The central *motif* selected by M. Puvis de Chavannes for the ceiling was exhibited last year in the shape of a cartoon in *camaïeu*. This is how the artist himself explained it in a notice written by himself:—

"La Ville de Paris, couronnée par les lettres, les sciences et les arts, agrée l'hommage du chantre immortel qui l'a célébrée. Victor Hugo, la main sur la lyre que tient un génie, la lui présente; à sa suite apparaît un trio de figures volantes, symbolisant l'essence même de son œuvre: poésie lyrique, légende des Siècles ou roman, Drame ou les châtiments. Sous un portique, un groupe d'éphèbes brandit des palmes; l'un d'eux tient l'étendard aux armes de Paris....."

When the cartoon made its appearance at the Champ de Mars in 1893, there was some hesitation on the part of the public, and even among the friends of M. Puvis de Chavannes a little uneasiness. It was the first time the painter had consented to paint a ceiling, and he seemed ill at ease in this branch of art, of which the paradoxical conditions are contrary to good sense. To-day his composition—slightly modified, and above all invested with the persuasive charm of colour—has an eloquence altogether new. The great sky of turquoise blue, divided horizontally by slight clouds of dead gold, the carpet of ash-grey grass bestarred with pale flowers, the slow ascent of the golden palms waved by the ephebi, the clear and soft harmonies of the draperies, compose a serene and triumphal symphony, of which one can foresee that the effect, when it is put in its proper position, will be powerful and tranquil, as every monumental decoration ought to be. It is a great mistake, yet one into which a large number of painters have fallen since the Italian Renaissance, to multiply on the walls of our edifices academic nudities and glaring colours under pretext of beauty, style, or allegory. I should gladly say to them, "Above all, not too many figures, not too many objects, not too much noise. What is required is repose, harmony, serenity; of them we have more need now than ever, swept along and tossed about as we are in a torrent of bustling and busy life. Evoke for us visions of peace; let us see in your decorations nature presented in a salutary contemplation. Signify, sum up, synthesize. We are not naturalists, curious of morsels of anatomy: we are not athletes, admirers of herculean muscle and of curved torsos. You will produce in vain and without interesting us more Titans and Herculeses than that insupportable Giulio Romano has crowded together on the walls of the Palazzo del T. at Mantua. Rather seek to introduce floating along the surface of the wall unruffled figures, and seemingly distant, in which our reveries find material and support: our longing for harmony a satisfaction."

Puvis de Chavannes has been raised up by Providence to answer this craving of many of his contemporaries, insensible to all the academics of the school. To complete the decoration of the staircase of the Hôtel de Ville, and to encircle the principal subject, he has had to fill fifteen compartments (vaults and tympana), which he has distributed as follows:—In the vaults *Foyer intellectuel*, *Ardeur artistique*, *Charité*, *Patriotisme*; he has yet to design Paris, Moyen Age, and Paris Moderne. For the tympana, *Esprit*, *Générosité*, *Fantaisie*, *Beauté*, *Culte du Souvenir*, *Intrépidité*, *Urbanité*; the two that remain to be executed are Renommée and Industrie. At the outset the eye and the mind are attracted by a great general impression, by the unity of the composition, and they are thus won over to favour the work. Then, as he examines one by one each of the scenes in which the painter has expressed his idea, the visitor becomes impressed with all that they contain in a concentrated form of simple truth and grandeur. The charm of this art lies in the fact that it is at once very classical and altogether outside of the commonplace formulæ and hackneyed *répertoire* of allegories classified and ticketed for the last three hundred years in the warehouses of decorative art. It is nature and life reflected, arranged, and condensed in a noble spirit which contemplates rather than looks. It seems as if one could, without notable error, restore all the interior workings by which the idea and the image were developed and combined in the artist's mind before they were fixed irrevocably on the canvas.

It is not by the subtlety of symbols, the rarity of the attributes, the ingenious nature of the literary allusions, that a plastic work can touch us. It must not be either a vague abstraction, or a riddle, or an enigma. The problem is to combine in an action of the simplest nature, and a decorative unity of the most expressive kind, the principal characters, the most elementary of the ideas and forms selected. For a picture of Charity it may be enough to introduce a famishing infant clasped to its mother's bosom under the misery of a cold day, and a look of protection and pity which a veiled woman casts upon the shivering child and mother: for Patriotism a man who, flag in hand, has received the word of command from his country. With one hand she touches the folds of the banner, with the other she shows him the distant end, while a genius by her side holds the palm and crown—consecration of triumph or martyrdom—in all cases his duty accomplished. For Urbanity an aged woman plucks a flower which, with a charming gesture full of nobility and simplicity, she is on the point of offering to another younger woman. (Alas! allegory and satire are equally just. Urbanity has white hair! It is already the virtue and charm of an elder day.) It is impossible to enter upon details of these fifteen compositions, and, besides, words are unable to express what of beauty and persuasion the rhythm of a line, the eloquent simplicity of a gesture, the nobility of a hanging drapery, can convey. The movements are always borrowed from nature and from life, but are deprived of all that they may contain of the accidental and the individual, to be reduced to the most simplified and the most generalized form possible. Likewise all that regards the detail of the costumes preserves an intentionally general character. It is not exactly modern costume, nor is it, on the other hand, antique drapery, but a sort of compromise between the two by means of which the present is as it were exalted "hors des temps," as Victor Hugo says, into the domain of the absolute.

That which is of importance, and is here fully realized, is that all the lines, all the forms, the symphonic concert of all the notes of colour (which co-ordinate under one dominant note of blue of a violet shade upon gold), resolve themselves into a general harmony and a general rhythm which betray no trace of indecision to eye or mind. "Novelty in painting," Poussin said, "does not consist in a subject which no one has seen depicted before, but in the good and new disposition of the expression: a common subject, hackneyed although it be, may become new and singular.....To invent in an art is to discover harmonies proper to that art; it is to think in that art." It would seem that we cannot better apply the words (often ill understood) of the master of "classical" painting than to the art of Puvis de Chavannes, whose originality and power really consist in being at once very classical and very modern. All the qualities of "composition," of reflection, dear to the genius of the race, are in him in their highest expression. He certainly belongs to the country of Bossuet and Buffon. And at the same time, beyond the academic formulæ and calligraphy from which he has liberated himself, he gives us something of the spirit of the old masters: decorators of our cathedrals and founders of the French tradition—"opus Francigenum"—French and not Latin nor Roman, with which it has often been confounded; and it chances that the spirit of our ancestors is in intimate accord with the most profound and most noble tendencies of the modern spirit, and responds to the aspirations of contemporary art, disheartened by the excesses and follies of realism no less than by the insipid falsehoods of formal and academic idealism—eager to reconcile in a new synthesis and a living symbol these two eternal coefficients of all æsthetic creation, the idea and the image, the form and the spirit.

André Michel.

SALE.

Messrs. Christie, Manson & Woods sold on the 19th inst. the following pictures, from the collections of the late Mr. A. Anderson and Dr. A. G. Medwin: L. Deutsch, A Water-Seller, 126*l.*; The Hour of Prayer, 152*l.*; The Guard, 325*l.* E. de Blaas, Confidences, 131*l.*; Le Bouquet de Dimanche, 210*l.*; Yes, 163*l.*; Yes or No? 147*l.* C. Seiler, A Cardinal, 102*l.* G. H. Boughton, Afternoon in Muiden, Holland, 299*l.* B. W. Leader, An Evening on the Surrey Wolds, 315*l.*; Autumn Time, banks of the Llugwy, 157*l.*; Summer Time, the riverside, North Wales, 162*l.*; The Stream through the Birch Wood, Capel Curig, North Wales, 199*l.*; The Stepping Stones, below Capel Curig, 126*l.*; Beredown Valley, Dartmoor, 108*l.* P. H. Calderon, Andromeda, 294*l.* E. Long, An Assyrian Captive, 462*l.* Luke Fildes, An Al-Fresco Toilette, 1,365*l.* L. Alma Tadema, Water Pets, 651*l.* D. G. Rossetti, Venus Verticordia, 525*l.* P. Joanowitz, A Sword and Dagger Fight, 787*l.*; The Winning Card, 388*l.* Prof. L. Carl Müller, An Almee's Admirers, 640*l.* G. Chierici, La Polenta, 267*l.* M. de Munkacsy, A Reverie, 162*l.* R. Weisse, A Carpet-Seller, Cairo, 170*l.* T. S. Cooper, A Summer's Afternoon, 220*l.*; Sheep on the Canterbury Meadows, 159*l.*; Cattle on the Canterbury Meadows, 166*l.* D. Cox, A White Pony on a Heath, 110*l.* V. Cole, On the Arun, 294*l.* H. W. B. Davis, Summer Time, 210*l.* P. Graham, After the Shower, 336*l.* K. Halswelle, Water Crowfoot, 180*l.* H. Woods, A Summer Afternoon, Venice, 199*l.*

Fine-Art Gossip.

Mr. Poynter having taken up his duties at the National Gallery, it may be interesting to state Sir F. Burton, his immediate predecessor, held the office during near twenty years, until the 25th of March last, the longest of any tenures of the post.

The Burlington Fine-Arts Club having, as we mentioned some weeks ago, made a large collection of works by masters of the schools of Ferrara and Bologna, has appointed Tuesday next, the 29th inst., for the opening of the gallery to all who obtain tickets from members. The pictures will remain on view until Saturday, the 28th of July.

To-day (Saturday) is appointed for the private view of the summer exhibition (the thirty-second) of the 19th Century Art Society, at the Conduit Street Galleries; the exhibition will be opened to the public on Monday, the 28th inst.

The annual meeting, for the election of officers and Council, and for the adoption of the report of the Council of the Hellenic Society, will be held on the afternoon of Monday, June 18th.

Yet another monograph on Stonehenge. Mr. E. Barclay intends to bring out a monograph on 'Stonehenge and its Earthworks,' designed as a

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handbook for persons visiting Stonehenge and also as a book of reference for the library. A ground plan of Stonehenge, from the survey of Prof. Flinders Petrie, will be given, and five views of it as it appears from the earth circle, each stone having its number clearly marked above it. A reduced reproduction of the two views in Inigo Jones's work and a plan of the earthworks from the Ordnance Survey will be added. There will also be reproductions of some paintings exhibited in Conduit Street by the author a couple of years ago.

Arrangements are being made for the opening of an exhibition of the work of Glasgow artists in the Continental Gallery in New Bond Street on June 1st.

Messrs. Cassell & Co.'s twelfth annual black-and-white exhibition will be held at the Cutlers' Hall, Warwick Lane, from May 31st to June 15th inclusive.

The new volume of the "Gentleman's Magazine Library" announced by Mr. Elliot Stock will contain the contributions to the *Magazine* on ecclesiology.

Miss Kingsley will deliver, at the Queen's Hall, Langham Place, a series of lectures about French pictures and painters of the nineteenth century, on the 1st, 8th, 15th, 22nd, and 29th prox., at 5 o'clock P.M. on each day.

The Salon will be closed on Monday next, the 28th inst.—that day only—on account of the voting for medals to be awarded to exhibitors.

M. Falguière is executing a bust of M. Renan, which is to be placed in the French Institut.

The competition for a new French postage stamp having proved a failure, the matter is to be dropped.

MUSIC

THE WEEK.

Queen's Hall.—Royal Academy Commemoration Concert. Herr Mottl's Concert.
St. James's Hall.—Musical Union.
Royal Opera, Covent Garden.—Production of Verdi's 'Falstaff.'

The completion of the seventieth year of work at the Royal Academy of Music was celebrated somewhat tardily, though not unworthily, at the Queen's Hall on Thursday last week. Nothing was done of a nature to demand lengthy criticism, but the programme was interesting from the fact that those who took part in it included several performers who, originally students at Tenterden Street, have now attained a measure of celebrity. This affords some idea of its usefulness, and further testimony may be afforded by the mention of such names as those of Sir Arthur Sullivan, Sterndale Bennett, George Macfarren, Mr. Walter Macfarren, Sir Joseph Barnby, Mr. Edward German, Goring Thomas, Miss Agnes Zimmermann, Miss Valérie White, Mr. F. Corder, and last, but not least, Dr. A. C. Mackenzie, who were represented in various capacities in the programme. Among the vocalists were Madame Clara Samuell, Miss Hilda Wilson, and Mr. Arthur Oswald, as well as some promising present students, including Mrs. Florence Bethell (soprano), Mr. Gerald Walenn (violinist), and Mr. Brozel (baritone). The concert ended with a new nautical overture of a somewhat humorous nature by Dr. Mackenzie, entitled 'Britannia,' in which snatches of favourite airs are cleverly interwoven with original matter.

Much to the delight of many hundred amateurs, Herr Felix Mottl was enabled to accept a second engagement for a concert in London this season, which took place at the Queen's Hall on Tuesday evening. The Carlsruhe Capellmeister is as celebrated as a conductor of Berlioz as he is of Wagner, and the programme of this week's concert included some items by the French master. These were the Overture to 'Benvenuto Cellini,' and two of the instrumental movements from the 'Roméo et Juliette' Symphony. They were all given with brilliant effect, and, indeed, we have never heard the music of Berlioz more eloquently interpreted. Herr Mottl's reading of Beethoven's Symphony in c minor was striking, and in one or two places open to argument. He is fond of strong accents and indulgence in the *tempo rubato*, and these peculiarities manifested themselves in somewhat startling fashion in the first and second movements. On the whole, however, it was a splendid performance. The Wagnerian selections were the Prelude to the third act, and Hans Sachs's monologue, "Wahn! Wahn!" from 'Die Meistersinger,' the latter excerpt expressively sung by Mr. David Bispham; 'Siegfried's Rheinfahrt' and the 'Trauermarsch' from 'Götterdämmerung'; the 'Siegfried Idyll,' of which a beautiful rendering was given; and the 'Huldigungsmarsch.' The Queen's Hall was again crowded in every part, and it is evident that Herr Mottl has at once been taken into favour by London amateurs, who are usually slow to appreciate new-comers. It is to be hoped that an opportunity may be found next season for him to appear as a conductor of entire works of Berlioz and Wagner in an opera-house.

The new "Musical Union," inaugurated by M. Johannes Wolff on Monday afternoon, resembles in only one respect the enjoyable performances given for many years by the late John Ella. The services of the best performers and composers in the department of classical chamber music are to be secured from abroad; but the well-remembered arrangement of placing a platform for the artists in the centre of the room, with the select audience grouped around, is not followed. Perhaps the time for this exclusiveness has expired, but, at any rate, M. Wolff elects to give his performances under ordinary concert conditions, and at the first he was supported by a large audience. French music supplied the foundation of Monday's scheme, the composer chiefly represented being M. Charles Marie Widor, whose music strongly reflects the modern school of Germany. His Symphony in A was performed at the Crystal Palace in March, 1887, and we were constrained to speak of it in somewhat unfavourable terms, owing to the dryness and straining after effects which characterized it generally (*Athen.* No. 3100). The same faults may be found, though in less degree, in the Pianoforte Quartet in A minor, three duet pieces for piano and violoncello, and a Quintet for the curious combination of flute, piano, harmonium, violin, and violoncello, which were played on Monday with the aid of the composer, who appears to be an able pianist as he is certainly an admirable organist, and Messrs. Wolff, van Waefelghem, Delsart, Aitken, and W. L. Barrett. That charming pianist and composer Mlle. Chaminade took part in the concert, but her talent was not displayed to so much advantage in a Pianoforte Trio in A minor from her pen as in three of her piquant and graceful songs, which were effectively rendered by Madame Julia Wyman. Four songs by M. Widor, impressively sung by M. Oudin, also proved, on the whole, more pleasing than his instrumental music. M. Saint-Saëns will take part in the second concert, which is fixed for the 7th prox.

The notice supplied by a correspondent from Milan when Verdi's 'Falstaff' was first produced in February last year (*Athen.* No. 3408) absolves us from the task of describing the work at length on its production in London last Saturday. It was truly said at the time that the virility of the octogenarian Italian *maestro* was little short of miraculous, and it may be added that the most amazing feature in the score is the expression of youthfulness. In this respect it is absolutely unique in the history of music. Several of the most gifted masters died before attaining their fortieth year, and even among those who reached old age we cannot recall a single instance in which any of their best work was created after they reached threescore years and ten. But in Giuseppe Verdi we have a composer who, at an age when most men are resting from life's toil, makes a new departure, and, in place of writing melodramatic and deeply tragic operas, displays a youthful spirit of optimism, and presents the world with a comic work unsurpassed by any previously penned with the exception of 'Die Meistersinger.' The only resemblance between the two lies in the humorous treatment alike in the vocal and orchestral part-writing, for Wagner developes his thematic material and makes the whole score homogeneous, whereas Verdi gives us melodies (mostly of a mirthful nature, but occasionally sentimental) with prodigality, one replacing another with almost irritating persistency. Next to the freshness of the music must be placed the purely Italian grace with which the voice parts are phrased and the sparkle and variety of the orchestration, Verdi making his instruments converse in delightful fashion. An opera founded on a Shakspearean subject treated in clever style—for Boito has exhibited as much skill in this libretto as he did in that of 'Otello'—combined with music abounding in every quality which makes for success, must inevitably make its mark eventually, though perhaps in the middle of a busy season it may not receive the attention it deserves. The production at Covent Garden has some features which may be mentioned in favourable terms. Signor Pessina is, in every respect, a worthy substitute for M. Maurel, who created the titular part in 'Falstaff.' He possesses an agreeable voice, of sufficient volume for Covent Garden, and his conception of the *rôle* shows intelligence above the average. He will be gladly witnessed in other impersonations. Next to him must be placed Signor Beduschi as Fenton, Signor Pini-Corsi as Ford, and Signorina Giulia Ravogli as Dame Quickly. Considering the difficulties in preparing two important new works in one week, the general presenta-

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tion last Saturday was exceedingly creditable. 'Falstaff' may, perchance, not prove an immediate triumph, but it is in the highest degree unlikely that the work will be placed on the shelf for many years to come.

Musical Gossip.

It is neither possible nor desirable to notice all the concerts for which invitations come to hand at the present time, though many which must now be ignored would command attention at a less busy period of the year. On Friday afternoon last week Miss Fanny Davies gave her annual concert with the assistance of Signor Piatti. Miss Davies was heard to much advantage in Schumann's 'Waldscenen,' Op. 82, which are too rarely played, and various pieces by Bach, Sterndale Bennett, Brahms, and other composers, besides joining the Italian violoncellist in Beethoven's Duet Sonata in D, Op. 102, No. 2.

The concerts at which Madame Patti appears at the Albert Hall do not, as a rule, call for mention in this place, but that of last Saturday was an exception, as it should be placed on record that, for the first time in her career, the *prima donna* sang an item by Wagner. This was the exquisite little song 'Träume,' one of the "Fünf Gedichte," and her rendering certainly revealed new beauties in the composition by reason of the beauty of tone and delicate phrasing which Madame Patti imparted. The Welsh Ladies' Choir from Cardiff, under the direction of Madame Clara Novello Davies, took effective part in the entertainment.

On Saturday afternoon at St. James's Hall Josef Hofmann gave his third recital, but not his last, as originally announced, one more being arranged for June 9th. The pianist gave a brilliant and expressive rendering of Schubert's Fantasia in C, Op. 15, and was also highly commendable in items by Couperin, Rameau, and Chopin, the rendering of the last-named composer's Fantasia in F minor being especially excellent.

Herr Fritz Masbach, a new pianist, gave a recital at St. James's Hall on Tuesday afternoon, and played a sonata of Beethoven and various smaller compositions carefully, but not in very striking fashion, his style being rather cold, though perfectly sound and conscientious. Herr Masbach is young, and should improve in due course.—M. Risler gave a second piano recital at the Princes' Hall on Wednesday afternoon; and simultaneously Miss Mathilde Verne and Miss Ethel Barns gave their second piano and violin recital, which was eminently successful artistically speaking, though details are not required.

PERFORMANCES NEXT WEEK.

Mon. Mr. Kuhe's Jubilee Concert, 2.30, Queen's Hall.
— Madame [illegible] and Madame [illegible]'s Concert, 3.30, St. George's Hall.
— Mr. Richard Blagrove's Matinée, 3, Collard & Collard's Rooms.
— Mlle. Kleeberg's Pianoforte Recital, 3, St. James's Hall.
— M. [illegible] Pugno's Pianoforte Recital, 3, Princes' Hall.
— Madame [illegible]'s Concert, 3, Queen's Hall.
— Miss May [illegible]'s Concert, 3, Steinway Hall.
— Concert by the Gentlemen and Children of the Chapel Royal, St. James's, 3.30, Bridgewater House.
— Master Arthur Argiewicz's Concert, 8, Princes' Hall.
— [illegible] Choir Concert, 8, Queen's Hall.
— Royal Opera, Covent Garden, 8.30, 'Falstaff.'
Tues. Mr. and Mrs. [illegible]'s Matinée, 3, Marlborough Rooms.
— Misses Nora and Frederica Conway's Recital, 3, Steinway Hall.
— Mlle. Marie [illegible]'s Lecture on the 'Three Styles in Music,' 3, Hampstead Conservatoire.
— Miss [illegible] Phillips's Recital, 3.30, Queen's Hall.
— M. [illegible]'s Concert, 8, Queen's Hall.
— Musical Guild Concert, 8, Kensington Town Hall.
— Miss Margaret Ford's Concert, 8, St. Martin's Hall.
Wed. Signor [illegible]'s Concert, 3, Steinway Hall.
— Miss Helene [illegible]'s Pianoforte Recital, 8, Steinway Hall.
Thurs. Mrs. Henschel's Vocal Recital, 3, Queen's Hall.
— Handel Society's Concert, 8, Queen's Hall.
— Miss Frances Allitsen's Vocal Recital, 8, Queen's Hall.
— Miss Marie [illegible]'s Pianoforte Recital, 8.15, Steinway Hall.
Fri. Mr. Cecil Sharp's Fifth Wagner Lecture, 3, Hampstead Conservatoire.
— Miss Schidrowitz and Miss [illegible]'s Concert, 8, Steinway Hall.
— [illegible] Concert, 8, Queen's Hall.
Sat. M. [illegible]'s Pianoforte Recital, 3, Queen's Hall.
— Miss Ada [illegible]'s Concert, 3, Princes' Hall.
— Mlle. Chaminade's Recital, 3, St. James's Hall.
— Patti Concert, Signor [illegible]'s Operetta, 'Gabriella,' 3, Albert Hall.
— Royal Opera, Covent Garden, 8, 'Mefistofele.'

*** The Opera arrangements for next week are uncertain.

DRAMA

THE WEEK.

Garrick.—Revival of 'Money,' By Edward, Lord Lytton.
Court.—'Marriage,' a Comedy in Three Acts, by Brandon Thomas; and 'The Cape Mail,' from the French by Clement Scott.

At what period of its life does a play, originally intended as a sketch of contemporary life, take rank as a costume play? As a rule something over a generation may be held adequate. Morton's comedies, written towards the beginning of the century, were costume plays by the middle thereof; and plays extracted in the latter half of the century from the works of Dickens and Thackeray are now generally dressed according to the period to which they are supposed to belong. In some instances the period is prolonged. Bulwer's 'Money' was brought out so long ago as 1840. When now revived it is written in part up to date and is played in the costume of to-day. Not very important are the changes that have been made in the text. They are, however, significant, and not wholly congruous with the character of the proceedings depicted. In reviving 'Money' Mr. Hare, it was expected, would take us back to the high collars and nankeen pantaloons of our fathers. He has decided to do otherwise, and has sacrificed some measure of *vraisemblance*. The play remains none the less effective, and is still capable of amusing and delighting an audience. With a thoroughness characteristic of his management, Mr. Hare has mounted the piece superbly, and has given it a cast such as it has not previously received. If the selection is not in every instance successful, the fault is not with the management, which secured the best talent available. In Mr. Forbes Robertson and Miss Kate Rorke Mr. Hare had to his hand the best hero and heroine to be obtained. Miss Rorke expresses from Clara Douglas the last drop of pathos and tenderness of which it is capable, and Mr. Robertson renders all but sympathetic that mass of vulgarity, sham cynicism, and affectation, Alfred Evelyn. Mr. Hare himself constitutes a perfect Sir John Vesey, showing to the life every aspect of this most ingenious and entertaining of tricksters. Miss Maude Millett's engagement for Georgina Vesey is excellent in all respects. Mr. Bourchier as Lord Glossmore and Mr. Kemble as Stout supply two excellent and well-contrasted performances, and Mr. Brookfield is a sufficiently Mephistophelian Dudley Smooth. Mr. Gilbert Hare, as the old member of the club, scarcely prevails over the racket around him; and Mr. Allan Aynesworth, though he wisely eschews the "haw-haw" manner in Sir Frederick, scarcely assigns colour enough to the part. Outside the story, in a sense, stand Lady Franklin and Mr. Graves. In the former character Mrs. Bancroft shows a mastery of art such as no English comedian possesses. Again and again the superb method prevails over the exaggeration which in her late assumptions Mrs. Bancroft has thought fit to adopt. With her she takes compulsorily Mr. Arthur Cecil, who is bound to play up to her. Mr. Cecil is in passages beyond praise; in other passages he approaches dangerously near caricature. The entire representation was received with marked favour, and the revival is a success.

'Marriage,' with which Mr. Brandon Thomas began his management of the Court Theatre, is not wholly new, having been seen a couple of years ago at an afternoon representation at the same house. It is an amusing piece of topsyturvydom, which, if we abandon ourselves into the hands of the author, may be seen with pleasure and advantage. Wholly preposterous are the motives to action of the characters, but the characters themselves are delightful, the incidents are comic, and the dialogue is entertaining. As the whole is admirably acted it obtains a complete success.

Mr. Clement Scott's pathetic rendering of a portion of 'Jeanne qui pleure et Jeanne qui rit,' played in admirably effective style by Miss Vane Featherston and Miss Carlotta Addison, proved profoundly touching. It was originally seen at the St. James's, with Mrs. Kendal and Mrs. Gaston Murray in the principal characters.

Dramatic Gossip.

With reference to our notice of 'Plays and Dramatic Essays,' by Charles Lamb (*Athen.* No. 3472), its editor, Mr. Rudolf Dircks, writes to point out that we were mistaken in supposing that 'Munden's Farewell' and 'John Kemble and Godwin's Tragedy of "Antonio"' "are not included in the companion volume in the same series." We regret the oversight, although it in no way affected our remarks. We objected to Mr. Dircks's positive statement that, as early as 1799, Lamb had submitted the MS. of 'John Woodvil' to Coleridge. Mr. Dircks now pleads that Lamb probably did so—a surmise against which we have nothing to urge, except the lack of evidence.

On Wednesday evening Signora Duse resumed at Daly's Theatre her two great, if widely opposed, characters of Mirandolina in 'La Locandiera' and Santuzza in 'La Cavalleria Rusticana.' In both she vindicated her supremacy. Her picture of Goldoni's sparkling *padroncina* was exquisite in archness, *espièglerie*, and beauty; and her presentation of the Sicilian peasant had all its old intensity and truth. Both impersonations have received their full tribute; and the fact that the actress is an artist of highest mark in comedy and tragedy is now universally conceded. It is to be hoped that her future programme will comprise some of those characters in French comedy in which she is known to be unsurpassed, but which as yet are unseen by her English admirers. Her company, seen to little advantage in Dumas *fils* and Sardou, exhibited itself in a far better light in Goldoni and Verga. Signori Rossi and Rosaspina were quite excellent.

Mr. Frederick W. Broughton, whose death from pleurisy took place last week, was the author of many one-act plays, the best known of which are 'Withered Leaves,' 'Written in Sand,' and 'Ruth's Romance.' To the Criterion he gave, November 19th, 1887, 'The Circassian,' a three-act fantastic comedy, adapted from 'Le Voyage au Caucase' of MM. Emile Blavet and Fabrice Carré. 'A Peer of the Realm' obtained considerable success in Australia, but has not, so far as we know, been seen in this country. A Yorkshireman by birth, Mr. Broughton began life as a solicitor.

Mr. Comyns Carr will make no immediate change at the Comedy, at which house the re-

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presentations of 'Frou-Frou' will be continued until the close of the season.

The performances at the Strand of 'Jaunty Jane Shore' finished on Saturday last. On Tuesday afternoon, for a benefit, a variety entertainment was given.

'La Frolique,' a new "ballet burlesque" in three tableaux, has been added to the bill at the Empire.

'An Aristocratic Alliance' will on the 30th inst. be replaced at the Criterion Theatre by Mr. Justin Huntly McCarthy's 'The Candidate,' an adaptation of 'Le Député de Bombignac.'

To Correspondents.—D. & Son—C. B.—A. H.—R. L.—W. R. W.—A. P. L.—J. T. C.—G. R.—E. L. W.—H. R. W.—W. P. R.—G. A. S.—J. B. R.—received.

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BLACKWOOD'S MAGAZINE.
No. 944. JUNE, 1894. 2s. 6d.

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> Ridged pillars that redden aloft and aloof,
> With never a branch for a nest,
> Sustain the sublime indivisible roof,
> To the storm and the sun in his majesty proof,
> And awful as waters at rest.
>
> Man's hand hath not measured the height of them; thought
> May measure not, awe may not know
> In its shadow the woofs of the woodland are wrought;
> As a bird is the sun in the toils of them caught,
> And the flakes of it scattered as snow.
>
> As the shreds of a plumage of gold on the ground
> The sunflakes by multitudes lie,
> Shed loose as the petals of roses discrowned
> On the floors of the forest engilt and embrowned
> And reddened afar and anigh.
>
> * * * *
>
> A temple whose transepts are measured by miles,
> Whose chancel has morning for priest,
> Whose floor-work the foot of no spoiler defiles,
> Whose musical silence no music beguiles,
> No festivals limit its feast.

We wonder how many readers of these stanzas have discovered that they are written in the metre of a poem whose very name calls up a smile, Monk Lewis's 'Alonzo the Brave and the Fair Imogene.' That it was undertaken as a *tour de force* is manifest, but in the hands of a master of metre how beautiful the measure becomes!

It is in the nature of things that a very considerable portion of this book should consist of memorial verses. Primarily it is vividness of emotion that makes men poets, and it is but natural that the link between poet and poet, when it exists, is often stronger than common. For the true kinship between men, being of nature's own weaving, is far deeper than any accidental tie of blood relationship, as we see notably in the case of Charles Lamb and Coleridge, where there was in the survivor no true recovery from the blow caused by the loss of a friend dearer than a brother. And, when the meridian of life is passed, the poet, like the rest of us, turning round and seeing behind him a "Street of Tombs," must needs wonder how he could have survived the loss of so many comrades who once seemed part and parcel of life itself. Very likely this is the reason why the memorial verses of a true poet are often among his most beautiful work. Death, who in our youth seemed so hateful a foe, wins us to him by the very ruthlessness of his warfare upon our affections. After the poet's middle age has passed, when many friends have vanished, a halo of poetry and romance seems to encircle Death's brow that takes away all its hideousness. In a word, the King of Terrors has gradually developed into a royal owner of half the beauty that once belonged to life, and it is through him, if at all, that the poet will find many a beloved companionship he has lost. No wonder then that all the memorial verses in this volume are alive with beauty. None of them, however, is so likely, we think, to strike home to the reader's heart as those on Philip Bourke Marston, the blind poet whose character, apart from his pathetic story, would alone have the power to keep his memory green among those who knew him.

Exquisite, if monotonous and sometimes rather diffuse, as is his poetry, Marston was as a man far greater than his work, and, besides, most lovable, as Nature seemed determined to make manifest; for in a face whose extraordinary poetical beauty seemed to be increased by what can only be called the light of his blindness, there was expressed that nobility and high enthusiasm without which no one can hope to write true poetry. We say the light of his blindness, for his face had a strange and marvellous luminosity, such as the brightest eyes could never have lent it. As an instance among many that could be cited of his personal attraction may be mentioned the fact that it drew around him a group of young writers who called themselves "The Marston Club," a club which since his death has expanded under another name into one of the most interesting literary and artistic gatherings in London. Such being his character, it will be seen that the following lovely verses are in no way an exaggerated expression of the charm he exercised over those who knew him:—

> Thy song may soothe full many a soul hereafter,
> As tears, if tears will come, dissolve despair;
> As here but late, with smile more bright than laughter,
> Thy sweet strange yearning eyes would seem to bear
> Witness that joy might cleave the clouds of care.
>
> * * * *
>
> And yet love yearns again to win thee hither;
> Blind love, and loveless, and unworthy thee:
> Here where I watch the hours of darkness wither,
> Here where mine eyes were glad and sad to see
> Thine that could see not mine, though turned on me.

Another memorial poem inspired by a deep personal affection for a great and noble soul is that upon Count Saffi, the heroic friend of Mazzini, and one of the triumvirs of Rome in 1849. As a triumvir Saffi was great, and when Italy's hopes were destroyed and he passed into private life he did not, because he could not, become greater, but he retained undimmed every quality, grand as well as sweet, that made him great when in power. And if it is true that in mere style the Italian gentleman is above all others, Saffi seemed to transcend even the type to which he belonged. Such a man deserved a worthy memorial, and he has found it in this noble poem.

Another unbroken intimacy of more than twenty years is immortalized in the two poems upon the late Sir Richard Burton. The enthusiasm expressed in these verses does not appear in any way to exaggerate the poet's admiration of the traveller:—

> A wider soul than the world was wide,
> Whose praise made love of him one with pride,
> What part has death or has time in him,
> Who rode life's lists as a god might ride?
>
> While England sees not her old praise dim,
> While still her stars through the world's night swim,
> A fame outshining her Raleigh's fame,
> A light that lightens her loud sea's rim,
>
> Shall shine and sound as her sons proclaim
> The pride that kindles at Burton's name.
> And joy shall exalt their pride to be
> The same in birth if in soul the same.

Besides these funeral wreaths of affection laid upon the tombs of intimate friends there are in the volume memorial verses upon the two illustrious English poets whom we have lately lost. The threnody on Tennyson could not fail to be impressive, both in feeling and expression. It suffers somewhat, however, from the fact that the metre is the same as that adopted in the birthday ode on Tennyson, the same which we have described in speaking of 'Astrophel.' In every poem metre and subject should be so entirely in harmony as to be inseparable, and it is difficult to think that any measure which fully conveys the high spirits of a birthday ode can convey the solemnity and the sorrow of a threnody.

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But this is especially so in regard to the brilliant lilt of the metre in question.

Of the almost miraculous powers of Browning Mr. Swinburne has always shown the deepest admiration, and Browning, on his side, used to say that the famous passage on the subtlety of his poetry in Mr. Swinburne's essay on George Chapman afforded him more delight than all the eulogies of his work to which in his later years he became accustomed. Worthy of both writer and subject is the sonnet sequence upon Browning's death. No one could possibly write adequately of Browning who had not a knowledge of the man, because without such a knowledge no one could realize how inscrutable are the ways of Nature in moulding personalities, how completely she can bring into harmonious working subtlety of intellect with a simplicity of character of the most winsome kind. Browning, indeed, was a living refutation of the common, but most egregious mistake of associating single-mindedness with dulness of the intellectual faculties, and subtlety of intellect with subtlety of character. Hence it is no exaggeration to say that among the many privileges of having been brought into contact with Browning was that it acted as a new education in the study of mankind. Between him and the writer of these sonnets there was this kinship—that in them has been seen the concentrated electricity of life at its tensest—and it is no wonder that they appreciated each other.

Fine as is this sonnet sequence, however, we cannot say that the peculiarity of the rhyme arrangement adopted in the sestet strikes us as being happy. Mr. Swinburne has always been fond of beginning the sestet of a sonnet with a couplet after the French fashion, and undoubtedly very fine effects of rhythm may be secured by adopting this method. Yet the French form of sonnet runs a risk of becoming too epigrammatic, especially where a strong pause occurs at the end of the third line. And this is more noticeable in English than in French sonnets on account of the immense strength of the English decasyllabic line as compared with the broken-backed alexandrine which the French poet is compelled to use. But in Mr. Swinburne's sonnets on Browning the sestet both begins and ends with a couplet. The metrical idea of the sonnet seems, therefore, to be lost altogether. Yet we may well guess that in Mr. Swinburne's hands such a metrical arrangement expresses a new metrical motive of some kind.

In the two sonnets upon the monument of Giordano Bruno, however, Mr. Swinburne shows himself to be—but that was not necessary—a true master of the sonnet form. He is never stronger than in invective. The embarrassment of poetical wealth from which he suffers does not seem to stand in the way of direct work when the moving energy is anger. Artistically speaking, one of the finest sonnets he ever wrote—and, indeed, one of the finest ever written—is that most indignant one upon the proposed interment of the Prince Imperial in Westminster Abbey. But even this is surpassed in vigour by the second of the twin sonnets upon Giordano Bruno. Here, as in the sonnet above mentioned, he shows that quality of masterful concentration which is not usually associated with his name. Whatever may be said of its purely poetical qualities, line for line this sonnet, from the artistic point of view, consists of the strongest fourteen lines in the volume, the most close in texture, showing, indeed, a masculine grip of subject and method worthy of Villon himself. Upon Mr. Swinburne's general lack of the Villonesque concentration in rhymed measures a great deal has been said, yet as far as we know the subject has not been adequately touched upon by any of his critics. We have often thought, indeed, that one of the great needs of our time is a good common-sense treatise upon the laws of cause and effect in poetic art in relation to the methods of the new romanticism—a treatise going more into technical detail than does Mr. Clarence Stedman's admirable work—a treatise such as could easily be given by any one out of several critics whom we could name, such, for instance, as Mr. Traill, Mr. Gosse, or Prof. Dowden. Among the younger writers of our time a great deal of poetic power and impulse is exercised with a certain waste, which is inevitable where the great eternal principles of poetic art are too lightly considered. In art it is unlearning that is so difficult, as Keats showed until the last two years of his life, when he realized that if romantic poetry can delight us by that rich exuberance of suggestive diction which at first seemed to him to be the final efflorescence of the romantic temper, it can also delight us by a simplicity of utterance like that of some of the great Greek poets and like that of Wordsworth in certain great sonnets of his and in the 'Ode to Duty.' And the early sonnet on Chapman's 'Homer' shows that it was only the art of unlearning Keats needed in order to enable him as a mere boy to discover and adopt the "large utterance of the early gods," which even the romantic poet may discover and adopt.

It may be remembered that when contrasting Coleridge's method of work with Wordsworth's we came to the conclusion that "no two poets ever did work alike"; but it is when we contrast Wordsworth's style, and the methods by which that style is reached, with the methods and style of that class of poets to which Mr. Swinburne must be relegated, with both Shelley and Keats, that we see how infinite in variety is the form of expression of every faculty and endowment of man. After dividing poets into the born rhymers and those to whom rhyme is not a spur but a curb, there remains a still further division which separates the poets who exercise a rigorous selection of rhymes from those who do not. The moment a poet has chosen a word for the end of a line, all the feasible rhymes in the language leap into his brain like sparks from a rocket. Some poets by instinct take the first spark that rises, and use its suggestions; others by instinct wait and select. In reading any poet it is perfectly easy to see to which class he belongs. The various forms through which passed some of Wordsworth's sonnets, such, for instance, as 'Toussaint l'Ouverture,' and "The world is too much with us," prove that the poet, having made first a rigorous selection of the line-ending word, and then again a rigorous selection of the answering rhyme-word, filled up the line with unripe material, which became afterwards poetized by the mellowing sun of his genius. Keats's work, like Mr. Swinburne's, shows the very opposite of this method—it shows that simultaneously with the rhyme selection comes a line of ripe and almost perfectly poetized material. With each poet the method adopted is, as we have hinted, a matter of temperament, not of volition, and both methods have their advantages—both their disadvantages. A poet like Keats, with the entire poetic diction of our literature at his fingers' ends, and an enormous poetical diction of his own invention to boot, has no need to subject his lines to the poetizing process of Wordsworth, for as regards poetic material he finds every rhyme-word as luminous of tail as a comet, as is only too clearly seen in 'Endymion.' But then, for this very reason, he has no time to consider economy, and it is obvious that without a great deal of rhyme selection the peripeteia of the poem must needs be reached but slowly. For not merely every drama, but every poetical work from the epic to the sonnet or roundel, has its peripeteia, which has to be reached in the most economical way according to the methods of the form of art adopted—though many poets forget this. It is, of course, in the nature of things that poems in which there has been a too rigorous selection of rhymes sometimes seem to lack inspiration, while poems in which there has been a too hurried selection of rhymes sometimes lack that concentration which characterizes the work of many of the greatest masters. It is the fortunate fact that the sonnet-form demands a rigorous rhyme selection (whether the poet will or not), which explains the marvellous fact of the existence of so perfect a piece of work as the sonnet on Chapman's Homer in Keats's first volume, in which, owing to an entire absence of rhyme selection, there is otherwise little merit. But suppose that before he sat down to write 'Endymion' Keats had had the advantage of reading a treatise upon poetry such as exist in Greek and in French—suppose that he had been assured by such a treatise that in a rhyme-prosody a rigid rhyme selection is one of the first requisites—what an 'Endymion' he might have given us then! In the end he did learn all this, no doubt, for the strength and masculine grip of 'Lamia' are very largely the result of rigorous rhyme selection. And as for the great odes—the most perfect work, from the artist's point of view, that has been produced in this century—they could never have existed at all without it.

There are in this volume, however, poems full of fine frenzy—a fine frenzy unknown to any modern poetry since that of Shelley and that of Coleridge in one or two pieces, such as the ode to France—which would certainly have suffered by any attempt at compression on the part of the poet. The 'Nympholept' is a case in point—the most original poem both in motive and in treatment that Mr. Swinburne has yet given us.

As a perfect piece of artistic work, 'On the South Coast' must, perhaps, be set at the head of all the poems in this volume; that is to say, it does exactly what it sets out to do—give lyrical rendering of the beauty of

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Nature—with the least waste of material, considering the kind of form adopted. But, of course, such superb poems as 'An Autumn Vision' and 'Grace Darling' must in other respects be set above it, as must the Birthday Ode to Tennyson and 'England: an Ode.' Most readers, however, will turn first to the end of the book, for here is to be found the dedication to Mr. William Morris. It is in the famous 'Dolores' stanza, and is very beautiful, showing once again the poet's amazing mastery over double rhymes in anapæstic measures. Perhaps, however, his very mastery over double-rhyme measures causes him to forget that the use of them in pathetic or impassioned poetry is not free from a certain kind of peril. Sometimes the skilled metricist is apt to forget his audience too much—apt to forget that poetic effects are a third something between poetic art and the æolian harp of the human mind upon which poetic art has to blow. Now undoubtedly in the French language—the most unlucky of all the European tongues as a poetic medium—it may be true that the reader's "sense of difficulty overcome" is a true source of pleasure, even in poetry of the most impassioned kind. But this is not so in English poetry, where, except in the lightest kinds of verse, the sense of difficulty overcome is fatal to the reader's pleasure, whether the poet has overcome difficulties or not. Now the reader of English poetry—even he who has given the least attention to technique—is aware that in the English language double rhymes are as few as in Italian they are abundant, and consequently in reading impassioned poetry in double rhymes he is in constant danger of having his sympathy and even his imaginative belief disturbed by a sense of difficulty overcome.

It is not that the born rhymer who has had long practice in the rhymer's art does really find any difficulty in writing in double rhymes. The associative and suggestive power inherent in words is so infinite in its ramifications that the born rhymer's embarrassment is entirely that of riches, in double rhymes no less than in single. But in impassioned poetry the poet has to avoid the mere appearance of difficulty overcome. Unless he succeeds in doing this the reader is apt to refuse his full sympathy because he is not fully convinced of the poet's sincerity. If, however, the poet does succeed in quelling this sense of difficulty overcome, his triumph is far greater than that of him who works in single rhymes. And few writers of the seventeenth century were more fascinated by the music of double rhymes than was Shakspeare, judging from his sonnets. Indeed, over all English poets save those whose misfortune it was to be born between the Restoration and the new romantic revival, the ravishing music of double rhymes, especially in words full of liquids, has exercised an irresistible fascination—though the greatest masters of its use have, no doubt, been the poets of the nineteenth century.

Coleridge had a great love of double rhymes. Some of the most exquisite effects in 'Kubla Khan,' in 'France: an Ode,' in 'Christabel,' in 'The Ancient Mariner,' and in 'Youth and Age,' are the result of the skill with which the poet passes from single to double rhymes and back again. Coleridge, however, was too much influenced by eighteenth century models to throw himself upon the music of double rhymes with the abandon that we see in Shelley's glorious lyrics, especially 'The Skylark.' Keats passes freely enough into double rhymes, but always with an entire misconception of their meaning in rhythmic art. Instead of using them for the expression of an accession of emotion, as Coleridge and Shelley do, he used them as Leigh Hunt did, and as Browning afterwards did, to express mere jauntiness. Hence, although 'Endymion' begins (in its revised form) with a double rhyme, it is in such playful and, to say the truth, jejune work as the epistles to his brother, to Cowden Clarke and Reynolds, that he chiefly disports in double rhymes. Tennyson, though he, of course, understood the functions of double rhymes, and could use them with skill, had no great love of them, and they form no part of his best work; while Rossetti, whose ear, though good, was never equal to his other marvellous poetical qualities, indulges in them less than any other poet of the Victorian period. And this is remarkable, seeing how steeped he was in Italian poetry. Browning's use of double rhymes is really Hudibrastic. Not only did he not seek to hide the effect of difficulty overcome in poetry, but he made it a subject of positive display in his most serious work. He liked attention to be drawn to that ingenuity in poetic art which it is the first object of most poets to conceal. Of all masters of double rhyme, however, Mr. Swinburne stands first. It has yielded him more splendid musical effects than any other poet, but from the causes mentioned above it may at times have rendered his appeal to the human heart less effective than if he had used simpler measures.

Among the Moors: Sketches of Oriental Life. By G. Montbard. (Sampson Low & Co.)

Georges Montbard is the *nom de crayon* of a French artist whose sketches of Morocco have long been familiar in the pages of one of the English illustrated papers. Some years ago he visited the northern part of Muley el Hasan's dominions in the company of Sir William Ingram and Mr. Walter Harris. Their route led from Tangier along the coast to Arzila and El-Araïsh, and then inland to Mequinez and Fez, the party visiting on their return journey El-K'sar el-Kebir (the Alcazar of Dom Sebastian's expedition), and Wazzan, the city of the Grand Sheriff, but no longer inaccessible to the least important of travellers. They also examined the ruins of Volubilis, but without adding anything to our knowledge of the Roman city out of which much of the two northern capitals, as well as Zarhun, was built. This town, which M. Montbard calls "Mouley Idris," is still closed against Jew or Christian, and though seen at a distance, a visit to it was not attempted by the party whose proceedings are described in this volume. Indeed, with the exception of Jackson, who claims to have entered the place in 1801, though he does not describe it, it is not known for certain that any unbeliever has been more successful in profaning the spot which contains the sanctuary of the founder of the Idrissite dynasty. But as Nazarenes now reside in Fez Morocco city—or Marakesh—and in Alcazar, it is scarcely likely, since Wazzan has lost most of its former sanctity, that the fanatics of this white hill-town will be able much longer to terrify the prying tourist from entering its gates.

It will, therefore, be seen that M. Montbard and his friends visited a most interesting part of Morocco. All of this region is dotted with the remnants of Roman occupation. Every crumbling Moorish city has a picturesque history which carries us back to the days when Christian fought with paynim for the possession of this portion of Northern Africa, and the wild Arab hordes rushed at each other in those civil wars which at times have almost depopulated Morocco. Yet of this we detect little consciousness in M. Montbard's pages. He is, indeed, not always unmindful of the famous fields over which he is passing, though he is evidently more concerned in the small-beer adventures which he chronicles with much liveliness and wit than in the ample opportunities for archæological and scientific research which daily presented themselves. As for his companions, he complains that they were interested in little except sport. One of them practised photography, though, as a flock of sheep was his favourite object, geography gained little and art still less from manipulation over which, as a legitimate artist, M. Montbard waxes wrath. Towns they cared little for, unless when there was a bazaar, and the only merit in this was the low price at which, after long haggling, they could carry away some rubbish. Otherwise the party saw everything that their predecessors saw, and their successors will continue to see. They encamped where their military escort directed, shot red-legged partridges, and received civility, or the contrary, from the Kaïds on whom they called. The villagers brought them the "muna," or free gift of provisions to travellers with "the Sultan's letter," and no doubt, in the intervals of compliments, cursed most heartily the Christian dogs who fed at their expense. Nobody seems to have troubled them, though we infer, from the endless *persiflage* which M. Montbard bestows upon a gasconading member of the party, materials for amazing tales might be extracted out of the records of even their eventless journey. It is only fair to say that the artist writes well, often eloquently, indeed, and—except when abusing, as he does in a supremely silly preface of thirteen pages, the entire Semitic race—generally with good taste and accuracy. But as Mr. Harris described th same trip in his 'Land of an African Sultan,' published five years ago, the latest book on Morocco contains little new, unless, indeed, the reader is to accept as novelties the repeated personalities regarding the author's fellow travellers.

In this, as in most respects, the book is very French. The author's publisher is referred to as his "editor"; what in Morocco is known as "powder play" is described as "fantasia"; and the local governors are called "pashas," a Turkish title entirely strange to the country, every official being a "Kaïd" with various qualifications. "Wad" (river) receives the French form of "Oued," while Wazzan is

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printed "Ouezzan," though to compensate Tangier is at least once called "Tangiers," a very English orthography which is usually accepted as a proof of the person so designating it never having been in the "City preserved of the Lord." It is, however, as an artist's impressions of Morocco that M. Montbard's volume must be criticized. And from that point of view it is admirable. On almost every page there is an excellent drawing, the entire series rendering this quarto not only the most lavishly illustrated book on "Moghreb-al-Akea," but also the best of its kind. Scarcely one of the sketches is a failure, while some of them, more particularly those in outline, are most spirited rescripts of the daily scenes which pass before the traveller's eyes in that forlorn part of Africa. We see the silent villages basking on the plain, the "dshar" perched high up on the precipice, the "douar" surrounded by flocks and herds, the untamed Berber mountaineers watching the caravan entering the glen, the long strings of camels defiling through the pass, and the train of donkeys laden with fowls and eggs trotting patiently to market. Here are the pompous Kaïd enveloped in the gauzy folds of his jellaba and the sinewy courier bounding along on his ceaseless errand. Or we have views of the noisy market-place; the narrow lanes in which we can almost smell the many odours and trudge through the filth of ages, or retire from the street (where the women turn their veiled faces to the wall as we pass, and the naked dervish blasphemes us both loud and deep) into the "fondak," where the merchants, it may be from Tafilet or Timbuctoo, sit smoking "kif" among their outlandish wares. All is graphic—all true to life, the only fault being a tendency, as in pp. 141, 151, &c., to the melodramatic, a vice which is even more frequently betrayed in the florid style of M. Montbard's narrative.

Blunders in matter of fact seldom disfigure the descriptions. Here and there, however, they occur. For instance, the open space in front of the sea gate of Tangier is not the "marine," but the "Marina." Cape Spartel was the "Ampelusia," not the "Ampelusium," of the ancients; and Tissot has shown that the so-called "Caves of Hercules"—which are strikingly portrayed — were not the "specus Herculi sacer" of Pomponius Mela. Arzila or Azila was the "Zilia," not the "Zelia," of the Carthaginians; and it was not the "Constantia Zelis of the Romans," but "Colonia Zilis," which Augustus changed to "Julia Constantia," though it seemed to have lost the rank of a colony, since it appears without this qualification in the description of Ptolemy and the itineraries of Antoninus. Again, M. Montbard is in error when he says that Arzila was "destroyed by the English." This story, which is related by Leo Africanus, was doubtless based on the raids of the Northmen as far south as Barbary, though the statements of the geographer are not in keeping with the chronicles of El Bokri. Moreover, if Arzila has 1,500 inhabitants, instead of decaying, it must be increasing in importance; for a few years ago it had only five hundred. Nor could M. Montbard have taken "coffee with the English consul, a cunning son of Israel"; for an "English consul," Jew or Gentile, does not reside in that place.

These and a few similar errors, however, detract little from the value and nothing from the beauty of M. Montbard's book, which may be pronounced the best illustrated and not the worst written of the many volumes on Northern Morocco.

Criticisms on Contemporary Thought and Thinkers, selected from the Spectator. By Richard Holt Hutton. 2 vols. (Macmillan & Co.)

In his dedication of these essays to the memory of a relative Mr. Hutton states that but for his request and valuable help in selecting them they would probably have been left in the temporary form for which they were alone intended. Mr. Hutton thereby gets to the windward of the most obvious, and at the same time the most just criticism that can be made upon his volumes, which consist of some seventy or eighty short articles, written mostly within the last twenty years, on a variety of religious, philosophical, and literary questions. Their range is certainly of the widest: it extends from the work and influence of a Carlyle or an Emerson to the elegant trifling of the late Lord Houghton, whom, as we are reminded, Carlyle once described as "a pretty little Robin Redbreast of a man"; from the life and achievements of a Darwin to the vague theological speculation of 'Robert Elsmere'; from Dean Church on Bacon and the Psalms to Sir John Lubbock on ants and wasps. Articles which please and instruct when they are read separately, in that easy frame of mind in which we take up a weekly review, are apt to produce a very different effect when they are gathered together without any serious attempt at order, and presented *en bloc* as an estimate of contemporary thought and thinkers. So capable and experienced a man of letters as Mr. Hutton must be fully aware of the disadvantages which, from a literary point of view, attend an *olla podrida* of this description. The subjects of which he treats are far too numerous and far too miscellaneous to make up anything which in the strict sense of the word can be called a book.

Nevertheless, those who regularly attend to Mr. Hutton's expositions of enlightened orthodoxy, or his sociological or literary judgments, will be pleased to have some of the more important of his hebdomadal disquisitions in a handy form; and it is certainly interesting to see his canons of criticism applied on an extensive scale. The merits and demerits of his philosophical tenets, his religious theories, and his literary preferences are, of course, brought out in a much more positive and effective fashion than is possible when they are studied in snippets once a week. As a critic, Mr. Hutton has very wide sympathies and an ample endowment of the best culture; he is fully alive to the meaning and tendency of most of the intellectual movements of the day; and while some of his utterances are ambiguous or obscure, he generally thinks, and lets the reader see that he thinks, with great confidence. Nor does this confidence, on the whole, prevent him from being fair to his opponents; although now and then it leads him to ignore very patent difficulties, or unduly to praise those whom he regards as intellectual allies. For instance, in an article on Mr. Leslie Stephen and "the Scepticism of Believers," he takes Mr. Stephen to task for stating the platitude that just as a sceptic is a doubter as to the religious creeds which he rejects, so the believer is a doubter as to the sceptical creeds which he in his turn rejects. He ignores a difficulty which Mr. Stephen there indicated, and still more emphatically pressed in a later article entitled 'Cardinal Newman's Scepticism,' where he showed that when faith is invoked to explain what reason fails to explain, the process is a tacit admission that the human faculties are inadequate; in other words, that knowledge is impossible. Of the inordinate commendation given to an intellectual ally the essay on Canon Scott Holland's sermons may serve as a specimen.

The reader who is weary of theological controversy will find a pleasanter and perhaps more profitable employment in the perusal of the purely literary essays. Mr. Hutton is seen at his best in articles like those on 'Sir Walter Scott in Adversity,' on 'Wordsworth the Man,' and 'Mr. Ruskin on Wordsworth.' His culture, his refinement, and with certain reservations, chiefly due to extravagant admiration, his good sense, are in these literary articles especially conspicuous. As Mr. Hutton obviously has a very great respect for Matthew Arnold's literary judgment, it will not be uncomplimentary to say that in some respects his critical endeavours, his way of approaching a subject, and the air and manner with which he handles it, recall at times Arnold's method. His commendation of Arnold's prose style is in this connexion highly significant, for he takes the opportunity of making a remarkable statement which, if it serves no other purpose, illustrates his conception of a good literary style. He declares that in his opinion Arnold "almost rendered Milton's poetic style into prose—prose far better than Milton's prose, which was turgid and violent—prose which is at once stately and lucid, sonorous and simple, graceful and vigorous." This is surely an erroneous comparison, a most unjustifiable belittling of Milton, and most extravagant laudation of Arnold. Mr. Hutton's ownstyle, in a measure and at times, deserves some of these fine epithets, but it is at other times very far from meriting them. He shares to the full Arnold's terrible trick of iteration; his sentences are frequently of an exasperating length and of the most ungainly character; he gives the reader the impression that his thoughts are running away with his pen and that he is ignorant of the virtues of revision. These are great faults; but it must in justice be said that Mr. Hutton is most unequal, and that he often writes with unimpeachable lucidity and elegance.

NEW NOVELS.

The Power of the Past. By Esmé Stuart. 3 vols. (Bentley & Son.)

An English girl with Spanish blood in her veins shoots a lover on the eve of her marriage with the man she loves. But it is a

question whether she shot him or not; there was a struggle, and his hand was on the revolver; but, at any rate, she took the weapon, for self-defence, out of the drawer where it had lain, and it went off. Next morning she marries the other man; and very soon after the honeymoon she brings herself to the point of making full confession to her husband. This is the groundwork of Esmé Stuart's plot, which she unfolds with much ingenuity, and developes in its later phases with considerable interest and depth of feeling. The theme is a strong one, if not quite so fresh and natural as that of the same writer's 'Woman of Forty,' and the workmanship is on a sufficiently high level throughout.

Red Cap and Blue Jacket. By George Dunn. 3 vols. (Blackwood & Sons.)

The plot of 'Red Cap and Blue Jacket' originates on a coral island in the South Pacific, where two men, Ralph and Nicholas, whose names were in the British peerage, were the sole survivors of a shipwreck. The young lord and his collateral are wearily waiting for a vessel to take them off their living tomb; the vessel arrives, but only one of the two escapes in her. We follow his fortunes in England. He is Lord Wimpole, a darkly mysterious man, with a thousand inconsistencies in his character and actions, and many good points striving for predominance with the bad. A good deal, as the reader will perceive, remains to be explained, and Mr. Dunn may be left to do it in his own way. His way is a little stiff and stilted, a little too much stiffened out with tags of Latin and Greek and French; but still the explanation is duly given, and the interest of the story is not to be denied. The Lord Wimpole who figures most in the story—for, of course, there are two Lord Wimpoles—is not very far from being a fine creation.

For Love and Liberty. By Alfred Harcourt. 2 vols. (Chapman & Hall.)

Mr. Harcourt tells a story of Spaniards and Englishmen, set in the framework of the disastrous voyage of the Armada, and with the dark deeds of the Inquisition for its background. Raymond d'Aguilar, the hero, ends by renouncing allegiance to King Philip, and settling down with his wife in Cornwall as a loyal subject of Queen Elizabeth. This is to some extent an educational book in a highly educational cover, so that the reader gets a little history and geography out of it, as well as a strain of wholesome romance. It is not quite so exciting and engrossing as some historical novels, but it may minister pleasantly enough to the patriotic pride of the author's fellow countrymen.

Sarah: a Survival. By Sydney Christian. 2 vols. (Sampson Low & Co.)

There is a delicate irony involved in the title of Mr. Sydney Christian's novel, which will be fully appreciated by most readers of his engaging story. Sarah, we fear, is a type of English girlhood that is in danger of becoming as extinct as the dodo (with a small *d*), and it is well that she should have met with such skilful and loving portraiture as that which is accorded her at the hands of Mr. Christian. The patriarchal mode of life of an old English country house has seldom been more pleasantly drawn, and the mutual attachment of Sarah and her uncle, Dan Thornborough, a most delightful personage, forms the key-note—none the less welcome for being unconventional—of the entire story. The length of time over which the action extends—some twenty years—is not conducive to dramatic unity or effectiveness of plot; but the development of the heroine's character is traced with skill as well as sympathy. It is, in short, a wholesome as well as a graceful book, full of charming and whimsical touches, and written with a decided distinction of style.

A Daughter of To-day. By Mrs. Everard Cotes (S. J. Duncan). 2 vols. (Chatto & Windus.)

The bright and sparkling books by which Miss Duncan made her reputation may quite possibly prejudice some of her admirers when they find Mrs. Cotes offering them a serious piece of work in a serious mood and demanding their best attention. Moreover, the searching study she has made of a particular type of advanced young woman can hardly appeal to so large a public as did her delightful 'American Girl' or 'Mem-sahib,' for the reason that the thing portrayed with such elaborate realism is familiar to a comparatively small class of people. Elfrida Bell's artistic perceptions are those of a sensitive plant, her moral ones are entirely subordinated to them. She has drunk in "modernity" on a soil alien to its development, and made her way from Illinois to the Latin Quarter in Paris and Lucien's studios, as one coming to her own home from a far country, instead of leaving it behind. Her failure as a painter, her keen appreciation of the atmosphere she has chosen, her intense self-consciousness and conviction of her powers in some walk of art, if not in that of painting, her moral callousness, and a host of other characteristics subtly indicated make up an unusually powerful character sketch, drawn with an almost cruel grasp of its flimsiness and its deficiencies. Elfrida's experiences in Paris and London, the friends who compose her circle, the man to whom she gave whatever heart she had, and who cared nothing for the gift, are all touched with those vivid strokes which other stories by this writer have made familiar. But Elfrida remains herself the central figure, the most absorbing of all the characters in the book. Her creator touches her with an almost malignant hand, illuminating her egotism, her affectation, her heartlessness, the ill-breeding of her gospel of art and life, in letters of flame. She is cleverly contrasted with another girl of greater intellectual power, a truer artist, and also a truer woman. Janet Cardiff is a charming outline (hardly more) of a bright, generous nature and a gentlewoman. The book is well worth the attention it demands, and if the conviction at last slowly dawns upon the reader that it contains a purpose, it is one which has been produced by the inevitable law of reaction, and is so cleverly manipulated as almost to justify the existence of one in a work of fiction. Some of the French requires careful attention in subsequent editions. The printer is probably responsible for some errors, but there are Anglicisms, and genders as well as terminations at fault.

The Rich Miss Riddell. By Dorothea Gerard. (Blackwood & Sons.)

Though by no means on the same plane as 'Orthodox' or 'Recha,' Miss Gerard's new novel is much more than merely readable. The difficulties of a high-minded heiress, endowed with a sensitive and warm heart, form the theme of her new venture, and they are treated with perfect sympathy, considerable subtlety, and an entire absence of sensationalism. Miss Riddell's *protégée*, a pretty Viennese governess, is admirably drawn, and there is comedy as well as pathos in the cross-purposes in which they are involved by their fidelity to different ideals of life. It is needless to say that the pictures of foreign life are informed by that thorough knowledge and insight familiar to Miss Gerard's readers, while, although in the main of a serious complexion, the story is illumined by one or two humorous episodes, amongst which special mention may be made of the disastrous results of the heroine's impulsive almsgiving to the Viennese beggars. The scene in the hospital and Miss Riddell's splendid mendacity bring a neutral-tinted romance to an effective and even dramatic climax.

A Puritan Pagan. By Julien Gordon. (Gay & Bird.)

There is something very familiar about this book—not that the story, so far as it goes, is particularly wanting in originality, but the characters have a family resemblance to those in countless other American novels turned out by the same firm of publishers. There are the passionate heroine, who must have been excessively disagreeable to live with; the calm, self-possessed lady who manages everybody; and that terrible hero, who is sufficiently described in the following sentence: "'I perfectly agree with you,' said he, devouring a fine Bartlett pear, and in so doing showing his splendid white teeth under his dark auburn-brown moustache." However, there are some good things in the book: the French society seems lifelike, and its faults and merits are not unduly exaggerated; and Singleton Ackley's course of instruction to Paula in the gentle art of a wife revenging herself on a husband is quite well done. However, these points are only palliatives in this specimen of a particularly dreary class of novels.

The Story of Dan. By M. E. Francis. (Osgood, McIlvaine & Co.)

Mrs. Francis has written another thoroughly good book, in quite a different style from her successful volume of sketches, 'In a North-Country Village.' 'The Story of Dan' forms one story of a more ambitious character than any of those pleasant studies of oddities and quaint personalities, and the scene is now changed from England to Ireland. The tragedy of Dan's love and death, terrible from its circumstances, is rendered doubly so by its evident inevit-

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ableness. What has been told before of Dan makes it impossible for him to tell the awful secret of his rival's death, and so it is obvious that nothing can save him, as he alone of the two witnesses had the intelligence to know the murderer. Excellent, too, for dramatic probability is that wild outburst of hatred against him in court from the girl he loved, an added touch which heightens the pathos of his end. And all through the description of the man's shy and hesitating, but ineradicable love is done with the utmost delicacy of invention. Esther, too, is a coquette well conceived and well executed, and not least in her love for the idiot brother, which throws into relief the designing and unamiable side of her nature. Admirers of Mrs. Francis's former book hardly need to be told that the conversations between Mrs. Green and Mrs. Drennan, and the description of village festivities, are amusing and vigorous. The only scene to which we should demur is the dinner-party at Mr. Cassidy's, in which the satire on genteel people seems neither particularly novel nor devoid of exaggeration. Perhaps not quite so charming as 'In a North-Country Village,' this book shows an increase rather than an abatement of power.

Time and the Player. By Lewis Hainault. "Independent Novel Series." (Fisher Unwin.)

"The Player" is a rather disagreeable man, with nervous, long-fingered hands, who behaves like a bear to the female members of his family; but he had some cause to be disagreeable, because his speculations on the Stock Exchange were somewhat of a failure, and early in the book he is threatened with apoplexy or madness—which it is the author omits to mention. There is a certain misplaced talent in the book; the man's restlessness and his wife's childishness are cleverly, if somewhat wearisomely described; but the whole thing seems an altogether unnecessary fuss about some rather dull and vulgar people, who seem to be always eating exquisite dinners, and looking at one another from the "tawny crowns of their heads to the last dusky folds of their sombre velvet trains" (the epithets are varied to suit the occasion). The story seems to show the work of a young hand, who regards his handiwork with quite unnecessary solemnity and affectation. If he would not think quite so much of his stockbrokers and their poses, and would dwell less on the beauty of a Wardour Street drawing-room, he might do less annoying work than this.

The Silver Bullet. By P. Hay Hunter. (Oliphant, Anderson & Ferrier.)

Mr. Hunter's story is brightly written, and its interest is not sacrificed for want of material; in fact, the annoying part about it is that it is overburdened with situations suggestive of excitement, which, presumably for want of space, have to be inadequately treated. Thus a whole novel might almost be worked up from the material afforded by the composition of the crew alone, a crew that would have satisfied Capt. Marryat in his most sinister moods, whereas here the mutiny turns out to be a very sorry affair, barely occupying a chapter. Then, again, that very silver bullet, which gives its name to the book, somehow fails utterly to come up to the expectations aroused on its first appearance. Such failures to grasp the situation seem to suggest a wicked waste; still there is enough fully developed interest in the book to make it pleasant for a railway journey.

The Temple of Death. By Edmund Mitchell. (Hutchinson & Co.)

Mr. Mitchell's story of adventure, sensational though it be, contains nothing that is absolutely impossible—indeed, the so-called narrative might well be founded on fact, as the few who know best the India of the natives will be the first to admit. The author has shown both sympathy with the natives, and an appreciation of the artistic value of contrast; for while relating the exploits of a villainous sect of fanatics, he brings out in high relief the virtues, courage, and fidelity of certain of their countrymen. The story is of such a nature that to attempt a sketch of the plot would be difficult, and also unjust to the reader. The details are realistically worked out, and the local colouring is exact. There is likewise enough of love-making to render the book interesting to the sentimental. In short, this is an attractive bit of sensational fiction.

Deferred Pay; or, a Major's Dilemma. By Lieut.-Col. W. H. M'Causland. (Digby, Long & Co.)

What "deferred pay" has to do with this novel we fail to see, but the "major's dilemma" is of the most stupid and impossible nature. As a gossiping bit of military fiction the tale is readable enough, and the account of a newly joined sub at the old "Pongo" depôt at Chatham is by no means destitute of humour or truth. As a whole this book is a string of wild absurdities. Col. M'Causland may be a distinguished officer, but, if so, he does not illustrate the saying that the pen is mightier than the sword.

The New Arcadia: an Australian Story. By Horace Tucker. (Sonnenschein & Co.)

Co-operation is excellent when it is applicable; Socialism wishes to make it compulsory and universal. The hero of this story endeavoured to combine what was best in both, and met with more success than generally attends on such philanthropic plans. It is easy on paper to form such; in practice it is difficult to work them out to a successful issue. In this instance we have an interesting, well-narrated story of an ideal settlement. There is sufficient plot in it to interest the reader, knowledge of the good and bad sides of human nature is exhibited, and a state of things is described such as never has existed in Australia or in any other country.

Our Alma. By Henry Goldsmith. (Sonnenschein & Co.)

Readers, we fancy, will derive too extravagant an idea of Australian scenery and of the foliage from this volume. In other respects it forms a plain, unsensational, life-like description of the lives of a superior class of gold-diggers and market-gardeners. It differs from other Australian stories through the fact that the events could not have occurred in any other country; in short, it is characteristic, and carries internal evidence that it was written on the spot by a colonist. But it will interest women more than men.

TEXT-BOOKS OF ENGLISH LITERATURE.

The second volume of Mr. H. Craik's anthology of *English Prose* (Macmillan & Co.) covers the period between the end of the sixteenth century and the Restoration. It contains 600 pages, the size of the book being largely due to the space allotted to minor authors. There is always a great difficulty in observing anything like proportion in collections of extracts such as this; but, making all allowances for the individual tastes of the editor and his fellow workers, we fear it is impossible to approve of the way in which this part of the work has been done. Hayward should surely not have been permitted as much room as Hobbes; Clarendon's prose has no right to twice the area allotted to Milton. Where to Leighton are allotted ten pages, to Heylyn eight, and to May something over seven, the speculative reader may well hazard a guess as to how many will be left free for Cowley. We are not skilled in working problems of this sort, but we fancy most persons who have any acquaintance with the achievements and history of English prose will admit that the answer ought to be more than four. The biographical and critical introductions vary greatly in value, but among those which are not strikingly good we have discovered none that is not passable. The most elaborate (and probably the best) of the essays is Dr. Ward's account of Milton's prose in connexion with its historical surroundings. The same writer is also to be credited with scholarly notices of Jonson and Cowley. Mr. Saintsbury takes charge of Burton, Hobbes, Donne, and Fuller, and does his duty ably. Mr. Gosse writes agreeably about Walton. The late Prof. Minto's notice of Bacon is a good little bit of criticism, which one wishes longer. Mr. J. H. Overton's introduction to the specimens from Jeremy Taylor seems to us the least satisfactory of the essays attached to the more important writers. He has apparently failed to appreciate Taylor's rank and qualities as a stylist, and such little literary criticism as he ventures on is perfunctory and inadequate. Among the minor introductions, Mr. Ker's Herbert of Cherbury and Mr. Wallace's Chillingworth claim favourable notice. Mr. E. K. Chambers is very well-meaning, but his extravagance needs chastening and his affectations subduing to fit him for work of this kind. The book is an interesting one to dip into, but we fear it will prove more valuable to the candidate for examination than to any worthier class of student.

In spite of the attention that has been bestowed of late years on the study of Old English, the ideal manual for the novice is yet to be written. It may be questioned, indeed, whether he has the chance of using so helpful a book as a former generation had in Vernon's 'Anglo-Saxon Guide.' Prof. Earle's little 'Book for the Beginner' is sensible and practical, but somewhat out of date; Dr. Sweet's work suffers from his lack of experience as a teacher; and Mr. Albert Cook's *First Book in Old English* (Boston, U.S., Ginn), which is now before us, strikes us as unnecessarily crabbed and difficult, and unduly overloaded with phonologic detail. Mr. Cook's workmanlike translation of Sievers needs no fresh praise, but Sievers's arrangement and method are not at all suited to the needs of the beginner; Mr. Cook appears to have suffered from the memory of them, although he has tried to avoid so doing. The beginner wants tables of the "parts" of strong verbs to commit to memory; it is not at all the same thing for him to be told

that "any strong verb having *ea* in the first preterite stem" belongs to a certain class—especially as the statement is misleading. The beginner will make nothing of the schedule that tells him that "original *a*" corresponds with "derivative *æ*, *e*, *o*, *ea*, *ie*," and his interest in the explanation and phenomenon of *u*-umlaut will probably be slight. Moreover, extreme condensation adds much to the difficulty of a "first book" in any subject, and Mr. Cook is unwise in devoting space he can ill spare to certain interesting but inappropriate appendices. The brief remarks on syntax are helpful, and the selection of texts is good, though we would gladly see the thirty pages of verse banished to make room for more prose. We notice a commendable (but, we fear, not very successful) attempt to expound briefly the scheme of O.E. metre. The glossary appears to have been compiled with great care, and we have no doubt many competent teachers will find the book a useful one to adopt in their classes.

CLASSICAL TRANSLATIONS.

Mr. T. H. Hallward's *Idylls of Theocritus translated into English Verse* (Longmans & Co.) comes at a good time. Summer is the season for reading Theocritus—summer, "when even the very lizard on the wall is sleeping, and the larks no longer fare afield"; when, like Theocritus's own shepherds, one can lie in the shade and listen to the whisperings of the pine trees and the murmurings of wandering bees. Therefore any tolerable version of the Idylls deserves the critic's gratitude for having sent him back to one of the sweetest of Greek poets; and Mr. Hallward's version, if not perfect, is more than tolerable. To test it one turns naturally to the seventh idyll, the 'Thalysia,' and finds this happy rendering of a passage which, as much as any, shows the kinship between Theocritus and the modern love of nature:—

> Over us masses of poplar and elm waved; sacred water
> Babbling and murmuring gushed from a grot of the nymphs hard by us,
> Sunburnt merry cicalas aloft on the shadowy branches
> Piped their ceaseless song, and afar in the bushes of bramble
> Gaily the tree-frogs chirped, and the crested larks and the finches
> Sang, and the turtle moaned, and over a plashing water
> Darted golden bees; all things smelt richly of summer,
> Richly of autumn; pears and apples in bountiful plenty
> Rolled at our feet and sides, and down to the earth all round us
> Sloe-trees bent their trailing boughs thick-laden with berries.

This is good and sympathetic translation, though the metre is not so smooth as in the original, and we should have preferred "harvest" to "autumn" as the rendering of ὀπώρα. Autumn is, with us, too much the season of decay, and of "mists" even more than of "mellow fruitfulness." This may be taken as a fair specimen of Mr. Hallward's work. The translation is faithful, the workmanship fair and sometimes good. The hexameters, which are his prevailing metre, halt at times, chiefly from a tendency to use two monosyllables in the final spondee. The use of different metres in different poems, although the originals are all in hexameters, is, we think, justifiable; for the Greek hexameter occupied a wider field than any one modern metre, and its different moods may rightly be represented by different rhythms. An example of Mr. Hallward's blank verse may be taken from the description of the carved cup in the first idyll:—

> An aged fisher, too, thereon is wrought,
> That standing on a rough rock drags his net
> With eager toil to make another throw.
> Bravely he labours; every limb seems set
> On fishing, and each sinew on his neck
> Swells, for the old man's strength is like a youth's.
> Anigh that wave-worn sire a vineyard bows
> Beneath its comely load of ruddy grapes;
> A little lad sits on a dry-stone wall
> On guard; two foxes round him roam.

The last line is defective, without apparent reason—an oversight akin to that which, on p. 89, has left a single line without a partner amid a series of heroic couplets. But positive defects are not numerous. Calverley's version no doubt bars the way to some extent; but those who try Mr. Hallward will find him a pleasant guide to the knowledge of a delightful poet, and (it is due to the publishers to add) presented in a well-printed and tasteful volume.

Mr. E. P. Coleridge has already won his spurs as a translator by his versions of Euripides and Apollonius Rhodius. In his new venture—*Sophocles, translated into English Prose from the Text of Jebb* (Bell & Sons)—his task has been made both easier and more difficult by the existence of the edition from which the translation is made. It is hard for Mr. Coleridge to have to put himself into comparison with Prof. Jebb's tasteful and excellent version; it is difficult to be independent without being consciously inferior. On the other hand, it is tolerably certain that a careful workman, with Prof. Jebb's edition before him, cannot go far wrong in the interpretation of the original. Mr. Coleridge's work is careful, and he is not slavish in his adherence to Jebb; he has exercised his own judgment with discretion. Hence his translation may be trusted as sound and faithful; and where there are marked differences among editors as to readings or interpretations, the conflicting views are wisely recorded in the notes. Sophocles hardly admits of being rendered at once idiomatically and faithfully into English prose, and Mr. Coleridge is occasionally a little wooden and conventional. Here and there, also, he lapses into blank verse—a fault very difficult to avoid; *e. g.* on p. 98 ("Ed. Col.," 607), "To gods alone comes never age nor death; all else the mighty master, Time, confounds. Earth's strength decays; decays the body's might; faith dies, and faithlessness is born." The reader who has little Greek may find some obscurity in such a sentence as: "But now the day, when reckoned up to date, misgives me as to how he fares." But, as a rule, the workmanship is good, and to the student of Sophocles who needs the assistance of an English version in order to arrive at his author's meaning, and to whom Prof. Jebb's monumental edition is inaccessible, Mr. Coleridge's translation may be confidently recommended.

LAW BOOKS.

Cases and Opinions on International Law, with Notes and a Syllabus. By Freeman Snow, LL.B. (Boston, U.S., Boston Book Co.)—This treatise on the principles of international law is compiled on a plan which, so far as we know, has not heretofore been applied in this country to this branch of law. The main part of the work, which is preceded by a list of contents, a "Syllabus," and an introductory chapter, is divided into two parts. Part I. deals with "International Relations in Time of Peace," and comprises chapters on "States-Territorial Rights," "Territorial Jurisdiction," "Jurisdiction on the High Seas," and "Nationality." Part II. deals with "International Relations as modified by War," and comprises chapters on "Measures short of War," "Effects of War as between Enemies," and "Relations between Belligerents and Neutrals." The principles dealt with are expounded by reported cases selected from English or American law reports, or by opinions given on actual cases by English or American law officers or jurists. To each case is prefixed a very brief head-note showing the point dealt with in the case. The latter, of course, is not set out *in extenso*, but so much only of the judgment is given as is necessary to explain the principle involved. A work of this sort is undoubtedly calculated to give to the student clearer and more vivid ideas of the subject than he would be likely to get from ordinary text-books. The work, however, is merely intended to supplement, not to supersede, text-books and lectures, for, as the author observes in his preface, "a collection of cases and opinions.....must necessarily leave many gaps." There are a good many foot-notes explanatory of the text; and an appendix comprises, among other things, an account of the Behring Sea Arbitration of last year, the text of the Declaration of Paris, 1856, and the text of the Geneva Convention for the Amelioration of the Sick and Wounded of Armies in the Field. The "Syllabus," a special feature of the work, sets forth nearly two hundred principles or points of international law, with the names of works—British, American, and foreign—where information may be found thereon, and will be found of much use not only by the student, but by every one interested in the subject.

Messrs. Macmillan & Co. publish *The Laws and Jurisprudence of England and America*, a series of lectures delivered at Yale by Dr. Dillon, a retired American judge, whose knowledge is considerable, but whose style is bad. The work gives a long account of "our law in its old home," *i.e.*, of the origins of English law, of the Inns of Court, &c.; but it does not profess to be original, consisting mainly of quotation, and we do not ourselves find it interesting. An account of the work of Blackstone and of that of Bentham, who are taken as the types respectively of Tory lawyer and of Radical law reformer, is more readable. In conclusion the author predicts the attainment of international uniformity in copyright, mercantile, and marine law, and the assimilation of all laws of real property to those governing personalty. There is one good story in the book, which traces the origin of modern liberal legislation concerning married women's property to a Mississippi statute of 1839, which was based on the law of the Chickasaw tribe of Red Indians by a member of the Mississippi State Legislature, who, harassed by creditors, was about to marry a rich widow. Dr. Dillon gives us a high opinion of himself as a man by a pretty passage about Bentham's letter to his love (the lady who had rejected him) written in his eightieth year. Dr. Dillon's belief that all the British "colonies and settlements" have the "laws of England" is an error. We administer not only brand-new codes of our creation, which differ widely from what he calls the laws of England, but also the Code Napoléon, the Roman-Dutch law, the law of the Koran, &c. There are far more than "41·000·000" Mohammedans in India.

Mr. Theodore Dodd publishes a larger edition of his earlier handbook, through Mr. Horace Cox, under the title of *The "Parish Councils" Act.* Of all the handbooks to the Act it may be safely said that they are not much more simple than the Act itself, and that on the really difficult points they do not afford additional information or help. It, no doubt, was extraordinarily difficult to do so, and highly dangerous; but still the fact is as we state, and we cannot profess to think that any one of them will save anybody much trouble. For example, taking Mr. Dodd's work (and he is deservedly a very high authority on the questions involved), if the reader searches for guidance on the most difficult points which are arising from day to day, he finds that the index is not accurate, the pagination of the index being often wrong; that the position of women (which is confusing the assistant overseers) is not so clearly stated as it is in the Act itself; and that as regards the registration of electors, which is driving all assistant overseers mad, nothing is added to the directions of the Local Government Board's circular, which is in conflict with the county circulars which have been issued to overseers by some clerks of the peace. With regard to women the difficulty has been caused by the fact that Mr. Fowler argued in the House in favour of the enfranchisement of the married woman owner, and of women owners not also occupiers. Mr. Fowler also received votes of thanks for having enfranchised these two classes, but the Act has not done so. Mr. Dodd quotes the clause, does not precisely explain this point either the one way

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or the other, and then says: "*Remaining Disqualifications of Women in Local Government.*—She [*sic*].....cannot vote in local affairs when she would be qualified to do so if a man, by being on the Parliamentary register as a 'lodger' or 'servant.'" The omission of the word "owner" in this sentence is either a bad mistake or most misleading.

Mr. Richards (the author of works which we have previously reviewed on elections and corrupt practices), Mr. Payne, and Mr. Soper publish through Messrs. Jordan & Sons *The Parish Councillor's Guide*, a small handbook which is intended to be very clear, but which does not appear to be any clearer than the Act, although it may be admitted that the Act is far from plain. For example, a man wants to know the first thing that most people do want to know about it: who is eligible to the Parish Council of his village? It is easier to find the answer in the Act than it is in the work before us, where, indeed, a full answer is not distinctly given at all, as it is in one place in the Act. We come to the statement "First meeting" (*i. e.* of Parish Council): "by.....the Act the first elections are to be held on the 8th November, 1894, or such later date as the Local Government Board may fix." (Not exactly! The later date must be in 1894 as the law stands, whereas the new register is not in force till 1895, a contradiction which needs legislation to clear it up.) "In municipal boroughs the new register is ready at the end of October" (not a register to be used for parochial elections). No one would understand from the paragraph the real state of things, which is that legislation is needed either to postpone the elections until 1895, or to bring into force in 1894 a register on which they can take place. The municipal register has little to do with the matter, as the only registers needed are the Parliamentary registers, with the addition of County Council electors who are not Parliamentary, and of some other women. The work before us goes wrong about the married women, and says, "All disqualifications on married women are removed, and women, married or single, may be registered as electors on the Local Government..... register." No one would imagine from this that the disqualification of married-women owners continues; and the statement that women previously disqualified are added by the Act to the Local Government register, *i. e.* the register of County Council electors, is untrue. They are only added to the parochial register, and then only occupiers who, but for the disqualification, would have been County Council electors.

Mr. Harris Stone and Mr. Peace publish, through Messrs. George Philip & Son, *Local Government Act, 1894: a Practical Ready Reference Guide to Parish Councils and Parish Meetings, Alphabetically Arranged.* We see some advantage in this little work and have not detected in it any actual errors.

We have now had the opportunity of praising three excellent handbooks to the Local Government Act of 1894. We regret that we cannot also praise one with the title *The Annotated Acts, 1894: No. 1, Parish and District Councils, The Local Government Act, 1894*, by Mr. Lely and Mr. Craies, published by Messrs. Sweet & Maxwell and by Messrs. Stevens & Sons. We were first alarmed by the statement, "Doubts appear to have arisen as to the register on which the elections are to take place." The register could not but be the register of parochial electors in force for the time being. The elections are directed to be held at dates to be after November 8th. A public promise was given that the first parochial register should be brought into being by legislation on November 1st. When it was found necessary, doubtless after this book had been printed, to alter the date of the registers to November 22nd, the date of the election was in consequence put off. There never was, nor could be, any real doubt as to the register. We next come to a curious statement as to the "fusion effected between the poor law and the sanitary authorities.....in rural districts." The existing extent of fusion is not increased, but is slightly diminished by the Act. A third statement, which caused us to close the book, as it seemed useless to read further, is: "Parish Council.—Any parochial elector of either sex who has resided for twelve months in the parish or within three miles of it may be elected." This is strictly true; but never was truth stated in more misleading fashion, for any person, *not* a parochial elector, of either sex, who, &c., may also be elected. Such a guide can only conduct the reader to the ditch.

Messrs. Archibald Constable & Co. publish a prettily printed little volume under the title *Thames Rights and Thames Wrongs*, by Mr. C. H. Cook. The volume, which deals with all the matters which are the subject of proposed legislation at the suggestion of the Conservancy, is useful for a few weeks, but will be out of date when the Bill of the present year has passed. We hope that Mr. Cook will give us a fresh volume on the present position, or a larger book on the whole question. He is thoroughly competent, for he knows all about the matter, and his sympathies are on the right side, that is, in favour of public rights and the preservation of natural beauty.

OUR LIBRARY TABLE.

The Life and Duties of the Citizen (First Course): a Handbook for Teachers. By J. Edward Parrott, B.A., LL.B. (Allen & Co.)—This little work seems to have been suggested by the important minute of the Education Department known as the Evening Continuation School Code of last year. Part of that Code relates to education in the life and duties of a citizen. Mr. Parrott's aim has been to make his work "a scheme for the adoption of managers and teachers" in their efforts to give effect to the Code so far as it relates to the subject in question. In addition to an introductory chapter, and chapters on "Patriotism" and "The Nation and the State," the work contains chapters on representative government, including local government, districts large and small, and the work and powers of the various "Boards"; on central government, including an account of the position and powers of the Crown and the Houses of Parliament, and of the working of the parliamentary system; on executive government; and a chapter on the duties of citizens in relation to local and central government. A cheerful and stimulating tone pervades the work, which will tend to make it attractive to pupils as well as to teachers. A short extract, which we take from pp. 11 and 12, will illustrate generally the style of the book:—

"In a modern State, no good citizen can truthfully sing, like the Miller of the Dee, 'I care for nobody, No! not I, and nobody cares for me.' We are all 'members one of another,' and so much are we bound up with each other, that every one who neglects his work, or does it badly, is thereby injuring the State. Every action we do has its influence, great or small, on the State as a whole. We can easily understand how an unjust judge might injure many people directly by his action and example, and spread distrust and alarm through the whole land; we can also see how the 'Liberator' frauds, beside ruining many thrifty men and women, give rise to suspicion against all undertakings of the same kind, and so discourage thrift. But it may not be so easy to see how humble workers may do mischief to the State as well."

The author then proceeds to give instances of disastrous consequences flowing from carelessness or dishonesty in apparently trifling matters. The work may be read with profit by many persons, old as well as young, outside the ranks of those for whom it is primarily intended.

Messrs. Sampson Low & Co. publish *Federal Britain*, a not very practical work, by Mr. de Labilliere.

Messrs. Macmillan have been well advised to include in the "Golden Treasury Series" a volume of *Selections from the Poems of Arthur Hugh Clough*. The same publishers send us reprints of two of Mrs. Oliphant's novels, *The Wizard's Son* and a better-known story, *A Son of the Soil*.—Messrs. Smith & Elder have reissued in one volume Mr. Merriman's story *From One Generation to Another*.

Miss Hetherington deserves much credit for the care she has bestowed on indexing the chief articles that appeared in the most popular British and American magazines during 1893; but it is a misnomer to call her volume an *Index to the Periodical Literature of the World* ('Review of Reviews' Office) when the periodicals of the continent of Europe are excluded.

At the present time M. Weill's account of *Saint-Simon et son Œuvre* (Paris, Perrin & Co.) will be read with interest. It is a painstaking sketch of a most remarkable man, not so well known as he deserves to be in this country.

In the twentieth volume of the Dryburgh edition of the "Waverley Novels" Messrs. Black have included, along with *The Talisman*, *The Two Drovers*, *My Aunt Margaret's Mirror*, *The Tapestried Chamber*, and the *Death of the Laird's Jock*. Mr. Hindley's illustrations to 'The Talisman' possess considerable merit.

We have on our table *Sir Samuel Baker*, by A. E. Lomax (S.S.U.),—*Darwin, his Work and Influence*, by E. A. Parkyn (Methuen),—*Twelve Years' Residence on the West Coast of Scotland*, by Capt. James Mason (Gurney & Jackson),—*About Perak*, by F. A. Swettenham (Singapore, 'Straits Times' Press),—*Oxford and her Colleges*, by G. Smith (Macmillan),—*A New Elementary Latin Grammar*, by H. Belcher, Part I. (Hachette),—*Principles of English Composition through Analysis and Synthesis*, by P. Goyen (Macmillan),—*English Writers: an Attempt towards a History of English Literature*, by H. Morley: Vol. X. *Shakespeare and his Time* (Cassell),—*A Manual of French Commercial Correspondence*, by S. E. Bally (Methuen),—*Optical Experiments*, by Dr. H. Zwick (Newmann),—*The Venetian Painters of the Renaissance*, by B. Berenson (Putnam),—*Bibliography of the Salishan Languages*, by J. C. Pilling (Washington, Government Printing Office),—*The Economics of Commerce*, by H. de B. Gibbins (Methuen),—*Secularism, its Progress and its Morals*, by J. M. Bonham (Putnam),—*Tales and Sketches of Modern Greece*, by N. W. Williams (Nutt),—*A Princess of Paris*, by A. C. Guntor (Routledge),—*Anecdotes from the Comet* (Simpkin),—*The Aickward Squads, and other Stories*, by S. F. Bullock (Cassell),—*Pilate's Wife*, by R. T. Haywarden (Burns & Oates),—*A Stock Exchange Romance*, by B. Hemyng (Digby & Long),—*Beyond the Ice*, by G. R. Murphy (Low),—*The Kestrel's Nest, and other Verses*, by A. Cochrane (Longmans),—*Poems*, by J. P. Everest (The Author, 61, Grosvenor Road, S.W.),—*The Rhythm of Bernard de Morlaix*, translated by the late Rev. J. M. Neale, D.D. (Eyre & Spottiswoode),—*Village Sermons*, by the late R. W. Church, D.C.L., Second Series (Macmillan),—and *The Ten Commandments, Sermons*, by R. Eyton (Kegan Paul). Among New Editions we have *New Studies in Tennyson, including a Commentary on 'Maud,'* by M. Luce (Baker),—and *Chambers's Elocution*, selected by R. C. H. Morison (Chambers).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Moorhouse's (Right Rev. J.) Church Work, its Means and Method, cr. 8vo. 3/ net.

Wedgwood's (J.) The Message of Israel in the Light of Modern Criticism, 8vo. 7/6 cl.

Law.

Macmorran (A.) and Dills's (T. R. C.) The Local Government Act, 1894, with Introduction, 8vo. 10/6 cl.

Fine Art.

Davies (A. C. F.) and Crookes's (M. E. B.) Book of Public Arms, a Cyclopædia of Armorial Bearings, 4to. 63/ net.

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Marlowe (C.) and Chapman's (G.) Hero and Leander, with Seven Illustrations by C. Ricketts and C. Shannon, 35s. net.
Ruskin's (J.) Verona, and other Lectures, 8vo. 15/ cl.
Yeigh's (F.) Ontario's Parliamentary Buildings, a Historical Sketch, 8vo. 10 net.

Poetry and the Drama.

Charles's (B. E.) Songs in the Night, cr. 8vo. 2/6 net.
Radford's (G. H.) Shylock and Others. Eight Studies, 5/ cl.

Philosophy.

Müller's (F. Max) Three Lectures on the Vedanta Philosophy, March, 1894, 8vo. 5/ cl.

Political Economy.

Hobson's (J. A.) The Evolution of Modern Capitalism, 2/6

History and Biography.

Arthur's (T. C.) Reminiscences of an Indian Police Official, 8vo. 16/ cl.
Ingham's (Right Rev. E. G.) Sierra Leone after a Hundred Years, cr. 8vo. 6/ cl.
Lives of Twelve Bad Men, ed. by Thos. Seccombe, 8vo. 16/ cl.
Méneval's (Baron C. F. de) Memoirs to serve for the History of Napoleon I., 1802 to 1815, trans. by R. H. Sherard, Vol. 1, 8vo. 18/ cl.
Tynan's (P. J. P.) The Irish National Invincibles and their Times, 8vo. 21/ cl.
Waliszewski's (K.) The Romance of an Empress, Catherine II. of Russia, cr. 8vo. 7/6 cl.

Geography and Travel.

Pryer's (Mrs. W. B.) A Decade in Borneo, cr. 8vo. 2/6 cl.
Smith's (G. A.) Historical Geography of the Holy Land, 15/

Philology.

Aristotelis Ethica Nicomachea, by I. Bywater, cr. 8vo. 3/6

Science.

Britten's (F. J.) Former Clock and Watch Makers and their Work, cr. 8vo. 5/ cl.
Leonard's (Major A. G.) The Camel, its Uses and Management, 8vo. 21/ cl.
Wilson's (W. M.) Manual of Practical Logarithms, 5/ cl.

General Literature.

Bell's (H.) Railway Policy in India, 8vo. 16/ cl.
Blackmore's (R. D.) Springhaven, Cheap Edition, 2/6 cl.
Caffyn's (M.) Miss Milne and I, cr. 8vo. 2/6 cl.
Cahoon's (H. H.) What One Woman Thinks, edited by C. M. Westover, cr. 8vo. 3/6 cl.
Chapman's (E. R.) A Little Child's Wreath, 16mo. 3/6 net.
Custance's (H.) Riding Recollections, Cheap Edition, 2/6
Davis's (R. H.) Our English Cousins, cr. 8vo. 6/ cl.
Fenn's (G. M.) Fire Island, cr. 8vo. 6/ cl.
Forster's (F.) Major Joshua, cr. 8vo. 6/ cl.
Gerard's (E. D.) A Sensitive Plant, cr. 8vo. 3/6 cl.
Golfer's Guide to the Game and Greens of Scotland, edited by W. Dalrymple, cr. 8vo. 2/ swd.
Hungerford's (Mrs.) The Red-House Mystery, cr. 8vo. 3/6 cl.
Lowell's (J.) Literary Papers, ed. by his Daughter, 5/ net.
Marshall's (Mrs. A. B.) Fancy Ices, 8vo. 10 net.
Merwilth's (J.) Laura Arbuthnot, a Novel, cr. 8vo. 6/ cl.
Westall's (W.) Trust Money, a Novel, 12mo 2/ bds.
White's (A.) The English Democracy, its Promises and Perils, 8vo. 7/6 cl.
Woollam's (W.) With the Help of the Angels, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Frank (Fr. H. R. v.): Geschichte u. Kritik der neueren Theologie, 3m. 60.
Hahn (G. L.): Das Evangelium des Lucas, Vol. 2, Part 2, 8m.
Handkommentar zum Alten Testament, v. W. Nowack, Division 3, Vol. 3, Part 2, 2m. 50.
Paulini (Pontii Meropii) Opera, Vol. 1, rec. Hartel, 15m 50.
Testamentum Novum Graece, rec. C. Tischendorf, Ed. VIII.: Vol. 3, Proleg. scripsit C. R. Gregory, 13m. 50.
Weiss (B.): Das Neue Testament, Part 1, 20m.

History and Biography.

Collectanea Friburgensia: Part 1, Correspondenz v. Alfonso u. Girolamo Casati, 6m.
Gutschmidt (A. v.): Kleine Schriften, hrsg. v. F. Rühl, Vol. 5, 24m.
Perey (L.): Le Roman du Grand Roi, 7fr. 50.
Schneider (Comte): Le Second Empire à Saint Cloud, 3fr. 50.

Geography and Travel.

Bastian (A.): Indonesien, od. die Inseln des malayischen Archipel, Part 5, 8m.
Dupouy (E.): Les Chasses du Soudan, 3fr. 50.
Goncourt (E. et J. de): L'Italie d'hier, 3fr. 50.
Rosny (L. de): Taureaux et Mantilles, 3fr. 50.

Philology.

Anthologia Graeca Palatina, ed. H. Stadtmueller, Vol. 1, 6m.
Auctoris (Incerti) de Ratione Dicendi ad C. Herennium Libri IV., ed. F. Marx, 14m.
Child (C. G.): John Lyly and Euphuism, 2m. 40.
Grammatici Graeci recogniti, Partis IV. Vol. 2, 32m.
Mythographi Graeci, Vol. 1, 3m. 60.
Plauti Comoediae, rec. G. Loewe, G. Goetz, und F. Schoell, Vol. 4, Part 5, 5m. 60.

Science.

Bonnier (G.) et Layens (G. de): Flore de la France, 10fr.
Heim (L.): Lehrbuch der bakteriologischen Untersuchung, 16m.
Jolicœur (H.): Les Ravageurs de la Vigne, 40fr.
Karewski (F.): Die chirurgischen Krankheiten des Kindesalters, 20m.
Kratzert (H.): Grundriss der Elektrotechnik, Part 1, 6m.
Mannheim (A.): Principes et Développements de Géométrie cinématique, 25fr.
Oppenheim (H.): Lehrbuch der Nervenkrankheiten, 20m.

General Literature.

Brète (J. de la): Badinage, 3fr. 50.
Case (J.): L'Étranger, 3fr. 50.
Mary (J.): Pantalon rouge, 2 vols. 7fr.

MADAME RENAN.

May 24, 1894.

The comments which have appeared in the public prints on the death of my dear friend Madame Renan appear to me so wholly inadequate that I venture to trouble you with these words. In one, not unkindly notice, I read, in reference to the question of religious convictions, that Renan "good-humouredly forbade the gentle Madame Renan ever to try and convert him," a statement which conveys a wholly false impression not only of the relations between the two, but of the lofty and beautiful character of the wife. Those whom she honoured by her intimate confidence and friendship—and I am proud to claim for myself, and more especially for my husband, a place in that number—were most deeply impressed by her keen wit, her strength, her fearlessness, coupled, as these were, with a sympathetic tenderness of nature which prevented her from any faults of insight. She so completely understood the nature and point of view of him to whom she consecrated her life, that she voluntarily kept her own convictions hidden from sight, lest they should in any way seem even to disturb the full harmony of her husband's work—realizing, as it seems to me that every true woman must, the wisdom as well as the beauty of such a course. From what she was to her husband, the world may judge what she was to her friends. One, who was among the chief, writes to me to-day, "I am very, very sorry for us, and for me, not for the dear lady herself—for she loved old Renan so that she could not be herself one moment when he was gone. But you know how I cared for her." How she cared for her husband—to the completion of whose work she had devoted her whole energies; nay, sacrificed her life from the day of his death—will be seen from the letter which she wrote me shortly after, and which, as a tribute to her own memory, I now wish to make public:—

12 Oct., 1892.

Chère Lady Dilke,—Je vous suis profondément reconnaissante de la sympathie que Sir Charles et vous me témoignez si affectueusement. Les grandes douleurs n'ont pas de consolation: mais le souvenir des chers amis est le seul adoucissement qu'elles puissent recevoir. Merci donc d'avoir senti combien je suis à plaindre, combien ma vie est brisée, et de m'avoir assurée que votre précieuse amitié m'était fidèle. Le prix dont se paient les jours heureux est d'autant plus grand que le bonheur a été plus complet, et vous savez combien était étroit et absolu le lien qui m'unissait à mon bien-aimé mari. Je ne puis vous en dire davantage aujourd'hui. Je ne puis que vous prier de croire tous deux à ma sincère affection.

Cornélie Renan.

Her life thenceforth was buried in the past. She toiled upstairs to see us whenever we were in Paris, and we knew that, in truth, her life was broken. A trembling woman, whose eyes were full of ready tears—a creature absolutely changed from her old courageous, valiant, and brilliant self—she must now remain in our recollection. Last December my husband found her behind a rampart of books and MSS. in her rooms at the Collège de France, and "Je mène une vie d'homme," she said, explaining how she worked from morning to night, never pausing except to take food, that she might finish her appointed task.

Emilia F. S. Dilke.

ANNE CLIFFORD'S CONTESTED LETTER.

In an article on letter-writing published in the *World*, April 5th, 1753, Sir Horace Walpole quotes the famous and often-repeated letter by Anne Clifford, Dowager Countess of Pembroke, Dorset, and Montgomery, to the Secretary of State (supposed to be Sir Joseph Williamson), who had been over-urging her on behalf of his candidate for the borough of Appleby:—

"I have been neglected by a court, I have been bullied by a usurper, but I will not be dictated to by a subject. Your man shan't stand.

"Anne Dorset, Pembroke, and Montgomery."

Lodge and other writers who repeat it doubt its genuineness. The author of her memoir in the 'Dictionary of National Biography' gives as reasons for doubting it that Sir Joseph Williamson was not appointed Secretary of State until 1674; that Anne died in 1675, and that there was no election at the time; that the style was quite unlike that of Anne's other letters; and that she always signed her titles, not in the order of her marriages, but in that of their creation. Neither that writer, however, nor any of the other critics seems to have followed the correspondence in the Domestic Series of State Papers at the Public Record Office, which, though it does not include the contested letter, illustrates it in a remarkable manner. The Parliament elected in 1661 has been called the Long or Pensionary Parliament, lasting till 1678. (See Parl. Papers, vol. lxii. part i. p. 590.) John Lowther, Esq., of Hackthrop, and John Dalston, Esq., of Accornbank, were burgesses for Appleby. John Lowther's death necessitated a new election, and in January, 1667/8, there was great excitement in and about Appleby. From Anne's position as High Sheriff of the county she had the right to nominate a candidate, and on account of her great goodness and bounty to the town the burgesses always elected the man she nominated. She determined to have one of her grandsons the Tuftons, sons of her daughter the Countess of Thanet. Four of them were over twenty-one, and all in need of occupation. Failing them she meant to select her kinsman Anthony Lowther. But Joseph Williamson, then secretary to Lord Arlington, Secretary of State, had set his heart on the seat, and by fair means or foul was determined to secure it. He was a native of those parts, and had friends and relatives there, who all bestirred themselves in his favour. Everybody "plied the Countess,"—Joseph Williamson, his brother and friends, the neighbouring gentry, the Justices of the Peace, the Bishop of Winchester, and even Lord Arlington himself. Her replies at first were very polite, but they soon became "definite." Anne's first letter, explaining how her interest was engaged, January 16th, 1667/8, was addressed to "Mr. Secretary Williamson at Whitehall," proving that there is no weight to be attached to the argument based on the date of Williamson's appointment in 1674. To Lord Arlington on January 17th she writes: "Mr. Williamson, being of so eminent an ingenuity, cannot miss a Burgess-ship elsewhere." On January 25th Arlington writes again on behalf of his secretary. On January 29th George Williamson writes to his brother: "Unless the three Tuftons are taken off by Lady Thanet's means it is impossible for any man to oppose. .....Dr. Smith fears the taking off of the old lady, but if done, we shall be joyful." February 4th, Dan Fleming urges Williamson to "ply the Lady Pembroke. If you cannot accomplish this, you should stay the writ as long as you can, until you have a good account of your interest in Appleby."

The same day Dr. Smith tells Williamson that his friends work. "The success of it will be seen by her answer to Lord Arlington, whereof she showed me a copy. I cannot see how it is possible to do any good unless her grandchildren be taken off." Same date, George Williamson's letter to his brother shows that Lord Arlington had been urging Thomas Tufton to withdraw. "Neither Arlington nor the Bishop make any impression on the wilful Countess."

Lord Arlington writes again, to which Anne replies on February 6th: "It was myself, and neither my daughter of Thanet nor any of my children, that made me attempt making one of her sons a Burgess for Appleby..... If it should happen otherwise, I will submit with patience, but never yield my consent. I know very well how powerful a man a Secretary of State is throughout the King's dominions, so am confident that, by your Lordship's favour and recommendation, you might quickly

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help this Mr. Williamson to a Burgess-ship without doing wrong or discourtesy to a widow that wants but two years of fourscore, and to her grandchildren, whose father and mother suffered as much in their worldly fortunes for the King as most of his subjects did." This letter shows that the contested epistle cannot have been written to Williamson, but to Arlington about Williamson. It may, of course, have been re-addressed to him, and may have been found among his papers. One can see that the spirited old lady had been kindled to white heat, and very little more was necessary to make her write something very like what has been attributed to her. As to the criticism of her style. She employed a secretary, Mr. Sedgwick, who was absent from the Castle for twelve days about this date. It is just possible that Thomas Tufton, the young candidate himself, became her secretary for the occasion, and transmitted his grandmother's sentiments as he thought she expressed them, without affecting Sedgwick's clerkly polish. The error in her titles may have arisen accidentally in transcribing for the press. On February 9th George Williamson writes to his brother enclosing a letter from Dr. Smith :—

"If the town be left to their own freedom your brother will carry it, but I doubt that the Countess will never let it come to that, being resolved to present one to them. If none of her grandchildren will accept, she will pitch upon Anthony Lowther. She has been heard to say that if they all refuse, she will stand for it herself, by which you may imagine what the issue is likely to be."

February 13th.—Sir John Lowther to Williamson says that in compliance with his wish he had taken off his kinsman from the candidature: "I believe that her Ladyship will prevail in her resolution with regard to her relations.....and will neither desire, seek, nor need anybody's help to make whom she desires. I know this by a letter from the Mayor."

February 23rd.—Thomas Gabetis, Under-Sheriff of Westmoreland, to Williamson, says that he studied to serve him, but that the Countess had planned otherwise, "the Corporation being disposed to gratify her for her great nobleness and bounty to the place. My station obligates me to render service with obedience to her commands, especially in this particular." At this date, just when we might have looked for Walpole's letter, the correspondence ceases. Between the editor and the printers it seems to have disappeared. But the other letters are corroboratory of its authenticity, rather than the reverse.

In her diary, Harl. MS. 6177, we find no notice of the canvassing, but we find her own notes on the election, 1667/8 :—

"And on ye second day of March in this year my grandchild, Mr. Thomas Tufton, was chosen Burgess of ye Town of Appleby, to serve in ye House of Commons in Parliament therein assembled and sitting in Parliament at Westminster in ye place of Mr. John Lowther, my cosin's son, who dyed: so as Mr. Thomas Tufton, my grandchild, begann first of all to sitt in ye said House of Commons at Westminster as a member thereof the 10th day of March, he being ye first grandchild of mine yt ever sate in ye House of Commons."

From the same diary we see that this Mr. Thomas Tufton visited his grandmother and his constituents on September 21st, 1668, in 1670, and in 1674. And the parliamentary returns show that he sat till the close of the Parliament in 1678.

So the Lady Anne had her own way, in spite of the Secretary of State, as she had had, through her spirit and determination, with King and with Protector before, living up to her motto, "Preserve your loyalty, defend your rights." Charlotte Carmichael Stopes.

MR. BRIAN HOUGHTON HODGSON.

A veteran diplomatist, explorer, and man of science passed away, as the *Athenæum* mentioned last week, in the person of Mr. Brian Houghton Hodgson, who died in London on the 23rd ult. from the effects of a chill. Born as long ago as February, 1800, near Macclesfield, Mr. Hodgson entered the service of the East India Company in 1818. He was successively secretary to the Resident and Resident in Nepal from 1820 to 1843, when he retired from the service, residing, however, some fifteen years more in India, at Darjiling. His political services may be passed over here, with the observation that his elaborate investigations as to the value of the Nepalese (Gorkha) troops, then almost unknown, and in regard to vernacular education for India, contributed largely to shape our Indian policy in two important matters.

In literature and science his services were great, both as a writer and a collector. His contributions to the journals of learned and other societies, notably the Asiatic Society of Bengal, numbered about 170 articles. Their chief topics were, besides the military and educational subjects already referred to, the geography and ethnology of Nepal and other Himalayan regions, including the question of trade routes and the capabilities of these regions for profitable cultivation by Europeans. More than half of the above papers were concerned with the zoology of these countries. His chief claim, however, to fame is his discovery of the literature of Northern Buddhism in the remote valley of Nepal, which had served as an asylum for that religion on its disappearance from India from the twelfth century to the fifteenth. Here he collected between the years 1827 and 1845 in all 354 MSS., which were at first sent to British collections, but afterwards, with a discrimination not unjustified by results, to Paris, for the use of the great Orientalist Burnouf, who founded on them his monumental work on Buddhism, dedicated in part to Mr. Hodgson, "comme au fondateur de la véritable étude du Buddhisme, par les textes et les monuments."

His friendly relations with the neighbouring Buddhist powers in Tibet procured for Mr. Hodgson the princely donation from the Grand Lama of a complete copy of the Tibetan version of the Buddhistic scriptures in 334 vols. These were presented to the India Office, where they may now be seen. Mr. Hodgson's writings on the ethnography, languages, and antiquities of the Himalayan peoples are still of much value to scholars, and indeed in many cases remain unique after the lapse of fifty years. Yet it is impossible not to feel that their value is at times impaired by want of controlling literary attainments, especially in Sanskrit, on the part of the writer, so that the reader cannot clearly distinguish the really valuable results of the writer's own accurate observation from the less trustworthy material supplied by native informants of varying degrees of knowledge and intelligence.

In zoology his collections represent an extraordinary energy during a space of twenty years already busily occupied in political and literary pursuits. His specimens, mainly birds, reached the surprising total of 10,499. All these were presented to the British Museum, which retained a complete series, passing on duplicates to other scientific institutions.

Soon after leaving India in 1858 Mr. Hodgson went to live in Gloucestershire, where most of the remainder of his long life has been spent. It is worthy of note that since that time little or nothing, save republication of old materials, issued from his once active pen. The moral, so to say, seems irresistible that one should not be a country gentleman if one can be anything better. In later years his noble and erect figure has been familiar to winter residents at Mentone, where he built himself a villa within quite the last few years. His services were at once recognized in France by the award (in 1838) of the Legion of Honour, as well as by the membership of the Institute; much more tardily (1877) by our own Royal Society. Of the Asiatic societies in this and other countries Mr. Hodgson had long been an honoured member. Finally, as lately as 1889, the University of Oxford, after some fifty years, awoke to his claims to an honorary degree. The Government of India, however, appears to have considered its obligations discharged by the usual pension and official letters of thanks. In this country it would seem that a lifelong devotion to literature and science, even when associated with munificence, does not take rank with the achievements of a successful lawyer or hospitable mayor. B.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

May 26, 1894.

My notes and queries have had the good fortune to elicit so much valuable information regarding the tortuous bibliographical career of this book, that I feel tempted to summarize briefly the facts which have been brought forward.

First Edition, n.d. [March, 1809].—Genuine copies have the water-marks "E & P 1804" or "E & P 1805," and one, supposed to be genuine, has no water-mark at all. My own has "E & P 1805." Mr. Murray's spurious copy has "S & C Wise 1812," and one seen by Mr. Dobell had the date either 1811 or 1812. Comparisons of the genuine with spurious issues revealed many points of difference, but a detailed collation is wanting. I have not seen a spurious copy.

Second Edition, [October] 1809.—Only one copy has been cited. It bears the water-mark "Budgen & Wilmott | 1808." Mr. Bromley's collation (so far as it goes) agrees with my own copy; but I may mention a misprint which will be useful in comparison. P. 80 begins with l. 1007, thus misprinted :—

Let Aberdeen and Elgin still pursue.

I agree with Mr. Dobell's suggestions that the second is the rarest of all the editions, and that (probably) it was not counterfeited.

Third Edition, 1810.—The only copy cited which seems to have a decided claim to be considered genuine is that of Rosa-spina, the water-mark of which is "E & P 1804." The evidence for Mr. Dobell's copy rests, so far, only on the *absence* of a date in the water-mark, "G & R T." A collation with Rosa-spina's copy would be interesting. The correspondence shows that one may expect to find almost any date (later than 1810) on spurious issues of the "third," for water-marks of the following years have been cited—1812, 1815, 1816, 1817, 1818; Mr. Lane-Poole's copy being made up of sheets dated variously 1815, 1816, 1817, and nothing at all. The spurious third (Mr. Bagguley's copy and mine) has the misprint "crawl" for *scrawl* in l. 47 (not "l. 13"). Mr. Bagguley will find, I think, that the fifth line of p. 76 runs thus :—

But when fair Isis rolls her purer wave

in all editions.

Fourth Edition, 1810 and 1811.—I said that "I knew of no reason for doubting the genuineness" of either of the fourth editions I cited, but am now disposed to agree with Mr. Murray in assuming the only genuine "fourth" to be that which is dated 1811, and which has the water-mark "J. Whatman 1806." Only one copy of the "fourth" purporting to be published by Cawthorn (alone), and with 1810 on the title-page, has been cited except my own. I have two which seem to be identical. The preface is headed "Preface to the Third Edition," and there is no foot-note, as in the 1811 copies. The paper is a little thicker than ordinary, and bears the water-mark "G & R T" (no date)—the same as one of Mr. Dobell's "thirds." The page is unusually long, 8½ in., the width being 4¾ in. The lines, as usual, are numbered by tens, but in this issue there are frequent gaps—*e.g.*, there is no numbering between "810" and "840." The last line is numbered "1050," and Cawthorn's advertisements (3 pp.) begin on

the back of p. 85, filling up the last sheet of the book, which consists of four sheets (sig. A—D) of twelve leaves each. Mr. Bagguley's copy has no water-mark.

I have not seen a copy of the spurious issue (or issues) of 1811, cited by Mr. Murray (water-mark "J X 1814") and by Mr. Lane-Poole (water-mark "W. Pickering & Co. 1816"). Both my copies dated 1811 are on very thick paper, with the same water-mark as Mr. Murray's "genuine" copy—"J. Whatman 1805"—and agree with Mr. Lane-Poole's spurious one in having 1,052 lines, the two publishers' names on the title-page, and the foot-note to the "Preface." This foot-note is cited in the standard edition (one vol., p. 420 n.) as having appeared in the "fourth edition, 1811," which would have constituted an implied authority for judging the fourth of 1811 to be the genuine issue, but that in another note on the same page the "fourth" is mentioned as having been published during Byron's absence from England—a manifest error, for the alterations in the poem which raised the number of lines from 1,050 to 1,052 must have been made by Byron himself *after* his return to England. It may be assumed, however, I think, that the "fourth" of 1811, with 1,052 lines, printed on Whatman's paper, is the genuine issue.

Another question which arises is this—how many of these spurious firsts, thirds, and fourths were English piracies, and how many Irish? Byron seems to have attributed most of them to *Dublin* pirates, and in the article in the *Athenæum* of September 10th, 1831, which gives the readings of the suppressed fifth, the writer says:—

"If the reader of these few lines will have the goodness to reach down from his shelves the fourth edition of 'English Bards and Scotch Reviewers'—(and thanks to Dublin liberality few lovers of English poetry are without a *fourth* [italic in original] edition), I will," &c.

Perhaps something might be gleaned from the various water-marks of the spurious copies, for there may be Irish devices among them.

I have compared the readings noted in the *Athenæum* article (1831) with the text of the 'English Bards' in the one-volume standard edition of Byron's 'Works,' and find the following differences, which Mr. Murray will perhaps be kind enough to verify by reference to his probably unique copy of the "fifth" edition. (References are to one-volume edition.)

P. 422.

This—that—and t'other line seem incorrect.

Athenæum has "or" and "seems."

P. 426. To the line, on Hayley,

Or damn the dead with purgatorial praise,

the *Athenæum* cites the following foot-note, not given here: "† See his various biographisms of defunct painters, &c."

P. 428 n.

"In 1806, Messrs. Jeffrey and Moore met at Chalk Farm. The duel.....daily prints. [The above note was struck out of the fifth edition, and the following, after being submitted to Mr. Moore, substituted in its place:—I am informed.....very lately. November 4, 1811.]"

The *Athenæum* says, "The following *additional* note ["I am informed," &c.] is inserted."

P. 429. (The new passage, on Jeffrey.)

Whom Scotland pampers with her fiery grain

reads in the *Athenæum* "the"; and for

This scents its pages, and that gilds its rear,

the *Athenæum* reads "that adorns its rear."

These are all the differences I have observed, but I may add here that George Lamb (note to l. 56) was called "ingenuous" in all editions except the fourth (1810 and 1811), where the word was misprinted "ingenious."

I have to apologize for naming Hodgson as the writer of the lines on Bowles in the first edition. Hobhouse was their author, and I agree with Mr. Bromley (and Byron) in thinking them better than those to which they gave place. They are quoted in a foot-note in the one-volume edition, with two misprints (I put the correct readings in brackets):—

And when [where] a comment fails, prefix a life;
Review [revive] forgotten lies, and add your own.

Another misprint in the one-volume edition is in the line (p. 427, third of first column):—

If chance some bard, though once by dunces fear'd.

The word should be "'chance" (for "perchance"). It is correctly printed in the second, the spurious third, and in the genuine fourth (1811); and incorrectly in the "fourth" of 1810.

J. D. C.

Glenfield Place, Belfast, May 19, 1894.

MR. BERTRAM DOBELL, whose letter appears in your issue of to-day, must, I think, be mistaken when he says the genuine first edition of this satire has no water-mark on it, as I have a copy, of course without date on title-page, which has the water-mark "E & P 1805" on pp. 25 and 37. The poem bears the imprint, "T. Collins, Printer, No. 1, Harvey's Buildings, Strand."

T. C. S. CORRY, M.D.

24, Princes Street, Edinburgh, May 29, 1894.

IN connexion with Mr. Dobell's letter on the first edition of this book, will you allow me to point out that a copy of the genuine issue now in my possession has the water-mark "E & P 1805" on the third leaf of sheet C. Mr. Dobell states that he found no water-mark on his copy. Mr. Murray's is similar to mine.

I observe that one of your correspondents quotes the water-mark of the *third* issue as "E & P 1804."

W. BROWN.

Great Claybrooke, Lutterworth, May 29, 1894.

MY copy of the third edition of 'English Bards' is another variation in the growth of the forgery. The title-page, &c., exactly resembles that given by Rosa-spina and Mr. J. Haines, but the water-mark is "Ivy Mills 1817."

E. H. BATES.

SOCKET v. SOT.

King's Inns Library, Dublin, May 9, 1894.

THE nursery rhyme quoted in your review of Mrs. Gomme's book, and more fully by Mr. Daniel in your last issue, ran, as I recollect it in my nursery days, some forty years ago in co. Tyrone, as follows:—

Who comes here?
A Grenadier.
What do you want?—A pint of beer.
Where's your money?—In my pocket.
Where's your pocket?—I've forgot it.
Get you gone, you drunken blockhead.

Possibly "blockhead" was a corruption of "socket," the word in Mr. Daniel's version.

JAMES MAC IVOR.

110, Brecknock Road, May 20, 1894.

THE "sot" version of the old nursery rhyme is perhaps not so "distressingly modern" as Mr. Daniel seems to suppose. It is given in that form in Henry Carey's burlesque poem 'Namby Pamby,' published in 1725 or 1726:—

Now he acts the Grenadier,
Calling for a pot of beer.
Where's his money? He's forgot.
Get him gone, a drunken sot.

DAVID WILLIAMS.

May 24, 1894.

WILL you allow me to cap the version given by Mr. Perceval in your issue of the 19th inst.? An old nurse, Mrs. Gale, taught us the words. She dressed us up in a cocked hat made out of a newspaper, with a tin gun on the shoulder and a wooden sword on the hip:—

Child *enters, strutting grandly.*

Nurse. Who comes here?
Child. A Grenadier!
Nurse. What do you want?
Child. A pot of beer!
Nurse. Where's your money?
Child. I forgot!
Nurse. Get along, you drunken sot!

Then followed a tickling. This was delightful eighty years ago or more. I was born in 1808, and left the nursery about the time of the battle of Waterloo, when a wounded soldier taught me the lance exercise on Pickle, our pony.

H. P. M. (a Wiltshire boy).

Lincoln's Inn.

WHEN I was issuing from the nursery, about 1830–5 A.D., my mother used to sing for my delectation all the best-known nursery rhymes, accompanying herself on the pianoforte. I always supposed that she had learned them in her childhood, and I may mention that she was born in Oxfordshire in 1799. Her version of "the Grenadier" was as follows:—

Who comes here?
A Grenadier.
What d' you want?
A pot of beer.
Where's your money?
I forgot:
Get you gone, you drunken sot!

I never heard of the word "socket" as connected with this little nursery drama until I saw (I am afraid I am rather Hibernian in my phraseology) Mr. P. A. Daniel's version in your columns.

ALMARIC RUMSEY.

New York, May 15, 1894.

MY grandmother, who, if now living, would be almost a hundred years old, used to repeat to me fifty years ago the nursery rhyme to which Mr. P. A. Daniel refers in your issue of May 5th. She gave it as she had learned it in childhood in South Berwick, Maine, then a part of Massachusetts.

As she gave them, the lines ran as follows:—

Who comes here?—A Grenadier [pronounced *Grannydeer*].
What do you want?—A bottle of beer.
Where's your money?—I forgot.
Get you gone, you drunken sot.

I think it more likely that she said "pottle" than "bottle," but as I was then unfamiliar with the word "pottle" it seemed to me that "bottle" was the word my grandmother used. The lines were surely widely known in this form in New England anywhere from fifty to a hundred years ago.

SUSAN HAYES WARD.

*** We have also received a letter from Clarence Cook, of New York, in which he says that in his boyhood he heard at Boston, Mass., the version given in Halliwell's 'Nursery Rhymes.' We cannot insert further communications on this subject.

THE HON. RODEN NOEL.

BY the death of Mr. Roden Noel at the age of fifty-nine we have lost a writer sincerely devoted to his art and possessed of much cultivation and high aims. He was born in 1834, and educated at Trinity College, Cambridge, where he took his M.A. degree in 1858. He married in 1863, and in the same year he published 'Behind the Veil, and other Poems,' a volume which showed many signs of the influence of Shelley, but attracted considerable attention. 'Beatrice, and other Poems' (1868), hardly achieved the popularity for which the author hoped; nor did 'The Red Flag' (1872) and 'Livingstone in Africa' (1874), although marked by high purpose and fine feeling, make much way with the public. A new edition of the former volume was issued, however, in 1883. A greater success was achieved by 'A Little Child's Monument' (1881), a work of genuine feeling, in which the author, moved by the loss of his child, obtained a greater hold on his readers by the simple expression of grief than by his philosophical poetry. In 1886 he, under the title of 'Essays upon Poetry and Poets,' collected his reviews, which showed not merely a real love of poetry, but considerable critical acumen and a power of forming his own opinions which made the book more satisfactory than such reprints usually are. Mr. Noel published other volumes of verse, but although they won the praise of some highly competent judges, such as the late Mr. Addington Symonds, he never gained the ear of the general public. An eminently thoughtful writer, he lacked singing power, his versification was frequently harsh, and, except in 'A Little Child's Monu

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ment,' his poetry gave his readers the idea of being rather the work of deliberation and reflection than of inspiration. It is to be feared that his failure to obtain general acceptance weighed upon his spirits, and of late years ill-health had withdrawn him from general society; but to those who knew him well he remained a constant and attached friend, and his death will be sincerely deplored.

Literary Gossip.

Messrs. Longman will publish this summer the lectures Prof. Froude has delivered at Oxford on the life and letters of Erasmus. There has been no small grumbling, by the way, at the University that the ladies come in such numbers to hear the eloquent professor that undergraduates can find no room, nor graduates either.

Another bit of news from Oxford is that the third volume of Canon Liddon's biography of Pusey will be issued by Messrs. Longman in the autumn.

The many admirers and readers of Miss Rhoda Broughton will sympathize with her in the terrible blow which she has recently sustained by the death of Mrs. Newcome, her devoted friend and sister. Mrs. Newcome was not only a woman of a most cultivated wit and deep affections, but of a perfect purity of nature which lent to her whole life and conversation a rare and singular charm. To all those who knew her well her memory will be that of irreparable loss.

The London Medical Schools have appointed a committee to report on the Gresham University scheme. To meet the difficulty arising from the relatively small representation (three out of fifteen) assigned to the Medical Faculty in the Academic Council, it will probably be suggested to increase the Council, say, to eighteen, and assign a third of the votes to the Faculties of Science and Medicine respectively, and diminish the representation of the Faculty of Arts, Law, &c.

The Royal Historical Society has decided, at the suggestion of Mr. Frederic Harrison, to take steps to commemorate the centenary of the death of Gibbon in a suitable manner. A representative committee is being formed for this purpose, and it is hoped that arrangements may be made for the delivery of an address as well as for an exhibition of portraits, MSS., and other relics of the great historian during the ensuing autumn. Those who are willing to assist in this work are requested to communicate with either of the honorary secretaries, Mr. P. E. Dove, 1, Stone Buildings, Lincoln's Inn, and Mr. Hubert Hall, 3, Staple Inn, W.C.

The sum collected for the Booksellers' Home at the seaside amounts to about eight hundred pounds. Mr. C. Longman has become President of the new institution. Mr. Bain, Mr. J. C. Francis, Mr. E. Green, Mr. F. Macmillan, Mr. R. B. Marston, Mr. John Murray, and Mr. H. C. Sotheran have become Vice-Presidents. Among the contributors of 10*l.* 10*s.* since we last mentioned the subscriptions have been Messrs. Blackie & Son, Messrs. Eyre & Spottiswoode, Messrs. Nelson & Son, Messrs. Stevens & Sons, the Hon. W. F. D. Smith, Messrs. Venables, Tyler & Sons, and Messrs. J. Whitaker & Sons. As Mr. Darton, to whom the movement owes much, explained at the meeting last week, the home is not intended to be a convalescent home in the ordinary sense of the word, but one where the members of the trade may obtain the comforts of home life at a very small cost, when they need a holiday.

The little story which appears in the June number of the *English Illustrated Magazine*, entitled 'Measure for Measure,' is from the pen of the Duchess of Sutherland, whose somewhat transparent pseudonym embodies her own and her husband's family names. The Duchess of Sutherland, it will be remembered, wrote some time ago, when Marchioness of Stafford, a little book 'How I Spent my Twenty-first Year.'

Messrs. Longman have in the press Mr. Julian Sturgis's new volume 'A Book of Song,' and also a book by Canon MacColl on 'Life Here and Hereafter.'

Col. Lloyd-Verney's account of the Militia battalions of the county of Southampton from 1757 to the present day is to be published by Messrs. Longman. It will be accompanied by a notice of the Militia Artillery of the county by Col. Mount Hunt.

Vernon Lee is going to deliver some lectures this season at Mrs. Humphry Ward's house in Grosvenor Place.

Mrs. Wiggin, the well-known American writer, has arrived in London from the United States.

A new volume by Mr. Edward Garnett, which Messrs. Dent & Co. are publishing, is almost ready, entitled 'An Imaged World,' consisting of a series of poems in prose, some few of which have already appeared in the *Speaker*, although by far the largest portion of the book has not been published before. It will be illustrated with five landscape drawings by Mr. William Hyde, reproduced in photogravure. Messrs. Dent have also in preparation a new edition of Coleridge, edited by the Rev. Stopford Brooke.

Canon Atkinson writes from Danby in Cleveland:—

"Touching its being 'against the rule' in Cumberland 'for fathers and mothers of the couple who are to be united to attend a marriage,' will this be a further example? I have been at work in this parish more than forty-seven years, and in all that time I can remember the presence of two 'fathers' (of one or other of the couple to be united), and not one of a 'mother.' I advert to the circumstance in one of the appendices to the third or fourth edition of my 'Forty Years in a Moorland Parish.' I do not know that there is any recognized 'rule'; but I can speak to the 'practice,' and my experience must include some four or five hundred weddings."

At a meeting of the Council of the Scottish History Society held on Tuesday last, at the Signet Library, Edinburgh, it was resolved to print the journals of Prince Charlie's secretary, the "traitor" John Murray of Broughton. The most fresh and graphic portion of these journals, which will be edited by Mr. R. Fitzroy Bell, is that concerning the secret negotiations and preparations, which were going on longer than is generally supposed both in Scotland and abroad, before the landing of the Prince.

The Society has also in hand the publication of a series of documents, extracted from the State archives at the Hague by Dr. J. Mendels, in illustration of the history of the Scots Brigade in Holland from 1575 to the close of the last century. It is a field that has hitherto been untouched, at least for this purpose. The work will be edited by Mr. James Ferguson, author of 'Robert Ferguson, the Plotter.' As an appendix to these documents, or as a volume apart, there will be printed the registers of baptisms and marriages performed by the chaplains of the several regiments from 1708 to 1782. These latter records are now preserved in four folio volumes at Rotterdam.

Mr. George Prothero writes:—

"Your reviewer, in noticing my 'Select Statutes, &c., of Elizabeth and James I.,' found 'one little slip,' on p. 421, in which Whitgift's name appears wrongly in the place of Bancroft's. If he had looked at the 'Corrigenda' he would have found this, and one or two other slips, already corrected."

Messrs. Osgood, McIlvaine & Co. are going to issue a uniform edition of Mr. Hardy's novels. There has hitherto been difficulty in the way of this, as more than one publisher had an interest in Mr. Hardy's works.

Referring to the letter of General Meredith Read in the *Athenæum* concerning the Reade ancestors of Washington, the New York *Nation* adds, from the *Virginia Historical Magazine*, that the wife of George Reade, who emigrated to Virginia, was Elizabeth, daughter of Capt. Nicholas Martian. She was thus the great-grandmother of the President.

The serial story Mrs. W. K. Clifford has written for the *Illustrated London News* will appear simultaneously in America and Australia. It is called 'A Flash of Summer,' and will be illustrated by Mr. G. P. Jacomb Hood. The first number will appear in July.

In the course of the last three years the Bodleian Library has had the good fortune to acquire hundreds of fragments of Hebrew MSS. coming from Egypt, which will throw light on the post-Talmudic literature, and more especially on the early hymnology in the synagogues. There are also many old fragments of the Talmud. From another source Dr. M. Gaster was so lucky as to procure for his private library some MSS., one of them having a different text of the legends in the Talmud, and another explaining the tradition of the κεραία (Matt. v. 18; Luke xvi. 17), *i.e.*, the Hebrew קוץ, as well as the tradition of the early method of writing synagogue scrolls. This tradition, which is most likely pre-Masoretic, was lost as early as the twelfth century, when the great Maimonides decided to omit these signs in the scrolls, for fear that the tradition would not be truly represented. Besides the κεραία there are special forms for certain letters, on which the Midrashic doctors make comments. Dr. Gaster's MS., which we believe is at latest of the twelfth century, and is written in Hebraico-Persian characters, deserves to be made public by a photographic process, as it represents the form of writing Pentateuch scrolls for synagogues during the last epoch of the second Temple. It is not impossible that the peculiar forms of letters may have influenced the translations of Aquila, Theo-

dotion, and Symmachus. For the present Dr. Gaster's MS. is unique, and therefore of great value.

Some new fragments of the Palestinian-Syriac translation of the Old Testament will be published in the "Anecdota Oxoniensia" by the Rev. G. H. Gwilliam: 1. From a palimpsest in the Bodleian Library containing a few verses of Exodus, already mentioned in the *Athenæum*. 2. A few verses of 2 Kings, copied at St. Catharine's, Mount Sinai, by Mr. Stenning, Wadham College, Oxford. 3. A few verses of Job, brought from the same source by Prof. Rendel Harris.

Mr. Farjeon, in his new novel, 'Aaron the Jew,' which Messrs. Hutchinson & Co. will publish, endeavours to portray the Jew of to-day, and has taken especial pains with his two principal characters, Aaron and his wife.

A portrait of Dr. Garnett, Keeper of the Printed Books in the British Museum, has been etched by Mrs. T. W. Morris, and will shortly be published by Messrs. Ellis & Elvey. Mrs. Morris is the daughter of the late Keeper, Mr. George Bullen.

Alexander Daguet, the venerable Swiss historian and pedagogue, died at Neuchâtel a few days ago. He was born at Fribourg in 1816, and studied in the Jesuit College of that city. His political sympathies at the outbreak of the civil war of the Sonderbund drove him from his native canton; but after the war he was appointed to the rectorship of the Cantonal School, was elected a member of the Great Council (1849 to 1857), and edited a literary periodical. Political conflicts, however, led him finally to leave Fribourg, and in 1866 he was called to the Chair of History in the Academy of Neuchâtel, and soon afterwards to the rectorship of the High School for Girls, which he held until 1892. His principal work, the 'Histoire de la Confédération Suisse,' was first published in 1851. It has passed through seven editions, and has been translated into German, Italian, and Spanish. His 'Manuel de Pédagogie, ou l'Éducation,' the first edition of which appeared in 1871, has been almost as successful. A fifth edition was published in 1885. His latest historical work, the 'Histoire de la Ville et Seigneurie de Fribourg,' which he had only brought as far as the year 1481, was published five years ago.

The residence of Thomas Paine in Paris from 1797 to 1802 has been identified by Mr. Moncure Conway as No. 4, Rue de l'Odéon, at that time No. 4, Rue du Théâtre Français. He resided with Nicolas de Bonneville, whom he assisted in editing the *Bouche de Fer*, and who translated into French several of Paine's productions of this period. Paine bequeathed his property to Madame Bonneville and her children. Proofs that the curious old house is the identical one have been submitted to eminent official gentlemen in Paris.

The death is announced of General Matthew M. Trumbull, at Chicago, on the 11th ult., aged sixty-eight. General Trumbull, who was a native of London, emigrated to America forty-seven years ago, served with distinction in the Civil War, and held various offices in that country. His chief works are 'History of the Free-Trade Struggle in England' and 'Articles and Discussions on the Labour Question.' He was connected with the *Monist* and *the Open Court*, in Chicago, and had long been a voluminous contributor to American periodicals on economic, political, and philosophical subjects.

Two volumes of important autograph manuscripts of Sir Walter Scott will be sold by Messrs. Sotheby, Wilkinson & Hodge this month. The one contains the complete manuscript of 'Anne of Geierstein,' given by Scott to Robert Cadell in April, 1831; the other contains all the manuscript of 'Ivanhoe' that was written by Scott himself, the greater portion of the novel having been dictated by him; the autograph manuscript of a portion of 'Waverley,' and sundry other fragments. It is to be hoped these manuscripts will not leave the country.

Thanks to a convention between the Governments of Austria, Bavaria, Prussia, and Saxony, the financial conditions of the publication of the 'Thesaurus Linguæ Latinæ' have been secured. It is estimated that this stupendous work, in the compilation of which several German academies of sciences will co-operate, will be finished in twenty years, and cost about 600,000 marks.

Mr. J. W. Clark, the Rede Lecturer of this year, has taken for his subject the arrangements of libraries in the Middle Ages and the Renaissance, and will illustrate his lucubrations with lantern slides.

The Parliamentary Papers likely to be of the most general interest to our readers this week are the Annual Report of the Registrar-General of Births, Deaths, and Marriages in England, 1892; Report on Admiralty Surveys for 1893 (2*d.*); Labour Commission, Vol. XI., Austria-Hungary and the Balkan States (2*s.* 11*d.*); Report of the Committee appointed to enquire into the Entrance Examinations (in non-military subjects) of Candidates for Commissions in the Army (2*s.* 9*d.*); Abstract of Accounts of the University of Aberdeen for the Year ending September 15th, 1893 (3*d.*); and Statute made by the Governing Body of Christ Church, Oxford, altering Statutes XXII. and XXIII. (1*d.*).

SCIENCE

MR. G. J. ROMANES, F.R.S.

The death, not altogether unexpected, of Mr. Romanes, at the early age of forty-six, has removed the most fertile of English writers on the philosophy and theories of modern biology. Although his speculations were by no means universally accepted, it is not, assuredly, among his critics or opponents that his loss will be least lamented; for his kindliness of heart and simplicity of disposition endeared him to his adversaries as much as his admirers.

Endowed with enough of wealth to render him independent, he early became engrossed in various lines of research. Although not the first in the field, he made some notable if not classical experiments on the nervous system of jellyfishes; and if his observations, in conjunction with Prof. Ewart, on the nervous system of starfishes were not the first of their kind, it must be allowed that only one English naturalist, and that a student of the system of echinoids, appeared to possess any acquaintance with the work of Lovèn. These investigations were, perhaps, more satisfactory than the much more difficult task of gauging the mental capacity of Sally, the well known chimpanzee at the Zoological Gardens.

To the public Mr. Romanes was best known as the prophet and apologist of Darwin, and, more recently, as the critic of Prof. Weismann, who has lately delivered the third lecture on the foundation established by Romanes at Oxford a few years ago. In the numerous essays dealing with points of Darwinian doctrine our deceased friend exhibited a marvellous fertility, but all will own that the epithet of "the Gladstone of biology" was one that he did a good deal to bring upon himself.

Very happily married, Mr. Romanes made his home in the Regent's Park, and his house there was for about the decade 1880–90 one of the chief centres of scientific society in London; but, unfortunately, his constitution was unable to bear the double burden of intellectual and social activity, and he established himself in Oxford, where he hoped for more quiet and greater opportunity for exercise. Ill-omened signs multiplied as time went on, and changes of air and scene brought only temporary relief.

For some years Mr. Romanes had some share in the editing of our contemporary *Nature*; he acted for a time as Zoological Secretary to the Linnean Society, and he was one of the first secretaries of the Physiological Society.

ASTRONOMICAL NOTES.

The Annual Visitation of the Royal Observatory, Greenwich, is held this day, June 2nd.

The well-known selenographer Mr. T. Gwyn Elger, F.R.A.S., is about to publish, through Messrs. Philip & Son, a map of the moon on a copperplate engraving with disc 18 inches in diameter, and accompanied by letterpress description of the principal formations.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for April, containing Prof. Tacchini's account of his observations of the solar phenomena during the first quarter of the present year, and a note on their heliographical distribution in the last quarter of 1893. The spots appear to be now diminishing, both in number and extent.

Prof. L. Swift notifies in *Ast. Nach.* No. 3229 his removal from the Warner Observatory, Rochester, N.Y. (which no longer exists), to the Lowe Observatory, Echo Mountain, Los Angeles Co., California, to which all the instruments, including the 16-inch refractor, have been transported.

The planet Mercury is at greatest eastern elongation from the sun on the morning of the 23rd inst., and, being about that time at great northern declination in the constellation Gemini, will probably be visible for a brief interval after sunset. Venus is still a morning star, passing in the course of the month from Aries into Taurus; she will be in conjunction with the horned waning moon on the 30th. Mars rises a little after midnight at the beginning, and a little before it at the end, of the month; he will be in conjunction with the moon, then entering her last quarter, on the morning of the 26th. Jupiter, being in conjunction with the sun on the 4th, is not visible in any part of the night; but Saturn, which is stationary in the constellation Virgo, is well placed for observation in the evening, and will be in conjunction with the moon on the 12th.

Gale's comet (*b*, 1894) is now nearly on the southern prolongation of a line drawn through δ and γ Ursæ Majoris. The true date of discovery, it appears, was April 1st, and the comet's brightness has diminished to less than the half of that which it had then.

SALE.

The interesting libraries—interesting, that is, to lovers of natural history—formed by the late Mr. Jenner Weir and the late Mr. Horace Francis, were dispersed by Mr. J. C. Stevens

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on Monday last. Zoological Society Proceedings, 1877 to 1893, Part 3, and Index, 1871-80 and 1881-90, together 17 vols., brought 31*l.* 10*s.* Vols. 1 to 22 of the Catalogue of the Birds in the British Museum, by Sharpe, Seebohm, Gadow, Sclater, Salvadori, and others, fetched 18*l.* 10*s.* Hewitson's Illustrations of New Species of Exotic Butterflies, 5 vols., brought 22*l.* Felder's Novara Expedition (Lepidoptera, Rhopalocera) brought 10*l.* 10*s.* Scudder's Butterflies of the Eastern United States and Canada, 3 vols., 10*l.* Genera of Diurnal Lepidoptera, by Doubleday, Westwood, and Hewitson, 2 vols., 18*l.* Hübner's Sammlung Europäischer Schmetterlinge, 24*l.* Curtis's Botanical Magazine, complete from the commencement to the end of 1892, 90*l.*

SOCIETIES.

Royal.—*May* 24.—Lord Kelvin, President, in the chair.—Prof. Mascart (Foreign Member) was admitted into the Society.—The following papers were read:—'On the Dynamical Theory of Incompressible Viscous Fluids, and the Determination of the Criterion,' by Prof. O. Reynolds,—'Measurements of the Absolute Specific Resistance of Pure Electrolytic Copper,' by Messrs. J. W. Swan and J. Rhodin,—'On some Voltaic Combinations with a Fused Electrolyte and a Gaseous Depolariser,' by Mr. J. W. Swan,—'On certain Functions connected with Tesseral Harmonics, with Applications,' by Prof. A. H. Leahy,—'On the Measurement of the Magnetic Properties of Iron,' by Prof. T. Gray,—'Researches on the Electrical Properties of Pure Substances: No. 1, The Electrical Properties of Pure Sulphur,' by Prof. Threlfall, Mr. J. H. D. Brearley, and Mr. J. B. Allen,—and 'On the Influence of certain Natural Agents on the Virulence of the Tubercle-Bacillus,' by Dr. A. Ransome and Dr. Delépine.

Geographical.—*May* 28.—*Anniversary Meeting.*—Mr. C. R. Markham, President, in the chair.—During the meeting the Royal Medals for the Encouragement of Geographical Science and Discovery were awarded. The Founder's Medal to Capt. H. Bower, for his very remarkable journey right across Tibet from west to east, from the borders of Ladakh to the borders of China, at least one-half of which lay through country which had never before been explored, and of which our geographical knowledge was absolutely nothing. This belt of country lies between the frontier of Ladakh and the main road from Lhasa to the north, and is nearly one thousand miles in length. Beyond that road eastwards his route occasionally crossed, and was never any great distance from, the route taken by M. Bonvalot and Prince Henry of Orleans the year before, and that taken by Mr. Rockhill the year after; but the survey work which he performed is very valuable for the rectification of the already existing maps of this region. Capt. Bower was the first Englishman who has been allowed by the Government of India to travel in Tibet during the present century.—The Patron's Medal to M. Elisée Reclus, for having devoted his life to the study of comparative geography. His method of working involved not only an exhaustive analysis of geographical literature, but also personal investigation in many lands. The labours of twenty years have resulted in the publication, completed in 1893, of twenty-one volumes. Of these two form a general treatise on physical geography, under the title of 'La Terre,' and nineteen make up the most comprehensive systematic work of the kind ever carried out. Entitled 'Nouvelle Géographie Universelle, la Terre et les Hommes,' it gives a full account of the present geographical condition of all the continents, and is accompanied by more than 3,500 maps and about 1,500 other illustrations. The work is planned philosophically, its execution is characterised by impartial judgment, and it is of high literary and scientific merit.—The following other awards were also declared: The Murchison Grant for 1894 to Capt. J. Wiggins for his services, extending over a quarter of a century, in opening up the Kara Sea route to Northern Siberia, and the navigation of the river Yenisei.—The Back Grant (two years) to Capt. H. J. Snow, for his rectification of the map of the Kurile Islands, the result of observations made during many years' voyages amongst those islands.—The Gill Memorial to Mr. G. E. Ferguson, for his excellent survey work on the West Coast of Africa.—The Cuthbert Peek Grant to Dr. J. W. Gregory, for his journey to Lake Baringo and Mount Kenia, and his series of useful scientific observations.—The scholarships and prizes given by the Royal Geographical Society to students in training colleges for 1894 was also presented.—The following gentlemen were elected as Council and officers for 1894-5: *President*, C. R. Markham; *Vice-Presidents*, W. T. Blanford, Hon. G. C. Brodrick, Hon. G. N. Curzon, Sir J. Hooker, General R. Strachey, and Capt. W. J. L. Wharton; *Treasurer*, E. L. Somers Cocks; *Trustees*, Right Hon. Lord Aberdare and Right Hon. Sir J. Lubbock; *Hon. Secretaries*, H. Seebohm and Major L. Darwin; *Foreign Secretary*, Sir J. Kirk; *Councillors*, Vice-Admiral L. Brine, R. Brown, Lieut.-Col. J. C. Dalton, Right Hon. H. C. E. Childers, Lieut.-General W. H. Goodenough, Sir G. D. Taubman Goldie, Major-General Sir F. J. Goldsmid, General Sir T. E. Gordon, W. Hudleston, Lord Lamington, J. K. Laughton, G. S. Mackenzie, Rear-Admiral A. H. Markham, J. Murray, E. G. Ravenstein, Sir R. W. Rawson, Howard Saunders, Col. H. C. B. Tanner, Rear-Admiral E. H. Seymour, Lieut.-Col. C. M. Watson, and Lieut.-Col. J. K. Trotter.—The annual address on the progress of geography during the year was delivered by the President.

Geological.—*May* 23.—Dr. H. Woodward, President, in the chair.—Messrs. A. E. Walton and A. P. Wilson were elected Fellows.—The following communications were read: 'On the Stratigraphy and Physiography of the Libyan Desert of Egypt,' by Capt. H. G. Lyons,—'Notes on the Geology of South Africa' and 'On the Occurrence of Dolomite in South Africa,' by Mr. D. Draper,—and 'Contributions to the Geology of British East Africa,' by Mr. J. W. Gregory.

Linnean.—*May* 24.—*Anniversary Meeting.*—Prof. Stewart, President, in the chair.—Messrs. G. B. Rothera and W. F. Wilkinson were admitted Fellows.—The Treasurer presented his Annual Report duly audited, and the Secretary having announced the elections and deaths during the past twelve months, the usual ballot took place for new *Members of Council*, when the following were elected: Dr. J. Anderson, C. B. Clarke, Prof. J. R. Green, A. Lister, and A. D. Michael.—On a ballot taking place for the election of President and officers, Mr. C. B. Clarke was nominated *President*, and the officers were re-elected.—The Librarian's Report having been read, and certain formal business disposed of, the retiring President delivered his Annual Address, taking for his subject 'The Locomotion of Animals with special reference to the Crustacea.'—The Society's Gold Medal was then formally awarded to Prof. E. Haeckel, of Jena, for his important researches in invertebrate zoology, especially in relation to the Medusæ and the Rotifera. It was received on his behalf by Mr. W. P. Sladen, who read a letter of acknowledgment and thanks, which was prefaced by an expression of the writer's regret at his inability to come to England to receive the medal in person.

Microscopical.—*May* 16.—Mr. A. D. Michael, President, in the chair.—Mr. C. L. Curties exhibited and described a microscope which had been specially made for photographic purposes; the leading feature of the instrument is that the nosepiece is removable, so that an ordinary photographic lens can be substituted for the objective if required. He also exhibited a new form of apparatus for obtaining instantaneous photographs of objects under the microscope; as examples of what could be done with this apparatus he showed photomicrographs of blood corpuscles taken with it, and also some low-power photographs of living specimens of Lophopus with tentacles extended.—Dr. W. H. Dallinger thought the photomicrographs were extremely good. He noted that in the immediate vicinity of the Lophopus there were some Vorticellæ, and this suggested that it might be possible to take them in the act of closing so as to get an idea how the movement was performed.—Mr. Shrubsole said he had brought to the meeting a few living specimens of Gromia, which were shown under one of the microscopes on the table. One peculiarity of these specimens was that instead of possessing but one aperture, there was a zone of small apertures round a central one; this he thought was a good reason why this object should be removed from the Monostomia. After describing a naked rhizopod closely allied to Lieberkuhnia, and an organism resembling Shepheardella, Mr. Shrubsole said he had on the previous day obtained from the water off Sheerness some masses of a dirty-looking substance containing all sorts of forms of gelatinous objects in which were embedded a number of granules; they were the cause of what the fishermen called "foul water" or "May water." They were only seen at certain seasons and for a short time, and it would be an interesting inquiry to find out what became of them.—Prof. F. Jeffrey Bell said that he had just been present at the annual inspection of the Marine Biological Laboratory at Plymouth, and he found that one of the greatest troubles there had been the condition of the water. Only two fish had died during the last twelve months, but the Director was desirous of obtaining information as to the diatomaceous and desmidaceous condition of the water in the tanks. Inquiries naturally suggesting themselves would be what the organisms really were which caused this "foul water"; was the "foul water" due to their presence; and were they a great number of larvæ undergoing transformation? Prof. Bell called attention to the three frames of photomicrographs which formed the Society's exhibit at the Chicago Exhibition, and which had just been returned; the Fellows would have now the opportunity of seeing them, and determining whether they were worthy of the medal which they were told had been awarded the Society.

Historical.—*May* 24.—Mr. Hubert Hall in the chair.—The following were elected Fellows: Messrs. G. W. Prothero and A. Kingston.—A paper was read by Mr. A. G. Little 'On the Educational Organization of the Mendicant Friars in England,' in which the system of the schools was described with great minuteness and with much research.—It was announced that this paper would be printed in the *Transactions* of the Society.

Physical.—*May* 28.—Prof. A. W. Rücker, President, in the chair.—Prof. W. Ramsay read a paper 'On the Passage of Hydrogen through a Palladium Septum, and the Pressure which it Produces.'—A paper 'On the Expansion of Rarefied Gases,' by Prof. W. Ramsay and Mr. E. C. C. Baly, was read by the latter.

Folk-lore.—*May* 23.—Mr. G. L. Gomme, President, in the chair.—Mr. H. Morrison, Mr. J. S. E. Walker, and the Brighton Town Council were elected Members.—Mr. Ordish exhibited a sword-dancer's dress, sent him by Miss Edleston, of Gainsford, near Darlington, and read a short note by that lady, giving an account of the sword-dancers' exhibition, and produced a copy of their song.—Mr. F. Sessions read a paper entitled 'The Omens of the Thugs and their Relation to European Folk-lore of Birds and Beasts,' and a discussion followed, in which the President, Dr. Gaster, Dr. Gregor, Messrs. Baverstock, Nutt, Kitts, Kirby, and Hartland took part.—Papers on 'Water and Well Worship,' by Mr. A. W. Moore, and 'The Classification of Proverbs and Sayings of the Isle of Man,' by Mr. G. W. Wood, were also read. Mr. Wood is one of the few Englishmen who have acquired a familiarity with the fast-dying Manx language, and he is therefore well qualified to deal with the subject he has taken in hand. He adopted for his classification the lines given in the Society's handbook, but he amplified the heads and sub-heads according to the exigencies of the typical Manx collection, and focussed them all under the leading divisions. This will facilitate the arrangement of other collections of proverbs. The distinction drawn between the subjective and objective aspects of proverbs seems most important. Almost invariably they have been classified hitherto objectively, *i.e.*, according to their drift. The author has applied his taste for analysis to unravel their component parts, and has shown in a table what a large number of man's surroundings have been enlisted in his service to express thought in the pithy logic of proverbs. The words selected by a nation go far to show the nature of its pursuits. The author has pointed out that those of Man were undoubtedly fishing and agriculture, as indeed the proverbs themselves would show, even if nothing were known of the place or people. According to the table, trades are scarcely alluded to, and certainly the Isle of Man cannot be accused of being a trading community. The promised deductions from the proverbs as a whole, which the author is now working out, will be very instructive upon these and kindred points.—The President stated that Mr. Wood had analyzed the water of every holy well in the Isle of Man, and suggested that he should be asked to give an account of the results to the Society.

Hellenic.—*May* 26.—Mr. Penrose, V.P., in the chair.—Miss Sellers gave a short account of recent publications in classical archæology, and then proceeded to read a paper on a head formerly in the Palazzo Borghese, and now the property of Mr. Humphry Ward. The head (which was exhibited to the Society) is of Parian marble, and is in a remarkably perfect state of preservation. From the natural rendering of hair and eyelids, and from the extreme freshness of the modelling, there can be no doubt that it is a Greek original. While the head presented general affinities to a series of works ranging from the later archaic statues of the Akropolis Museum to earlier Pheidian works, such as the Apollo in the Terme Museum and the Bologna head (recently identified by Prof. Furtwängler as a copy of the Lemnian Athena by Pheidias), its more intimate qualities showed it to be most closely

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allied to the Hestia Torlonia, to the Apollo on the Omphalos, to the figures carved in relief on the beautiful throne of the Museo Boncompagni Ludovisi, and to other works referred to Kalamis and his school. Further, its extraordinary likeness to the Aphrodite on the central relief of the Ludovisi throne tended to prove that the head once belonged to a statue of this goddess. Miss Sellers stated her opinion that throne and head were by the same artist, and that artist presumably Kalamis; those who thought this statement too bold would at least agree that by the publication of the head an invaluable contribution had been made to our knowledge of Greek art in the period that immediately preceded Pheidias.—Prof. P. Gardner read a paper by Mr. E. Gardner, 'On the Paintings of Panænus at Olympia.' Pausanias describes the marble screen set up at Olympia in the temple of Zeus to prevent visitors from "passing underneath the throne" of the colossal figure of the god. It was adorned with paintings by Panænus, brother of Pheidias; but the place of the screen and the arrangement of the paintings have been matter of much dispute. The author of the paper rejected the usually accepted view that the screen was a series of slabs let in between the pillars of the temple and crossing the cella in front of the statue, and endeavoured to prove that Panænus's paintings were on the throne itself, the panels on which they were painted being four on each side of the throne, and entirely shutting in all that was beneath it. On each side the two lower panels were adorned each with a standing female figure, and the two upper panels each with a mythologic scene containing two personages.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'Causes of the Ice Age,' Mr. W. Upham.
— Royal Institution, 5.—General Monthly.
— Engineers, 7½.—'Power Distribution by Electricity, Water, and Gas,' Mr. E. C. de Segundo.
— Aristotelian, 8.—'The Immateriality of the Rational Soul,' Dr. W. L. Gildea.
Tues. Royal Institution, 3.—'The Modern Microscope,' Dr. W. H. Dallinger.
— Biblical Archæology, 8.—'An Unknown Aramaic Version by Theodosius of Rome, of the Song of the Three Children,' Rev. Dr. Gaster; 'The God Ninip,' Mr. T. G. Pinches.
— Zoological, 8½.—'Critical Remarks on the Opossums of the Serra dos Orgaos, Rio de Janeiro, Brazil,' Dr. E. A. Goeldi; 'New Algerian Gazelle, *Gazella loderi*,' Mr. O. Thomas; 'On Necrolemur and its Affinities, and on Retrogressive Evolution in the Lemuridæ and in the Mammals generally,' Dr. C. I. F. Major; 'An Abnormal Vertebral Column of the Bull-frog,' Dr. W. Benham.
Wed. Archæological Institute, 4.—'Early Seventeenth Century Contract for the making of an Organ for the Chapel in Chirk Castle by a hitherto unrecorded Organ-maker,' Dr. E. J. Hopkins; 'Certain Methods of electing Heads of Societies practised in the Middle Ages,' Dr. J. W. Legg.
— Entomological, 7.
— Geological, 8.—'Banded Structure of some Tertiary Gabbros in the Isle of Skye,' Sir A. Geikie and Mr. J. J. H. Teall; 'The Carboniferous Dolerites and Tuffs of Derbyshire,' Mr. H. H. Arnold-Bemrose; 'Origin of the Permian Breccias of the Midlands and a Comparison of them with the Upper Carboniferous Glacial Deposits of India and Australia,' Mr. R. D. Oldham.
— British Archæological Association, 8.—'Kirkham Priory and Walden Abbey,' Mr. C. H. Compton; 'Discovery of a Roman Building at Chester,' Mr. F. H. Williams; 'Monumental Brasses,' Mr. A. Oliver.
Thurs. Royal Institution, 3.—'Egyptian Decorative Art,' Prof. W. M. Flinders Petrie.
— Chemical, 8.—Election of Fellows; 'Nature of Phosphorescence,' Mr. H. Jackson; 'Crystallography of the Normal Sulphates of Potassium, Rubidium, and Cæsium,' Mr. A. E. Tutton; 'Boiling-Points of Homologous Compounds,' Part II., Dr. J. Walker.
— Linnean, 8.—'Stipules and the Protection of Buds,' Sir J. Lubbock.
— Antiquaries, 8½.—Election of Fellows.
— Society for the Encouragement of the Fine Arts.—'Ironwork in Europe during the Renaissance,' Mr. J. S. Gardner.
Fri. Physical, 5.—Discussion of the Paper by Mr. Daly and Prof. Ramsay 'On the Relations of Pressure, Volume, and Temperature of Rarefied Gases'; 'Exhibition of Photographs of Flames,' Capt. Abney.
— Astronomical, 8.
— Royal Institution, 9.—'The Newtonian Constant of Gravitation,' Mr. C. V. Boys.
Sat. Royal Institution, 3.—'The Stage and Society,' Mr. R. W. Lowe.
— Institute of Actuaries, 3.—Annual Meeting.
— Botanic, 3¾.—Election of Fellows.
— Zoological, 4.—'Sketches in Geographical Distribution,' Mr. F. E. Beddard.

Science Gossip.

Mr. Edward Clodd has prepared an abridgment of his 'Story of Creation,' which will be issued in the autumn by Messrs. Longman, under the title of 'A Primer of Evolution.' The work will be copyrighted in America.

Mr. Horace Bell, who is well known in India as an authority on the question of railways, has just written a book on 'Railway Policy in India,' which will shortly be published.

Dr. Sydney J. Hickson, author of 'A Naturalist in North Celebes' (1889) and 'The Fauna of the Deep Sea' (1894), has been appointed to the Beyer Professorship of Zoology at Owens College, Manchester.

The German Zoological Society intends issuing, under the general editorship of Prof. F. E. Schulze, of Berlin, brief descriptions of all existing animal forms, as well as of those which have become extinct within historic times. The various parts of the stupendous work, which is to bear the title of 'Die Tierwelt,' will be assigned to about a score of zoologists.

FINE ARTS

THE ROYAL ACADEMY.

(Third Notice.)

So far from improving on closer acquaintance, as we hoped would be the case, this exhibition reveals itself to be, without exception, one of the worst on record. Bad draughtsmanship—a term which implies more than drawing and modelling *per se*—is the conspicuous defect in a very large proportion of the works which the Academicians have thought fit to hang; next to this the most noticeable defect is a rapidly growing neglect of the purity and lucency of the pigments which are essential for securing the utmost brilliance and the widest range of colours as colours—advantages that, even taken by themselves, go far to put within the reach of painters the force and splendid coloration which were among the most precious achievements of the old Flemings and Venetians. Harmonies of any sort are among the best elements of fine art, and yet, although the lowest, and therefore the most easily managed, keys of colour and tone are employed by no inconsiderable number of the painters in the exhibition, of how few can it be said that their pictures are harmonious, that is, whatever their brightness or chromatic notes may be, in keeping with themselves! Coarse and rough surfaces, destructive to the breadth and clearness of pictures, and almost always indicative of neglect to finish and refine their execution, are only too common this year, and indicate the decay of studies, research, and that love for beauty which is satisfied with nothing less than the highest accomplishments and thoroughness of attainment. These remarks, of course, apply to the oil paintings only in the galleries. The water colours, sculptures, and engravings are much more hopeful.

Taking up the thread of our remarks from the point at which our previous article ceased, we may admire the head (No. 334) with a dreamy expression, very pretty and almost too sweet in its character, which, with a nondescript motto in verse, Mr. W. Urwick has sent, his best work, which is not so well hung as it deserves in Gallery V.—What Mr. W. H. Margetson was aiming at when he painted "*When the lamp is shattered The light in the dust lies dead*" (382) is not at all easy to discover. His whole-length, half-life-size nudity, standing by a broken lamp and looking sadly at it, was probably executed in a life school, and is a naked figure pure and simple, in easily managed low tones and a minor key of colour, and does not aim at the finest draughtsmanship. On the other hand, it is marked by good taste and a due sense of style.—*Natural Enemies* (386) comes from Mr. R. Little, who has done better before now. It is a good and clever sketch (painted *en bloc*) of brilliant sunlight in a modern room. The girl's figure is neat and crisply touched.—Among the best of the military pictures is Mr. S. L. Wood's *Battle Incident* (391), a furious charge of horse artillery upon a steep and stony road. Vivacity and dash redeem the general roughness of the work and its extremely bad colour.—Miss M. I. Dicksee, who paints with the modesty becoming a lady, excels herself this year in the very fresh and sympathetic *First Audience* (392), "Little Comedy" and "the Jessamy Bride" listening to Goldsmith's reading of 'She Stoops to Conquer.' Although the execution here is rather thin, the design is full of spirit; the girls are charmingly ingenuous, not marred by the suspicion of connoisseurship which is evident in the air of the more sedate "bride," and shows a sense of humour on the painter's part. The sisters are genuine maids of Reynolds's purer type, animated, sweet, and natural. The designing of the whole is good, especially as to the colour and chiaroscuro of the picture, and its truthful rendering of an interior light. Miss Dicksee has wisely avoided painting Goldsmith like a learned pundit, as Reynolds made him, when without his wig. Sir Joshua's much overpraised portrait of his friend cruelly belies that delightful humourist and good fellow. Of course the Horneck girls were not really the first auditors of the comedy.

The *Lady in Brown* (393), by Mr. J. Lavery, is a life-size portrait of a resolute-looking young woman in a modern costume of dark olive-brown, for stiffness and flatness a sort of idealized lay figure. But no lay figure would, of herself, prompt such a capital exercise in harmonious, though dingy tints and tones in keeping with each other. Such harmonies as this picture illustrates are by no means difficult of attainment. The French Salon is full of them.—*Death turning away from the Innocence of a Child* (398), by Mr. H. J. Stock, is a crude and coarse imitation of Mr. Watts. The sentiment is laboured and false, and the execution heavy and weak.—In a similar spirit Mrs. A. L. Merritt produced *Watchers of the Straight Gate* (404). Thin, poor, and badly drawn, this is an unlucky instance of prose disguised as poetry and ambitious of grandeur while it is simply dull.

Mr. S. J. Solomon is in painting what Mlle. Sarah Bernhardt is in the drama, and, as to the design only, has not been entirely unsuccessful in his portrait of *Mrs. P. Campbell as Paula Tanqueray* (402), a picture which, as somebody said of a similar work, "screams in colours, and in lighting glares." It is a fairly good likeness of the lady as she appears on the stage before the footlights, the unnaturalness of which the picture may be said to upbraid as an offence to men of taste. Mr. Solomon's courage in thus misusing his resources commands attention only to secure the condemnation of his experiment. As a *tour de force* of a vicious kind, not to be repeated, something might be said in defence of the large canvas in Gallery VI.—Mr. J. S. Sargent has wasted his undeniable skill in devising and painting the *Lunette and Portion of a Ceiling* (423), which is intended for the decoration of a public library at Boston, U.S. It is a sensational design, including a great number of figures at life size, closely crowded together, and drawn and painted in a pseudo-Egyptian style, which in full tones and heavy tints, including metallic gold, represents some of the cruelties and idolatries of the ancient Egyptians, not in the least acceptable to the modern mind, and fitter for an Assyrian monarch's palace than a public library in the Land of Freedom. It is full of vigorous as well as able drawing and painting, and, like all Mr. Sargent's work, evinces a strong love for colour, but it jars on the artistic sense of the student. The left side of the vault is hideous in style and design, and is without pathos or poetry. The finest part of the whole is on the opposite portion of the vault, where the half-clad goddess or dæmon appears in a semi-diaphanous robe, and seems to be a gorgeous Isis of the secret grove. Some powerful elements of colour and mystery are introduced in an effulgence of gold and splendid light which is at once strong and acceptable because of its vigour, but the whole seems to us a deplorable artistic mistake, while its qualities are by no means so noble as they pretend to be, nor so difficult as to be worthy of Mr. Sargent's ambition.—There is a great deal of animation and not a little skill of an ordinary kind about Mr. S. Berkeley's *The Sunken Road of Ohain* (424). Much of the composition is commonplace, and the painting of the charging horsemen falling headlong into the pit is rather crude and rough.—If Mr. W. R. Stephens, who is a pet student of the Royal Academy, continues to

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design trivialities like *In the Arms of Morpheus* (428), and to paint them so weakly and with such bad colour, he will hardly rise to much distinction.—Mr. C. N. Hemy is not at his best in *Home Moorings* (427), a seascape with figures; yet it indicates a fitting sense of the movements of the figures, and evinces his well-known skill in sea-painting. He has, however, worked the luminous and glittering surface of the water with a hand too heavy and with pigments too opaque, and that wealth of under-painting and surface glazings apart from which the sea is not worth painting is unfortunately absent. The movement of the boat is given with rare good fortune and skill, but the water betrays the influence of the lamp and the approaching exhaustion of the artist's resources as a sea-painter.

Mr. Wollen is before all things an illustrator. He possesses unusual facility in designing military incidents and sketching them upon canvas. Accordingly his *Black Watch at Bay* (435), a little group of very characteristic, and it must be owned very ugly, Scotchmen, heroically resisting the charges of French lancers and dragoons at Quatre-Bras, is a capital specimen of the illustrative sketch, where spirit and vigorous attitudes and expressions are the chief things aimed at, and every feature is appropriate and well conceived. On the other hand, homogeneity and simplicity are lacking, and, as a picture, the work does not rise far above the level of the illustrated newspaper. Yet Mr. Wollen was made for better things.—Not so Mr. R. C. Woodville, whose *Badajos, 1812* (441), is exactly what we look for in cheap woodcuts. Wellington, a stiff and flat figure, is much too old for the Wellington of 1812. The best part of the picture is to be found in some of the soldiers' faces, but even these are mediocre.—If any of the military pictures in this exhibition is more trivial than 'Badajos' it is Mr. S. Lucas's *Call to Arms* (467), one of the most conspicuous paintings in Gallery VII. A weak and elaborate commonplace, painted without spirit, and designed in a hackneyed sort of way, it reminds us of a set-piece at the end of a play, where every walking gentleman does his best to seem to be serious. The sheriff and his companions are exactly like the supers of a transpontine stage; the bystanders pose themselves with painful insincerity and lack of spirit.—*Threading the Needle*, by Mr. A. Neuhuys (511), a woman tailor at work, is homely, soft, and rich in colour. In other respects it is a fairly fortunate combination of the sentiment and technique of M. Israëls and E. Frère.—In *Oil for the Light* (522), by Mr. F. W. W. Topham, and *The Disciple* (527), by Mr. W. C. Horsley, we have two pictures, each of which is weak and sentimental, but it depends upon the mood of a critic who cares to look at them long enough which of the pair he will consider the more devoid of spirit and artistic purpose. The best piece of painting in them is Mr. Horsley's head of a boy. In this, however, there is a touch of pious sentimentality which assures to it the palm of fatuity.—There is no sentimentality about Mr. F. Bramley's *By the Light of the Fire* (539), which comprises a woman most curiously formed and an entirely formless baby. In respect to its chiaroscuro and tonality this is a picture of merit and clever so far as it goes, which is a good way towards the achievement of the commonplace on very easy terms. A much better picture is the very rough and heavily handled sketch which Mr. Bramley calls *Autumn* (353), an old white horse in the autumn of its labours, painfully trudging along in the twilight. It is most pathetic, an admirable quality, though pathos does not make a picture, and is not peculiar to works of art. We suppose the subject—an actual incident probably—suggested the title, and we are sure it would have been a better picture but for the hot and impossible shadows and the floods of paint which deform it.

A sort of confectionery piece is Mrs. H. Rae's *Psyche before the Throne of Venus* (564). Most thinly painted and meretricious, from the point of view of art, are the nymphs and goddess of this large and very pretty picture. Mrs. Rae's close sympathy with the art of Sir F. Leighton amounts in this picture to satire on the President. Superfine as it is, we fail not to be surprised at finding that here nymphs and goddess resemble ballet girls, while Venus's court is like an opera scene.—Mr. Hitchcock's *Mary at the House of Elizabeth* (577) is disappointing. It has more in it of Bastien-Lepage than sound art; a confused composition and lack of solidity mar its merits as a piece of colour and study of open bright daylight upon the empty and unsympathetic face and form of the very Flemish young woman who sat for Mary.—Even as it is, the large size of this picture justifies itself better than its neighbour, Mr. La Thangue's *Song of a Lark and the Blind Girl* (596), upon the monstrous size of which we commented the other day, without mentioning, as we ought to have done, that the intense ugliness of the work is partly redeemed by the vivacity of the figures of two children standing in sunlight and watching the lark in its upward flight.—Three plump and rosy children, the subject of Mr. M. S. Lucas's oddly-named *Types of English Beauty* (623), are pretty and spirited enough to be worth painting. The artist has never done so well before.—The chief defects of Mr. Hitchcock's, Mr. La Thangue's, and Mr. Lucas's pictures are want of technical refinement, beauty, and harmony, and in all these points they may profit by looking carefully at Mrs. Alma Tadema's *Silent Persuasion* (627). The soft and pearly interior light, the breadth of light and shade, the choiceness of the handling throughout, and other refinements of the artist's technique impart charms to this excellent piece of *genre* that we cannot find in 'The Song of a Lark,' which is thirty times its size, and is painted with a heavy hand in the crudest manner. There is, withal, more study, feeling for grace, and sympathy with character in the grouped hands of Mrs. Tadema's lovers, to say nothing of anything else, than in all the three more than half-life-size figures of the huge and unrefined No. 596.—In our opening notice we omitted to admire the high artistic qualities of Sir F. Leighton's head of a pretty little Italian model called *At the Window* (652), which is hung in Gallery IX. The child is leaning with folded arms upon a window-sill; her blue dress affords excellent colour by the side of the clear rosy and olive tints of her flesh. These pure and deep-toned tints are distinguished by that wealth of under-painting which is hardly ever recognized, or at least seldom aimed at, by artists of Mr. La Thangue's calibre; it is so possibly because they involve studies of an exacting nature, a cultured touch, and a fine eye.—A well-painted head of *A Vagabond* (635), by Mr. R. L. Owtram, is evidently a portrait of a model executed in a life school.

Mr. J. Clark, the Nestor almost of the domestic *genre* painters of our time, is still nearly at his best in *First Steps* (692), a cottage interior, where a little child is being taught to walk. This work represents the artist adequately—better, indeed, than his pleasing and sound portraits of *Beatrice and Gladys, Daughters of F. Kell, Esq.* (557), in Gallery VIII.—Careful, neat, and solid, but rather hard and thinly painted, is Miss J. Hayllar's *A Little Better* (734), a nicely drawn and well-finished group of children at a fireplace; the truth of the effect is noteworthy and commendable.—A capital piece of art, broad, clear, soft, full of colour, and homogeneous in every respect, is Mr. W. F. Calderon's *Reigate Heath Cattle Fair* (741), a truthful representation of men and cattle grouped with skill under a telling effect of rainy daylight.—*By the Sea* (731), a company of girls in bathing dresses frolicking upon the sands while the blustering wind blows their garments about, reminds us that Mr. E. M. Hale painted the same thing in a different way; but he had better not do it again, despite the spirit, movement, freshness, and pretty colour of both the examples. His *Bathers* (704) is nearly as good, but we care less for *Out of the Depths* (720).—Perhaps the most "audacious" picture in the Academy is Mr. G. Harcourt's *Psyche, "Farewell!"* (781) an exceedingly funny illustration of Mr. W. Morris's version of the legend according to which Cupid's mistress threw herself into a pond. Had the Hanging Committee possessed an adequate sense of humour or the least desire to make the exhibition amusing, they would have placed this stark-naked, life-size figure of a damsel whose red hair stands out in tresses radially from her face, where Mrs. Rae's version of Psyche's career (564) now hangs conspicuous. The laboriously painted young model who takes the part of Psyche stands erect with her arms extended at full above her head, as if she were about to cast herself into the blue pond at her feet, while behind her the landscape background rises like a tapestry stretched upon a wall. The design, if such it can be called, is singularly weak, while the technique of the picture cannot be fairly studied while the canvas hangs so high. Such being the case, we can only say that, apart from the luminosity and vivid coloration of the whole, the outlining of the almost transparent nudity, which is painted *en silhouette* before us, seems to be careful and studied to a degree that promises well for the future of the artist, who is a stranger to us, and that, when he sees the absurdity of this comical effort of his, and is content to employ himself upon canvases of moderate dimensions, there will be a great deal to be said in his favour. At present his position ought to be that of President of the New English Art Club, but it is not likely that that body would elect a man who can draw and is partial to a clean palette.—Far removed from 'Psyche' is Mr. E. A. Abbey's *Fiammetta's Song* (797), a brilliant and beautiful piece of romance in painting, although the figures are extremely disproportioned, and, as a whole, charming from its grace, colour, tonality, and keeping. Mr. Abbey, whose fine sense of colour, silvery hues, and harmonies of tone we have admired before, has never produced a choicer work than this, in which the elegance of the figures, their graceful attitudes, and the gracious air which pervades the design are much to be admired. On the other hand, the extravagance of the disproportions jars upon the critic's eye and offends his taste. As a harmony of brilliance in colour and lighting the whole exhibition contains nothing better than this, and very few things so good.

Mr. D. A. Wehrschmidt's *Portrait of a Haymaker* (801) is painted in a solid and masculine manner, but with a somewhat heavy hand.—Besides other good elements, Mr. J. A. Lomax's *Rooked* (806) contains a spirited figure of a young gambler discovering his ruin. It is crisply painted throughout.—One of the least unfortunate of the unreasonably large canvases which the Selecting Committee have not rejected is Mr. G. King's painful, not to say shocking piece of prose called *Thrown* (834), which depicts a nearly life-size figure of a lady in a riding habit lying prone upon the side of a stony hill, apparently killed by fracturing her skull. A dog and a mounted huntsman approach. It is difficult to say why an artist who drew so well the prostrate figure and the eager, half-frightened hound, and painted with so much veracity the effect of open daylight, chose so distressing a theme. Could he imagine that any one would live with such a scene constantly before his eyes, or pay a round sum for the privilege of doing so? Deftly and cleverly painted as 'Thrown' is

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Mr. King's want of sympathy and taste is, even in these sensation-loving days, startling. —Longfellow's sentimentalities have attracted more than usual attention during the past year; witness the number of pseudo-pathetic pictures like Mr. E. B. Johnson's *Evangeline finding Gabriel* (820), where the puling heroine discovers her lover on his death-bed. To artists like Mr. King and Mr. Johnson it never seems to occur that, while they need not paint dead ladies and dying heroes for their own delectation, purchasers for subjects of the kind are likely to be scarce.—Very crude, coarsely painted, and heavy in all respects are *The Love Potion* (829) and *Caleran's Courtship* (830) of Mr. L. Bogle, in which the artist, who has done much better, has given himself away.—In *Neighbours* (832) Mr. H. P. Dolman has introduced some good figures; the interior light is pleasing and silvery.—*The First Communion* (833), by Miss F. M. Reid, comprises some brilliant, though spotty painting of figures and old houses, while in No. 803, *Summer*, Mr. G. King has produced a clever study of light and tone (entirely French in character) of a lady with a red umbrella walking in a sun-flecked glade.—Mr. S. P. Cockerell's *Lady Macbeth* (865), a capital design, has much of the force of the tragedy, such as we do not often see. The queen, who is dressed in red, is a well-painted figure. Her hands are too small.

Mr. L. J. Pott, who has hitherto mostly painted sentimental and humorous *genre*, deserted his vocation when he attempted tragedy in *Sanctuary: Incident in the Childhood of Peter the Great* (876). His figures are nearly as commonplace as those of Mr. S. Lucas's 'Call to Arms' (467); indeed, Mr. Pott never before painted so badly as in the present instance.—The *Oranges* (906) of Mr. F. Brangwyn greatly disappoints us; it is a far too large picture of an orange booth in the market at Jaffa. It would, no doubt, be a good subject for a skilled painter of intense colours and a very luminous effect; but Mr. Brangwyn's haste has ruined his chances of distinction, for his picture is very rough, not to say coarsely painted, while his colours are neither too pure nor too brilliant. This is a subject for John Lewis, or for that brilliant and powerful Frenchman who, as we noticed in the Salon of a few years since, painted oranges upon a donkey-alant, and gained a name by it, while Mr. Brangwyn stands to lose one by his own slovenliness.—That distinguished artist M. Jan V. Chelminski is welcome here, where he exhibits *Surprised Cossacks, Crimea* (903), mounted figures in a snowy landscape, vivacious and cleverly executed, and *A General's Escort* (493), a similar subject, not quite so good, yet very cleverly treated. Our notes on the figure pictures and portraits by painters of figure pictures must conclude with Mr. A. C. Tayler's unsuccessful attempt to represent the effect of lamplight upon scarlet uniforms, officers' faces, and the splendid equipage of a mess-table, called "*Gentlemen! the Queen!*" (920.) This picture is not to be compared with the best of Mr. Tayler's former works, where he showed conspicuous skill (and skill of a high quality) in painting interior and reflected light, sparkling objects, and white tablecloths. The figures lack animation, the faces are far from life-like, the actions are stiff, and we fail to see why all the red coats, placed so differently as regards the light, are nearly uniformly red. Again, the carnations are adust and too much alike, and the chiaroscuro of the whole, if it can be said to exist, has not the assistance of colours duly differentiated and tones consistent with the circumstances. Of effect, in the ordinary sense of the term, there is little. In a room illuminated, as this one is supposed to be, from many points, we could not look for strong contrasts of light and shade, but it would ensure brilliancy of light, qualify the scarlets in a very difficult and subtle manner, and make the scene a field of vividness and luminous colours.

Our next article will deal with the remaining portraits and landscapes at Burlington House.

HAZLITT AND NORTHCOTE.

May 19, 1894.

In consequence of the very full and valuable review with which you honoured my edition of Hazlitt's 'Conversations of James Northcote' on the 5th inst., Mr. Harry Goodwin has been so obliging as to lend me an interesting copy of the original of 1830, which was in the possession of Abraham Raimbach, the engraver, and then in that of his son, David Wilkie Raimbach. Abraham Raimbach was the immediate contemporary of Northcote, whom he survived until 1843. In Mr. Goodwin's volume a great many of the blank spaces which occur so incessantly in Hazlitt's text are filled up, in pencil, in what is doubtless the hand of Abraham Raimbach. These identifications cannot be absolutely relied upon, but they have, of course, very great value. I am gratified to find that, on the whole, they support my own conjectures. In several instances they confirm the suggestions of your reviewer, where he supplements my identifications. For instance, Raimbach fills up "Y— the actor" as Young, "Jack T—" as Taylor, and "Lord G." as Grosvenor.

A few instances where Raimbach throws light on difficulties which had foiled me, and which your reviewer also has not cleared up, may perhaps be worth recording. "Lord R. and Lord H. S—" (p. 84) are filled up as "Lord Robert and Lord Hugh Seymour." The very curious account of "X—" (p. 133), whom I was regretfully unable to identify, is cleared up as "Xenophon, Haydon"; "——" (p. 136) being "X.'s wife." According to Raimbach, the printsellers whose failure interested Northcote (p. 143) were Hurst and Roberts. "Poor ——" (p. 148) is Pope, the actor. On p. 173 "B—" is Bannister (not Baddeley). On pp. 180 and 202 "W—" is Wilkie (not Wilson). It was Mrs. "Brodie" (p. 184) on whom Cobbett pounced. "J—," who said that Northcote "might go on painting yet" (p. 258), was Jackson. On p. 80 Raimbach fills up "Mr. P—" as Mr. Philipps. I had supposed this to be Mr. Patmore, and am not yet convinced. In the other instances I feel sure that Raimbach was right.

In these quotations the references are to the pagination of my own (1894) edition, and I hope that those readers of it who have already taken advantage of your reviewer's minute examination will favour me by adding these corrections also to the text.

Edmund Gosse.

THE BISHOP'S BARN, WELLS.

The great tithe barn built by Bishop Bubwith, in the early part of the fifteenth century, described by the author of 'The Glossary of Architecture' as a very fine and perfect one, is now being dealt with in a manner much to be regretted by all who value the inheritance left to us in trust.

To make it available for some coming festival or gathering, the wide and lofty portals of the transept, facing north and south, are now being blocked up for the purpose of making the old place more comfortable, and the great oak doors, yet resting upon their original hooks, are to be closed over the bricked-up opening, so as to cover the deceit, and make it appear as if they were in actual use. The result is an architectural untruth of the most glaring character.

Sunshine, air, and daylight are therefore most carefully excluded. The old level of the floor has also been interfered with by being planked, much to the loss of the interior height.

In one of the chapters of 'The Lamp of Memory,' Mr. Ruskin has a word to say that it would be well for those who have the temporary control of our ancient buildings to consider a little more. He says:—

"They are not ours. They belong partly to those who built them, and partly to all generations of mankind who are to follow us. The dead have still their right in them; that which they laboured for, the praise of achievement or the expression of religious feeling, or whatever else it might be which in those buildings they intended to be permanent, we have no right to obliterate."

The late Louis Petit always spoke in the warmest admiration of the characteristic beauty of the monastic and episcopal barns of Somerset, all of which are to this day, save only this one, used for their original purpose. C.

SALES.

Messrs. Christie, Manson & Woods sold on the 24th and 25th ult. the following, from the collection of the late Miss Romney. Engravings after G. Romney: Nature (Lady Hamilton), by H. Meyer, 100*l.*; Mrs. Ann Warren, by C. Hodges, 115*l.*; the same, 98*l.*; Miss Anne Parr, by J. Dean, 52*l.*; Lady Charlotte Legge, by J. Grozer, 63*l.*; Mrs. Carwardine and Child, by J. R. Smith, 94*l.*; The Hon. Mrs. North, by J. R. Smith, 75*l.*; Mrs. Stables and her Daughters, by J. R. Smith, 131*l.*; Mrs. Davenport, by J. Jones, 58*l.*; Lady Isabella Hamilton, by J. Walker, 117*l.*; Miss Frances Woodley, by J. Walker, 123*l.*; Louisa, Lady Stormont (better known as the Countess of Mansfield), by J. R. Smith, 93*l.*; the same, 77*l.*; Henrietta, Countess of Warwick, by J. R. Smith, 221*l.* Pictures: G. Romney, Portrait of the Artist (1795), 220*l.*; The Rev. John Romney, the painter's only son, 262*l.*; Portrait of the Artist (1782), 441*l.*; Mrs. Tickell (Miss Linley), 1,207*l.*; Head of Miranda, 294*l.*; Titania, Puck, and the Changeling, on the seashore, 215*l.*; Mrs. Inchbald, seated, in white dress and cap, 997*l.*; James Thomas Paine, with a Pomeranian dog, 848*l.*; Mrs. Billington, as St. Cecilia, 945*l.*; Lady Hamilton, as a Bacchante leading a goat, 315*l.*; Lady Hamilton, as a Bacchante dancing on a heath, 630*l.*

The same auctioneers sold on the 26th ult. the following pictures, from the late John Gibbons's and other collections: Sir A. W. Callcott, The Shrimper, 892*l.* W. Collins, Cromer Sands, 241*l.*; Returning from the Haunts of the Sea-Fowl, 325*l.* J. Constable, Yarmouth Jetty, 504*l.* T. S. Cooper, Canterbury Meadows, cows watering, 115*l.* T. Creswick, A Squally Day, a coast scene, with pier in the distance, 367*l.*; Windermere, Llanberis Lake, Glendalough, Lucerne Lake, Lago Maggiore, and Loch Katrine, 136*l.* F. Danby, Calypso lamenting the Departure of Ulysses, 110*l.* B. Denner, Head of an Old Woman, 362*l.* W. P. Frith, A Stage Coach Adventure in 1750, scene Bagshot Heath, 136*l.* T. Gainsborough, The Market Cart, 4,725*l.*; A Girl with Pigs, 840*l.* C. R. Leslie, Mother and Child, 199*l.*; The Sentry Box, a finished replica of the large picture, 136*l.* J. Linnell, Midday, 278*l.*; Barking Trees, a clearing in a forest, 483*l.*; The Mill, a view over wild heath-land, 556*l.*; Sunset, cloudy sky, view over a heath, 178*l.* W. Mulready, A Landscape, with a farmhouse, 147*l.*; A Landscape, with two figures on horseback at a wayside inn, 241*l.*; A Roadside Inn, with hay-cart, and horses baiting, 199*l.*; Horses Baiting, 152*l.*; A Landscape, with gipsies, 147*l.* G. Morland, A Farmyard, 462*l.* P. Nasmyth, View in a Valley, with old cottages at the edge of a wood, 409*l.* Sir J. Reynolds, Nelly O'Brien, 703*l.*; The Duchess of Gloucester and Child, 315*l.* J. M. W. Turner, Bonneville, the capital of Savoy, Mont Blanc in the distance, 777*l.*; A Sea-Piece, with fishing boats lowering sail in a squall, 1,260*l.* T. Webster, The Slide, 546*l.* R. Wilson, Sion House, 399*l.*; An Italian River Scene, with ruined buildings and bridge, 120*l.*; A View at Tivoli, figures with a dog in the foreground, 178*l.* Sir D. Wilkie, Sheep-Washing, 745*l.* Sir H. Raeburn, Portrait of Lieut.-Col. Morrison, in the dress of a major of 7th Dragoon Guards, 110*l.* S. De Vlieger, Scheveningen Beach,

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with stranded fishing boats, 399*l*. Sir J. Reynolds (style of), A Boy with a Lamb, in a landscape, 110*l*. T. Gainsborough, John Edward, Judge Willes, in his robes, 378*l*. Sir T. Lawrence, The Rev. W. Willes, of Astrop, 126*l*.

The same auctioneers sold on the 28th ult. the following drawings, from various collections: G. Barret, Sunset, peasants with cattle and sheep, 199*l*.; Beech Trees, with cattle and castle in the distance, 60*l*.; A View of the Campagna, with goatherd and goats, 58*l*.; An Extensive Landscape, with figures on a road, twilight, 63*l*.; A View on the Thames, with barge-horses and boats, 120*l*.; A Classical Composition, with a temple and figures, sunset, 95*l*.; A Classical River Scene, with buildings, figures, and animals, 69*l*. D. Cox, Ploughing, 63*l*. C. Fielding, Fountains Abbey, 110*l*.; Off Whitby, storm coming on, 189*l*.; A Sea-Piece, with fishing boat, 53*l*.; A Lake Scene, with cattle and figures on a road, 94*l*.; A Sea-Piece, with man-of-war and boats in a squall, 53*l*. P. De Wint, A Canal Scene, with barge and waggons, 52*l*.

Messrs. Sotheby, Wilkinson & Hodge sold by auction on the 23rd, 24th, and 25th ult. the well-known collection of Greek coins formed by Mr. Carfrae, of Edinburgh. High prices were generally anticipated, and the expectation was fully realized, the prices throughout the sale being exceptionally high. The following were among the most important coins sold. Phistelia, Didrachm, 29*l*. Metapontum, Tetradrachm, head of Leucippus to right, *rev.* ear of corn, 75*l*. Bruttium, gold, Head of Poseidon, *rev.* Amphitrite veiled, 41*l*. Pandosia, Stater, head of Hera Lacinia, wearing lofty stephanus earrings and necklace, *rev.* Pan the hunter with hound at his feet, the engraver's signature Φ in the field, 185*l*. Rhegium, Tetradrachm, 33*l*. 10*s*. Naxus, Tetradrachm, head of Dionysus, *rev.* naked Silenus, 28*l*. Syracuse, Tetradrachm by Euainetus, 52*l*. Tetradrachm by Cimon, 51*l*. Drachm, head of Apollo, *rev.* head of Artemis, 54*l*. 10*s*. Hiero II., head wearing royal diadem to left, *rev.* Nike in quadriga, 130*l*. Mende, Tetradrachm, Dionysus reclining on an ass, *rev.* vine with grapes, 39*l*. Amphipolis, Tetradrachm, laureate head of Apollo, *rev.* Amphipoliteon on raised framework, &c., 54*l*. Ænus, Tetradrachm, head of Hermes, *rev.* goat and a tree, 37*l*. Pherre, Alexander Tyrant, Didrachm, head of Hecate, *rev.* warrior on horse, &c., 110*l*. Pyrrhus, Tetradrachm, head of Zeus Dodonæus crowned with oak leaves, *rev.* Dione seated on throne, wearing stephanos and holding sceptre, 120*l*. Thebes, Tetradrachm, laureate head of Zeus, *rev.* Poseidon, naked to waist, seated on throne and holding dolphin and trident, 70*l*. 10*s*. Chersonesus, Stater, head of Artemis Britomartis, *rev.* Apollo naked seated on omphalus, 40*l*. Phæstus, Stater, youthful Heracles seated on lion's skin, *rev.* bull rushing to right, 51*l*. Stater, Talus as a winged youth hurling a stone, *rev.* bull butting to right, 39*l*. 10*s*. Pharos, Insula, Stater, female head bound with ribbon, *rev.* magistrate's name and goat to right, 41*l*. 10*s*. Mithradates IV., Tetradrachm, portrait of king, *rev.* Zeus Aetophoros, 80*l*. 10*s*. Cyzicus, Stater, head of Persephone, *rev.* lion's head to right, 26*l*. Mithradates VI., Tetradrachm, head of Mithradates Eupator, *rev.* Pegasus to left drinking, 30*l*. Mytilene, Stater, head of Apollo, *rev.* lyre in square, 28*l*. 10*s*. Clazomenæ, Drachm, head of Apollo, *rev.* swan standing to left, 35*l*. Lebedus, Tetradrachm, head of Pallas in triple-crested helmet, *rev.* owl on club between cornucopiæ, 82*l*. Heraclea, Tetradrachm, head of Pallas, *rev.* club in oak wreath, 41*l*. Smyrna, Tetradrachm, head of Kybele, *rev.* monogram, 22*l*. 10*s*. Hidrieus, Tetradrachm, head of Apollo, *rev.* Zeus Stratios, 41*l*. Ariarathes, Tetradrachm, head of Ariarathes with diadem, *rev.* Pegasus drinking, &c., 60*l*. Seleucus I., Tetradrachm, head of Seleucus in helmet, *rev.* Nike crowning a trophy, 26*l*. Sidon, Tetradrachm, head of the city turreted and veiled, *rev.* eagle with palm standing on rudder, 42*l*. Arsaces VI., Tetradrachm, diademed bust of Mithradates I., wearing torque, *rev.* Arsaces seated to right on omphalus, 22*l*. 10*s*. Antimachus, head of Antimachus to right, *rev.* Poseidon standing, 22*l*. Eucratides, Tetradrachm, bust of king to right, wearing decorated helmet, *rev.* the Dioscuri on horseback, 21*l*. Heliodes, Tetradrachm, draped and diademed bust to right, *rev.* Zeus standing, 22*l*. Alexander IV., Tetradrachm, youthful head to right, wearing diadem, *rev.* Athena Alcis, 23*l*. Barce, Tetradrachm, head of Zeus Ammon facing, *rev.* Barce on either side of silphium plant, 65*l*. Carthage, Decadrachm, head of Persephone to left, *rev.* Pegasus to right with Punic inscription, 38*l*.

Fine-Art Gossip.

To-day (Saturday) is appointed for the private view of a collection of art-bronzes, including reductions, from recent Salons, at the galleries of Messrs. Bellman, Ivey & Carter, in New Bond Street. On Monday the public will be admitted. The same dates apply to the exhibition of Messrs. Obach's gathering of modern French and Dutch pictures, which is at 20, Cockspur Street. Mr. Mendoza exhibits at the St. James's Gallery, King Street, St. James's, M. L. Tuxen's picture of the marriage of the Duke and Duchess of York; and the Berlin Photographic Company's photo-engravings after Rembrandt will be on view at 133, New Bond Street. Mr. Larkin invites visitors to look at a Hobbema and other Dutch pictures.

Mr. Poynter is to be congratulated on the merit and desirableness of his first purchase, for 420 guineas, of a picture for the National Gallery, being the life-size, three-quarters-length portrait (with the arms folded upon the breast, seated and leaning back in a chair) of Romney as painted by himself, and engraved by Thomas Wright as the frontispiece of the Rev. John Romney's 'Memoirs,' 1830. The head only is nearly finished, the rest of the figure being sketched in. Painted in 1782, its incomplete condition doubtless precluded its being exhibited until the painter's son lent it to the British Institution in 1862, and, again, to the National Portrait Exhibition in 1867. At the same sale the highly interesting manuscripts, including account-books and a sort of journal of travel, were sold. Most of the valuable biographical matter in these documents has been printed in the above-named 'Memoirs'; the details of portraits by the painter and the prices received for them are curious, but the Rev. J. Romney's book supplies a sort of digest of the account-books as well as of the correspondence.

At the sale of Madox Brown's effects, which occurred this week, the artist's noble cartoon of 'The Body of Harold brought to the Conqueror,' which held a distinguished place in the Westminster Hall competition half a century ago, was purchased out of the funds subscribed, as our readers know, for a similar purpose, and will be presented to a public gallery in London. The Art Gallery at Liverpool has secured another very fine cartoon by him.

The next exhibition at the Fine-Art Society will consist of the original drawings and sketches by Mr. G. H. Boughton for that artist's illustrations to Washington Irving's 'Rip Van Winkle' and 'The Legend of Sleepy Hollow,' the last addition to the "Christmas Series" published by Messrs. Macmillan. The majority of Mr. Boughton's drawings are in water colour. There will also be some of the original sketches of illustrations to the artist's own stories. The private view will take place on Saturday, June 9th.

The tenth annual exhibition of the Home Arts and Industries Association will be held in the Albert Hall on June 28th. It will remain open till Monday, July 2nd.

At a general assembly of Academicians and Associates held on Monday evening Mr. Valentine C. Prinsep, Associate, was elected an Academician.

Mr. Lowes Dickinson has just finished a fine and expressive portrait of that distinguished Rugbeian Mr. Charles Oswell, the latest addition to the series of portraits of "old boys" to which we have already alluded. It is a life-size bust in full face, distinct, with a grey beard cut short, deep blue eyes, and a small wideawake set obliquely on the side of the head. It will be placed in the New Big School at Rugby on the 23rd inst., when Judge Hughes will address the boys. The same artist has just completed for the same series (which will be further extended as opportunities arise) a portrait of Dean Stanley, the face being in profile to our right, in the act of poring over a volume which rests against a desk. All these portraits are admirable likenesses, so that there could not be better records of the worthies of Rugby.

We believe that not even Fortuny, who gloried in possessing that magnificent vase of the Alhambra, as it is called, which is the masterpiece of Hispano-Mauresque pottery with the metallic *reflet*, ever gave anything like such a sum as 19,500 fr. for a specimen of his much-adored ware. This price is reported by the *Chronique des Arts* to have been given at the Hôtel Drouot, on the 8th ult., for an *azulejo* of the fourteenth century; it is enriched with birds and escutcheons of the kings of Granada. A similar basin of Valencian craftsmanship, with figures of females, flowers, and decorative inscriptions in Arabic letters, fetched 7,300 francs. A picture by Corot, called 'Fontainebleau,' was sold for 30,200 fr., and a De Neuville, named 'Le Four à Chaux,' realized 49,100 fr.

The congress of the Société Archéologique has been taking place at Saintes this week. On Sunday there will be a meeting at Rochelle, and on Monday or Tuesday the Ile de Ré is to be visited.

The church of St. Michael at Linlithgow—finest of the collegiate buildings in Scotland, and closely associated with the Stuart kings—is in serious danger at the hands of the restorer, who, it is ominously reported, proposes to erect an incongruous addition to the structure that is certainly unnecessary.

MUSIC

THE WEEK.

Queen's Hall.—Philharmonic Concerts. Mr. Kuhe's Jubilee Concert. Berner Liedertafel Concert.
St. James's Hall.—Mr. Moberly's Orchestral Concert.

To the great regret of his many English admirers, the gifted Scandinavian musician Edvard Grieg ceased his annual visits to this country some years since, and his reappearance at a Philharmonic Concert on Thursday last week was, therefore, warmly welcomed. He was represented by three movements written for Björnson's play 'Sigurd Jorsalfar.' It is a gloomy drama, but the music performed on this occasion is as piquant and genial as anything Grieg has penned. The pieces are denominated Vorspiel, Intermezzo, and "Huldigungsmarsch," and it has been justly said that they are worthy to compare with the 'Peer Gynt' suites. The Vorspiel at once proclaims the individuality of the composer by its strong and persistent rhythm; and the second movement, intended to illustrate an unhappy dream of the heroine, may compare in its effects with muted strings

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with "Aase's Tod." Curiously enough the "Homage March" commences with a theme for the violoncellos, but gradually the rest of the orchestra enter, and the movement is worked up to an imposing climax. It is scarcely needful to add that Grieg's orchestration is picturesque and masterly, and under the composer's direction the performance may be described as perfect. Two other items in the programme were marked first time in England. These were a Fantaisie de Concert in G by Tschaïkowsky, and another Fantaisie in F minor and major by Madame Sophie Menter. Both are for pianoforte and orchestra, and the late Russian composer orchestrated the latter piece. His own consists in the original of two extended movements, but the second was omitted on this occasion, upon whose authority we do not know. The practice of giving fragments of works is growing, and it should be discouraged. The movement presented is brilliant virtuoso music, and the same may be said of Madame Menter's work, which might pass for a Liszt rhapsody. The pianoforte part in both was splendidly played as regards manipulative dexterity by Madame Menter, but the suitability of music of this class in a Philharmonic programme is a point at any rate open to argument. For the rest Dr. A. C. Mackenzie secured a refined performance of Beethoven's Symphony in F, No. 8; and Mlle. Landi was charming in airs by Gluck, Saint-Saëns, and Massenet. The concert ended with the *scherzo* and Wedding March from Mendelssohn's music to 'A Midsummer Night's Dream,' which were first played at a Philharmonic Concert in May, 1844, exactly half a century ago.

It is scarcely necessary to remind our readers of the eminent services rendered to music by Mr. Wilhelm Kuhe, whose "Jubilee" Concert was held at the Queen's Hall on Monday afternoon. Above all, it should not be forgotten that the Bohemian musician strove to establish a winter festival at Brighton, where he has laboured for many years with much success, alike as a teacher, pianist, and conductor. The festival was given from 1870 to 1882, after which it was abandoned for want of the support which should have been forthcoming from the first. But Mr. Kuhe had no reason to complain of lack of patronage at his concert on Monday, for the spacious room was well filled. The programme partook of the nature of the old-fashioned afternoon concert, when a number of artists, chiefly vocal, appeared in programmes destitute of intrinsic musical interest. Nevertheless, it should be mentioned, as proving the esteem in which Mr. Kuhe is held, that such performers as Mesdames Albani, Liza Lehmann, Dale, Esther Palliser, Sterling, Sophie Menter, Clara Butt, and Alice Gomez, and Messrs. Lloyd, Santley, Norman Salmond, David Bispham, Eugene Oudin, Simonetti, Leo Stern, and George Grossmith gave their services on the occasion.

Part-music for male voices unaccompanied is cultivated far more assiduously on the Continent than it is in this country, and the first appearance of the Berner Liedertafel Choir on Monday was an event of interest to a limited section of the public. This association consists of 120 voices, very well trained under Dr. Munzinger, and pieces by W. Baumgartner, F. Hegar, Franz Abt, Max Bruch, Silcher, and other composers were rendered with surprising vocal power, though not, perhaps, with the delicacy which we expect from English singers. The most interesting feature in the programme was a setting of a ballad by Ludwig Uhland, entitled 'Harald,' by the conductor, Dr. Munzinger, for tenor and baritone *soli* (carefully interpreted by Herr Max Lips and Herr Jacques Egloff) and chorus. This is a cleverly written piece, though the reminiscences of Wagner are very transparent. A highly favourable impression as a soprano vocalist was made by Frau Emma Raeuber-Sandoz. A second concert by the Berne choir was announced for Friday evening, of course too late for notice this week.

The string orchestra of ladies originally organized by the Rev. E. H. Moberly, we believe at Salisbury, has steadily increased in numbers and efficiency, and the concert given in St. James's Hall on Friday last week was in every respect successful. Evidently the female players possess good instruments, for the tone produced as well as the execution was strikingly good. Mr. Moberly offered an interesting programme, commencing with a Serenade in F, Op. 16, by Mr. Emanuel Moór, said in the programme to be an Hungarian composer, but a native of Prague, which is, of course, contradictory. This is a matter of slight importance; what is of more value is to note the progress displayed by Mr. Moór in writing symmetrically, though he is still restless as regards tonality. Other items worthy of mention were a Ballade by M. Arthur de Greef, Op. 1, and Robert Fuchs's tuneful Serenade in D, Op. 9. The Test Valley Madrigal Choir was highly commendable in some unaccompanied part-music, and Miss Dale was charming in songs by Grieg, Chaminade, Stanford, and Barnby.

Musical Gossip.

There is little to note respecting the Opera at present, as only repetition performances have been given up to the time of writing, though it is understood that Sir Augustus Harris has no fewer than four novelties in rehearsal. At the second performance of 'Faust,' on Friday last week, Mlle. Nuovina, from Brussels, impersonated Marguerite with but moderate success, and the same may be said of Signor de Lucia in the titular part; but on the other hand Signorina Giulia Ravogli was the most effective Siebel we have had since the late Madame Trebelli was in her prime, and vocally Signor Ancona was an admirable Valentine. On Saturday, in 'Pagliacci,' Miss Lucille Hill sustained the *rôle* of Nedda with success; and in 'Cavalleria Rusticana' Signor Morello as Turiddu, and Mr. David Bispham as Alfio, played these parts for the first time at Covent Garden, each meriting warm commendation.

After all there is to be a short series of operas in German at Drury Lane this season. Sir Augustus Harris proposes to produce Wagner's 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Siegfried,' and 'Tristan und Isolde,' and possibly 'Der Freischütz' and 'Fidelio.' The performances will be given on Tuesdays and Saturdays, probably commencing on June 19th. Herr Alvary is engaged, and Sir Augustus Harris is in negotiation with Frau Klafsky.

Of the numerous pianoforte recitals given within the past few days those of Madame Roger-Miclos at the Princes' Hall last Saturday afternoon, and Mlle. Kleeberg at St. James's Hall on Monday, were the most commendable. Favourable mention may also be made of Madame Anna Elischer, described as pianist to the Court of Holland, who gave a concert at the small Queen's Hall on Monday afternoon, and the recital of M. Raoul Pugno, from Paris, who gave the first of two recitals at the Princes' Hall on the same afternoon.

The second concert this season of the series announced by M. Tivadar Nachèz took place last Saturday afternoon at St. James's Hall, the popular violinist playing with much effect Tartini's sonata 'Il Trillo del Diavolo,' some pieces by Bach, Max Bruch's Concerto in G minor, No. 1, Dr. Mackenzie's 'Benedictus,' and compositions from his own pen. Mr. Eugene Oudin was entirely acceptable in songs by various composers, ranging from Mensigny to Tschaïkowsky.

The benefit concert given to Mr. W. H. Eyre, who recently resigned his appointment as organist at the Crystal Palace owing to ill health, was a substantial success, the room being well filled. Many vocal and instrumental artists of high repute gave their assistance, and much enthusiasm was aroused by the performance of Mendelssohn's Violin Concerto by a very juvenile executant from Poland, named Bronislaw Hubermann, said to be under nine years of age. The lad is now studying under Herr Joachim, and has certainly the making of a great artist.

Another boy violinist of remarkable promise is Master Arthur Argiewicz, who gave a recital at the Princes' Hall on Monday evening. He played Max Bruch's Concerto in G minor, No. 1, and various smaller works with much refinement and excellence in execution. We are glad to learn that he is to be withdrawn from public life as soon as a sufficient sum has been earned to pay for his further education, and he will then be placed under Herr Joachim.

At the concert of the Musical Guild on Tuesday evening at the Kensington Town Hall excellent performances of quartets by Haydn and Brahms were secured, the executants being Miss Maggie Moore, Miss Isabelle Donkersley, and Messrs. Hobday, Paul Ludwig, and W. Sutcliffe. Miss Ethel Thorpe played some of Brahms's recently published pianoforte pieces, Op. 118 and 119, with much intelligence.

Signor Scuderi gave his second concert at the Steinway Hall on Wednesday afternoon, and showed his versatility by playing on the violin, the guitar, and the mandolin. The songs contributed by Mr. Oscar Noyes, who is the possessor of a good baritone voice, and the pianoforte playing of Miss Annie Burghes were agreeable features of the entertainment.

The *Musical Times* has just completed the fiftieth year of its existence, and has issued a "Jubilee" number containing articles of historical interest and engravings representing musical events half a century ago, also a facsimile of the first issue of the paper and an arrangement of the 'Hymn to Apollo' recently discovered at Delphi. The Hymn is to be performed at Cambridge next week. It will be first sung in Greek unaccompanied, and again, in a translation by Dr. Verrall, with modern harmonization.

English music is not wholly unappreciated on the Continent. We learn from Wiesbaden that at the Kurhaus concerts Sir Arthur Sullivan's overture 'Di Ballo' and Mr. Edward German's Dances from 'Henry VIII.' were recently received with much applause.

PERFORMANCES NEXT WEEK.

Mon.	M. Raoul Pugno's Pianoforte Recital, 3, Princes' Hall.
—	Royal Academy of Music Concert, 3, St. James's Hall.
—	Miss Katie Leonard's Pianoforte Recital, 3, Steinway Hall.
—	Mrs. Osborne Williams's Concert, 3.30, No. 6, Maida Vale.
—	Royal Opera, Covent Garden, 8, 'Cavalleria Rusticana' and 'Pagliacci.'
—	Mr. W. Wandesford's Concert, 8, Queen's Hall.
—	Richter Concert, 8.30, St. James's Hall.
—	Strolling Players' Charity Concert, 8.30, Queen's Hall.
Tues.	Miss Carandini's Concert, 3, Queen's Hall.
—	Miss Janotha's Concert, 3, Daly's Theatre.
—	Swedish Choir Concert, 8, Queen's Hall.

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Tues. Concert in Aid of the Christ Church, Marylebone, Boys' Brigade, 3.30, Dudley House.
— Mr Josef Ludwig's Orchestral Concert, 3, St. James's Hall.
— Miss Emilie Lewis's Concert, 8, Steinway Hall.
— Miss Lucy Stone's Concert, 8.30, Queen's Hall.
— Royal Opera, Covent Garden, 8.30, 'Manon Lescaut.'
Wed. Miss Blanche Powell and Mr Frank Holmes Concert, 3, Queen's Hall.
— Magpie Minstrel Madrigal Society, 8, Queen's Hall.
— Miss Alice Blogg and Miss Howell's Recital, 3.30, Brinsmead Galleries.
Thurs. Mr Lawrence Kellie's Vocal Recital, 3, Steinway Hall.
— Mr Wolff's Musical Union, 3, St. James's Hall.
— Mrs Brewer's Charity Concert, 3, Queen's Hall.
— Royal College of Music Concert, 7.30.
— Philharmonic Concert, 8, Queen's Hall.
— Miss Fredericka H. Taylor's Concert, 8, Queen's Hall.
— Mr Leonard Kane's Students' Concert, 8, St. James's Hall.
— Royal Opera, Covent Garden, 8.30, 'Falstaff.'
Fri. Mr David Hepburn's Schumann Concert, 3, St. James's Hall.
— Mr Cecil Sharp's Wagner Lecture, 3, Hampstead Conservatoire.
— Miss Emily Gilley's Concert, 8, Queen's Hall.
Sat. Mr. Bernard Reynolds's Concert, 3, Queen's Hall.
— Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.
— Herr Alfred Gallrein's Matinée, 3.30, No. 114, Shirley Street.
— Mr. N. Vert's Concert, 8, Queen's Hall.
— Royal Opera, Covent Garden, 8, 'Carmen.'

DRAMA

Dramatic Gossip.

'Time, Hunger, and the Law,' by Mr. Lawrence Irving, produced at an afternoon representation at the Criterion, is not without idea, but is a very evident product of inexperience. The scene is Russia, and the story deals with the betrayal by a woman of her son. Some power of characterization is shown, but the dialogue is both verbose and inflated. Among those taking part in the performance were the author, his brother Mr. H. B. Irving, Mr. Cyril Maude, and Miss Dolores Drummond.

A miscellaneous performance of farce, music, recitations, imitations, &c., was given on Tuesday afternoon for a benefit at the Lyric Theatre.

A revival of 'Our Flat' is said to be in contemplation at the Strand Theatre, which is at present closed.

The first appearance at the Gaiety of Mlle. Réjane and the Vaudeville company is fixed for June 23rd, when M. Sardou's 'Madame Sans-Gêne' will be produced. The regular season at the house will begin on August 5th, with a revival of 'Jack Sheppard.'

Signora Duse will, it appears, make no further variation in her programme, but will confine herself to 'La Dame aux Camélias' and the mixed programme of 'La Locandiera' and 'La Cavalleria Rusticana.' The season of Madame Sarah Bernhardt at Daly's Theatre will begin on the 18th inst. with 'Izeyl,' a drama not yet seen in this country. 'La Femme de Claude' and 'Les Rois' are also promised.

'The Candidate,' Mr. Justin Huntly McCarthy's version of 'Le Député de Bombignac' of M. Bisson, has lost little if anything of its power to amuse, and is played in a style no less brilliant than when, ten years ago at the Criterion, at which it is now revived, it first saw the light. Mr. Wyndham resumes the character of Viscount Oldacre, the candidate, and plays it with his former vivacity and *aplomb*. Mr. Giddens is again the Radical secretary whose unexpected if vicarious victory at the Easthampton poll proves so embarrassing to his principal. Few changes have been made in the cast. Miss Mary Moore, however, as the *ingénue* replaces Miss Kate Rorke.

A new drama by Mr. Tyrone Power, entitled 'The Texan,' is promised at the Princess's, from which, happily, 'Jean Mayoux' has been withdrawn. The author will play a part in his own piece.

To Correspondents.—A. R.—H. G.—E. M. S.—F. G.—F. C. H.—P. B.—J. D.—J. M.—C. E. S. C.—received.

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On WEDNESDAY, June 13, and Following Day, OBJECTS of ART and DECORATIVE FURNITURE of the late Sir HUGH HUME CAMPBELL, Bart.

On THURSDAY, June 14, PORCELAIN and DECORATIVE FURNITURE, the Property of a NOBLEMAN, deceased; and OLD FRENCH FURNITURE, the Property of the late ONLEY SAVILL ONLEY, Esq., removed from Stisted Hall.

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LITERATURE

History of Cabinets: from the Union with Scotland to the Acquisition of Canada and Bengal. By W. M. Torrens. 2 vols. (Allen & Co.)

This is, perhaps, the most important of the books written by the late Mr. Torrens, the result of seven years' "ceaseless labour bestowed upon it," as we are told, and marked by the shrewdness and political insight of which he had given abundant proof in his earlier volumes and in his public life. But it is unfortunate that he should have delayed the writing of it till he had long passed his prime, and that he only lived long enough to complete half of the task he had undertaken. The "crudities and small blunders which he would have remedied had his sight allowed him," and for which his amanuensis apologizes, may be readily excused; and there is nothing to wonder at in the more serious faults of his work, seeing that before he started on it he was more than seventy, and was no longer able to either read or write with ease. These faults, however, materially lessen the value of the book.

The title is misleading. Mr. Torrens's main intention was evidently to trace throughout the reigns of George I. and George II. the development of the Cabinet Council as a machinery for the management of English affairs by a body of ministers responsible to Parliament as well as to the Crown, and more or less bound by one another's proceedings; but he has not done this at all completely, and a large part of the interesting information here brought together—much of it from contemporary manuscripts—has very little connexion with his special subject. It is, in fact, a gossiping contribution to the political history of England between 1714 and 1760, with an introductory chapter about the previous quarter of a century, rather than a "history of Cabinets," which Mr. Torrens has bequeathed to us; and the student who consults his volumes for light on their avowed theme must grope through more than 1,100 closely-printed pages, of which less than 100 will serve his purpose, and which are furnished with no table of contents and with a very inadequate index.

In Mr. Torrens's view "the first Cabinet" was formed in England in 1714, with Townshend, then principal Secretary of State, as its acknowledged head, and with Marlborough and Archbishop Tenison as two of its sixteen members; and there can be no doubt that this junto was much more akin to our modern institution than any of its predecessors. The Elector George knew nothing of English political arrangements, and cared little about them, when he heard that he was to inherit the crown from his distant cousin Anne, and all the conditions and circumstances of his promotion tended to make him much less of an autocrat than any of the Stuarts, or even William of Orange, had been or had aspired to be. "William would ask no man to form a Government for him, for he wanted Ministers, not a Ministry," says Mr. Torrens; and there is substantial truth in his remark that

"no group or body of advisers deserving that distinctive appellation [of Cabinet] is recognisable in the reign of William or of Anne. Neither during the interregnum, when the transfer of the Crown [from James II. to William and Mary] was pending, nor after its legislative disposal, was there any effective combination of influential men in office capable of exercising the duties and responsibilities of executive rule."

But there were germs of a Cabinet Council long before the Revolution. Trenchard, writing about 1698, complained that, whereas "formerly all matters of state and discretion were debated and resolved in the Privy Council," Charles II. "broke this most excellent part of our Constitution by settling a Cabal or Cabinet Council, where all matters of consequence were debated and resolved, and then brought to the Privy Council to be confirmed"; and although, in the discussion that ensued, Lord Cowper said the term was "of uncertain significance" and "unknown to our law," the Earl of Scarsdale called the attention of the House of Lords in 1711 to the fact that "the design of an offensive war in Spain was approved and directed by the Cabinet Council." The Cabinet of 1714 was only, in somewhat more systematic shape and with steadier authority, a grouping of ministers of the same sort as had frequently occurred during the preceding half century. Nor was it much more than an irregularly appointed committee of the Privy Council. Though Townshend was at first its real chief, the nominal head—never present, it would seem, at its meetings at the Cockpit—was Marlborough; and Tenison was not the only other member whose share in the proceedings was but formal. All through the following fifty years, indeed, while the principle of Cabinet government was advancing by fits and starts, the Cabinet continued to be practically a Cabal, of which individual members were changed, generally a few at a time, and in which, though it was controlled through one long spell by a statesman as masterful as Walpole, and through another by the elder Pitt, there was no Prime Minister so called and formally recognized until the nondescript and varying supremacy of the Whigs under George II. gave place to Tory subserviency to the Crown under George III.

Copious as are the details already printed of the political history of England in the days of Walpole and the elder Pitt, Mr. Torrens's diligent search among the manuscripts in the Record Office, the British Museum, and other collections has brought much fresh matter, both amusing and instructive, to light. His restatement of comparatively familiar items, moreover, is generally welcome. He supplies, for instance, a most precise account of the services rendered to Sunderland and the Whig party, with more profit than credit to themselves, by Addison, Steele, Defoe, and other men of letters. Addison, it will be remembered, resigned the Secretaryship of State in 1718, when he wrote to Swift saying that, "God be thanked, he was entirely free both of his office and his asthma." A worse man took his place:—

"Duchess Sarah, who, with all her pride and love of magnificence, had in her a more genuine and courageous sympathy with talent than all the dilettante patrons of art and letters of her time, bade Sunderland take young Craggs, who was among her favourites, and make him Addison's successor. He was the son of a land steward, and had had, as a boy, but an indifferent education. But he was undoubtedly possessed of considerable abilities, and a rare tact and suavity of manner, by which he rose rapidly in the world. He was one of the singular men of whom it may be said their deficiencies have floated them upwards. Sarah had sent him to Oxford, but even she could not make him read. He brought away with him a degree and a little scholarship; and even those who wished to thrust him forward with a view to use him could not pretend that he was well informed. But he had the gaiety of temper that consoled him in all failures, the elasticity of spirits whereof his betters were frequently in want. A keen critic long afterwards described him as one who, by perseverance and exercise, from a very bad became a very good speaker. He had no foundation of literature, and yet he had a happy knack in turning phrases, which few of his superiors equalled; and being a man of pleasure it was not to be supposed he could have had much time for solid improvement. 'No one ever exceeded him in the management of many sour and perverse Members. He attended their clubs, and by his songs and jollity put them into, and kept them in, good humour. He was successful in making himself agreeable, and in making himself esteemed and beloved beyond any man in his disadvantageous circumstances. On the other hand, he was said not to have been a good speaker, and reproached for speaking from the insolence of office, and that if reduced to private life he would have made but a poor figure in Parliament. To great vivacity, assurance, and good luck his surprising exaltation was to be imputed.' To which old Horace of Woolterton, who knew him well, rejoined, 'As a Minister he had no scheme or principle calculated for the service of his country; but, like a true disciple of Sunderland, his views and actions had no other tendency, right or wrong, but that of making himself appear great and considerable.'"

Mr. Torrens's book does not pretend to be a full and comprehensive chronicle or review of the reigns of George I. and George II., and some of his references to military and other affairs are too brief to be clear to readers not well acquainted with the period; but his account of the tricks by which Sunderland, Walpole, and their hangers-on, rivals, and successors played their dishonest game is intelligible enough. Fortunately, most of them were patriots to some extent, and they benefited as well as corrupted the

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nation. Under the first two Georges the Divine Right of Kings theory was too thoroughly demolished for the third George's attempt to revive it to be of any avail, and though Parliament was still merely a tool in the hands of a greedy oligarchy, the despots led the way to popular freedom. There was a characteristic interview between George II. and Lord Chancellor Hardwicke in January, 1745, shortly after a reconstruction of the Cabinet in the transition stage between Walpole's leadership and Pitt's:—

"George II. made no effort to conceal his chagrin at having been compelled to abandon those whom he liked best and trusted most. His demeanour towards the Ministry was so cold and reserved as to attract observation, and their uneasiness increased day by day. Before the Christmas holidays expired, Hardwicke asked an audience, and undertook to read his Majesty a lecture on his past conduct, and to admonish him as to what it should be in future. The King received him standing, and during the interview said little. It began with deferential expressions of desire to know the Royal pleasure, and of concern at the critical position of affairs. If those who had gone out had represented the readjusted Cabinet as opposed to the vigorous prosecution of the war, they had greatly belied them. Far from such being the case, Ministers were ready to call on Parliament for a renewed subsidy to the Queen of Hungary, who would engage the services of the Hanoverians for the preservation of the Electorate; and in addition to take thirty thousand Russians into pay: in short, everything ought and would be done to prosecute the war with vigour. But for this, something more was indispensable than the mere grants of money from a manageable Parliament. The King interrupted him: 'I have done all you asked of me. I have put all power into your hands, and I suppose you will make the most of it.' The Chancellor rejoined: 'This disposition of places is not enough if your Majesty takes pains to show the world that you disapprove of your own work.' The King: 'My work! I was forced; I was threatened.' The Chancellor: 'I am sorry to hear your Majesty use those expressions. I know of no force; I know of no threats. No means were used but what have been used in all times, the humble advice of your servants, supported by such reasons as convinced them that the measure was necessary for your service.' The King: 'Yes, I was told that I should be opposed.' The Chancellor: 'Never by me, sir; nor by any of my friends. How others might represent us I do not pretend to know.' He then proceeded to dilate on the advantage which a Coalition of the heads of parties gave if it were properly used, not only in carrying legislative measures, but in exercising a freer choice between candidates for Administrative office; and, trying what a stroke of flattery might do, he added: 'Your Ministers, sir, are only your instruments of government.' This was too much for Royal patience. The King smiled and said bitterly, 'Ministers are the King in this country.'"

Ten years later a message was sent to King George, who had been for a long time living in Hanover, to urge the importance of his presence in the country of which he was king:—

"'There are Kings enough,' he said, 'in England. I am nothing there. I am old, and want rest, and should only go to be plagued and teased there about that d——d House of Commons, &c.'"

Mr. Torrens deals much more kindly with Walpole, who is the central figure in his first volume, than with the older Pitt, whose gradual rise to power, in spite of jealous rivalries and royal aversion, is the main theme of the second.

My Paris Note-Book. By the Author of 'An Englishman in Paris.' (Heinemann.)

The author of that impudent, though rather amusing compilation, 'An Englishman in Paris,' has constructed another collection of anecdotes and sketches on a different principle. It will be remembered that the *Athenæum* was the first to expose the device used to induce the public to buy the former work. The untruthful suggestion that it was from the pen of Sir Richard Wallace was effected by the insertion, in the pretended narrative of the author's life, of incidents which could only belong to that of Sir Richard. M. Charles Yriarte, the confidential friend of the owner of Bagatelle and Hertford House, had his attention called by the *Athenæum* to the mystification, and in Paris publicly corroborated the exposure; but that did not prevent the author from subsequently repeating, in the advertisement of the French translation of the work, that it was attributed to Sir Richard Wallace. In the volume before us the author makes no reference to his former fiction, coolly remarking that "the rough notes that constituted the foundation of 'An Englishman in Paris'" were given to him by M. de Maupas, but were so manipulated by him that "if, after that, I am not the author of the book, Stephenson is not the inventor of the locomotive, for he did not make his own material any more than I did." A writer who has to resort to these shifts in order to sell his books is not likely to be capable of producing high-class literary work, and we are not sorry that England cannot claim for her own this ingenious craftsman, while we protest against the suggestion on the title-page of the new volume that the scurrilous references made in it to living persons are from the pen of "an Englishman."

In the 'Note-Book' the writer makes two of his uncles responsible for the more ancient stories. These aged Dutchmen were, it appears, on terms of close intimacy with Napoleon III.; and if the Emperor had many such intimates and was in the habit of relating to them equally lengthy anecdotes, we can understand how it was he had no time to attend to his army and to European affairs, and how the end was Sedan and the downfall of his dynasty. This evidently was the case, as if Louis Napoleon were the original repository of these narratives, he had already spent much time in relating them to the compilers of other anecdotal works, such as the 'Correspondance de Fouché,' where the *Journal des Débats* has discovered several of these venerable stories which the author of the 'Note-Book' would have his readers believe are revelations. To do him justice, he imparts a quality to them not conspicuous in the originals, that of tediousness. He, however, glories in his powers of spinning out, and confesses that the notes on which he founded the two stout volumes of 'An Englishman in Paris' "barely covered three quires of note-paper." In this volume a chapter of sixteen pages, devoted to reminiscences of Victor Emmanuel, might be compressed into six without the omission of a single incident. The stories relate chiefly to the Contessa di Mirafiori; but as they contain nothing about "La Bella Rosina" not familiar to all who have studied the domestic history of the king, they can only have been dragged into a 'Paris Note-Book' for the useful purpose of padding. This is not the most flagrant instance in the book: towards the end the author, presumably not having enough "Note-Book" for the requisite number of pages, fills two of them with the genealogy of Marshal MacMahon, taken bodily from a Parisian newspaper which published it at the time of his death last October.

The most readable parts of the book are the author's own journalistic notes on contemporary French political life, but they are so little up to date that some of the chapters read like old magazine articles badly revised. Near the beginning of those entitled "Round about the Palais Bourbon," he goes out of his way to add a note that they were "written in February, 1894," and this portion of the book ends with a lament on the lack of orators "in the present Chamber" (which was elected in 1893), concluding with the words, "Clemenceau's lieutenant Camille Pelletan, Paul de Cassagnac, Léon Renault, Andrieux, and a few others alone are worth listening to." Unfortunately, of the four deputies who are thus esteemed to save "the present Chamber" from oratorical barrenness only one is a member of it, M. Pelletan, and he has ceased to be in any sense M. Clemenceau's lieutenant since the latter lost his seat in the Var, and reconstituted the *Justice*, with which journal M. Pelletan has now nothing to do. M. de Cassagnac was rejected at the general election; M. Léon Renault has been for years Senator of the Alpes Maritimes; and M. Andrieux has in vain essayed to return to the Palais Bourbon, of which he has not been an ornament since the Chamber of 1885. On the previous page M. Floquet is spoken of as a deputy, he also having lost his seat and being now a member of the Senate. In another passage in which M. Tirard is spoken of as "the late," implying that it was written within the last few months, there occurs a lively description of the Salle des Pas Perdus: "Here is M. de Freycinet—behind him come the Duc de la Rochefoucauld-Bisaccia and M. Challemel Lacour." We venture to say that M. de Freycinet, who is a Senator, has never set foot in the Salle des Pas Perdus of the Chamber since he ceased to be a minister, long before M. Tirard's death. As for M. Challemel Lacour, it has been since that event physically impossible for him to frequent the Chamber, for as President of the Senate he is tied to the Luxembourg; and it is years since M. de la Rochefoucauld dropped the title of Bisaccia, he being now known as the Duc de Doudeauville. Throughout these chapters M. Clemenceau is spoken of as an active force. He "is the idol of the English Radicals, who never fail to pay him a visit during their trips to Paris"—a very exaggerated statement, even if written at the time of M. Clemenceau's greatest power; at present the only English politician "who never fails to pay him a visit" in his retirement is a Liberal Unionist. It is quite possible that M. Clemenceau may resume his posi-

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tion of influence; but at the present moment it is nonsense to bracket him with M. Ribot, who has also retired into the background though still a member of the Chamber, and to say of them, "The struggle between these two is inevitable; it will be terrible, though not long." Amid all this out-of-date information about the men of yesterday, there is nothing about the deputies of to-day—MM. Casimir-Perier, Dupuy, Cavaignac, the Abbé Lemire, or the Socialist deputies. They may not be very interesting characters, but they are more interesting for the purposes of ephemeral journalistic sketches like those of the 'Note-Book' than are their predecessors.

In spite of the inaccuracies of its modern information, and in spite of the antiquity of its new stories, the volume will be worth two francs to read during a railway journey in France when it is published for that price in the Tauchnitz edition. It is difficult to extract from it any of its stories as specimens of the narrative portions of the book, as they are so long that the quotation of a couple of them would take up more space than the whole of this review. Here, however, is an abbreviated edition of one which M. Renan is said to have told about Émile Egger, and which fills over three pages in the 'Note-Book.' M. Renan's friend was invited to Compiègne, and was told that he had better take his manservant with him, a luxury which he did not possess; so he hired a temporary valet for the visit. It was after Orsini's attempt to assassinate the Emperor, and on arriving at the imperial château M. Egger, noticing the accent and dark complexion of his attendant, asked him if he were a Provençal, and heard, to his horror, that he was an Italian. The narrative proceeds:—

"'Great God,' says Egger to himself, 'what have I done? Here am I, a member of the Institute, a member of the Legion of Honour, a professor at one of the State colleges, an honoured guest of the sovereign, introducing an Italian into the palace, an Italian against whose appearance not a word can be said, but who may be, for all I know, a second Orsini or Pianori, who entered my service in order to carry out his fell designs upon Napoleon.' The upshot of all this was that Egger did not get a wink of sleep during the whole of his stay at the château, lest his valet should murder the Emperor. The *savant* lay trembling in his bed, listening for every sound, and every now and then rising to take a peep along the corridors, going as far as the Italian's resting-place in his dressing-room, opening the door softly, taking a peep at him by the light of the flickering candle, and then softly stealing to his bed, but not to rest. No words of mine could, however, convey the scene as enacted by Renan.....for Renan was prouder of his mimic talents than of all his philological attainments put together. One evening he got more than usually excited over the scene, and in his excitement snatched the cruet frame from the table in order to represent Egger carrying a dark lantern—though there was not the slightest evidence that Egger had such an article at hand."

The following story is about M. Mollard, a former "introducteur des Ambassadeurs" under the Republic, to whose peculiarities a long chapter of the 'Note-Book' is devoted. For a soirée at the Ministry of Finance, the author says, this functionary engaged as assistants in the cloak-room two peasants, who were cousins of a keeper of a wine-shop he frequented "at the Pont de l'Alma"—on the Place de l'Alma, we suppose he means:—

"At that particular period the opera hat had been temporarily discarded for its more sightly rival the silk one.....the proportion of silk hats worn that evening by the guests of Madame la Ministre was as five to one opera hat.....Fate so willed it that the first four or five men who availed themselves of the peasants' services wore opera hats, which they flattened in the orthodox fashion by putting them against their chests. After that every hat, whether silk or other, was subjected to the same process of 'foreshortening,' probably after its owner was gone and space became scant. The scene at the Ministry of Finance was, as MacMahon called it, 'the comic afterpiece to the tragedy at Versailles,' but it saved M. Mollard from dismissal. 'My time is running short,' said the Marshal; 'besides, I could never do away with a man who afforded me ten minutes of such unalloyed amusement.'"

The most satisfactory feature of this volume is that its French quotations, which are numerous, are generally written in idiomatic though unrefined French, and the blunders we have noticed in them can be traced to careless revision and proof-reading. The author's French is better than his English, and he writes most inoffensively when he translates literally from the notes of his "Dutch uncles." For instance, where he describes Napoleon III. at the first representation of 'Les Effrontés' "giving the signal for applause," he uses the consecrated formula of the Parisian journalist who describes the visit of the chief of the State to a theatre. M. Carnot "gives the signal for applause" every time he is seen at a play. As an example of the 'Note-Book' writer's unaided English style may be quoted his description of M. Mollard, whom he did not like, as "a sublimated butler." But it is less picturesque than that of M. Arthur Meyer, who, he says, is "a natty little man," or that of another editor, whom he considers "stylish-looking." We would, however, forgive him his vulgarity if it were redeemed by geniality.

Burke's Landed Gentry. 2 vols. (Harrison & Sons.)

Eight years have now elapsed since the last edition of this work, and the transfer of its editorship from Sir Bernard to his sons combines with the admission of "more than five hundred additional pedigrees" to invest with unusual interest the present issue. The familiar coat of the late Ulster still appears upon the title-page, and the work, to all outward appearance, remains the same as it was. It becomes a duty, therefore, to lay stress upon the fact that the book is a private enterprise of no official authority, and that the presence of a pedigree in its pages is no proof of its authenticity. It is the more necessary to give this warning because the editors "confidently" believe that their work "will be found a reliable authority on the subject of which it treats, and an adequate and faithful record of an influential class."

That errors are inevitable in such a production, that slips innumerable must creep in, may at once be conceded. It is rather to its general characteristics that we propose to address ourselves, selecting, where needful, typical instances to illustrate and prove our points. We must ask, at the outset, what evidence there is that the families comprised in this work are "landed gentry" at all. That some possess no claim to rank as such is obvious enough from its pages. If the editors will not give, from the 'Return of Owners of Land,' the acreage possessed by each family in 1883—as is done in his 'Complete Peerage' by G. E. C.—they should at least inform the reader in their preface what qualification, if any, is required for admission. When residents in the suburbs are accorded a place among the landed aristocracy, while there are families of property and position which do not figure in these pages, it is simply misleading to represent the work as "a comprehensive history" of "the untitled" as the Peerage is of the titled "aristocracy of this realm." Our next point is the want of any sense of proportion. A column suffices for Okeover of Okeover, a column and a half for Kingscote of Kingscote, and even half a column for Edgcumbe of Edgcumbe, while families who have only recently acquired landed estate require three or four columns for their very uninteresting pedigrees. We have spoken of the large number of accessions to the "landed gentry" found in these volumes; and though there is nothing to show which are the new pedigrees, collation, of course, detects them. Our criticisms fall under three heads. We object to the admission of owners of suburban or similar residences as "landed gentry"; to that of individuals who lease a house and quietly enter it as their "seat," perhaps without owning an acre of land; and to the representation of new-comers as of old standing in the county. Of the first class it would be invidious to supply instances, which will be obvious enough to the judicious reader. Of the second we note in the additions at least two instances under Essex alone. One is "Green of Wyvenhoe Hall," which "seat" (as it is termed) was only leased, its lease expiring even before this work appeared. Its late occupant also enters his forefathers as "of Stanway Hall,' when that seat (see p. 495) was in possession of the De Horne family, while his descent from the noble family of Egerton may be commended to the critical investigation of Somerset Herald. It is clear that no family should be admitted on the strength of possessing a "seat" which does not belong to them, and we would strongly urge that heads of families, especially *novi hominis*, should be asked in future to specify the date at which the estate was purchased. This is frankly done in such cases as "Mackenzie of Fawley Court" and "Briggs of Hylton Castle," whose brief and straightforward memoirs cannot but inspire respect. We may note, in this connexion, another new-comer, "Dickinson of Bambrough," which enters its ancestor as "of Bamborough Castle" a century ago, though the Crewe trustees possessed and occupied it then as now. This is another memoir for the inclusion of which no ground is apparent. The town of Lydd, we may add, is given as the "seat" of the Denne family, which here claims descent from the "butler to Edward the Confessor."

Another misleading practice is that of giving as the "lineage" the pedigree of former owners of the estate from which the present holder is not descended. No one, for instance, looking at the pedigrees of

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Chute of the Vyne, Rebow of Wyvenhoe Park, or Cardinall of Holly Court, could discover without minute scrutiny that this is the case, as it seems to be also, for all that we can see, with "the ancient and knightly family of Turbervill." Very different is the entry under "Pusey of Pusey," where the family has taken the greatest care to separate its lineage from that of the Puseys, the former owners of the seat.

As to genealogy, the 'Landed Gentry' ranks a good deal lower than the 'Peerage,' which, under the lash of criticism, has slowly mended its ways. Thus, on one of the opening pages, the descent from the Duffs of Moldavit, abandoned by the Duke of Fife, rears once more its head among what are termed "some interesting pedigrees." Broadly speaking, the errors to be noted fall into two groups: those, often of long standing, which relate to old and leading families, and those traceable, not to heralds in the past, but to pedigree makers in the present. Officers-of-arms, of course, may claim to take their stand on a descent of "eighteen generations" from the Conquest "certified" to Dugdale by Sir William Carleton at the visitation of 1665, or may hold that an "authentically deduced" pedigree "registered in the College of Arms, London," is proof that the Baskervilles descend from the only child of that "joyful mother of children," the much-married Nesta of Wales. But heralds, like general councils, "may err, and sometimes have erred."

If we keep to the really old families—*rari nantes in gurgite vasto*—we find their interesting pedigrees marred by ignorance or folly. The founder of the Kingscotes is "Nigell Fitz-Arthur, grandson of Ansgerus the Saxon, living 985, m. Adeva, dau. of Robert Fitz Hardinge, grandson of Sueno, the 3rd King of Denmark, by Eva, niece of William the Conqueror." So Nigel's grandfather lived in 985, while his father-in-law flourished in 1166! The family, of course, was no more connected with the King of Denmark than it was with William the Conqueror. This reminds us that "Roger Berchelai," the alleged founder of the Barclays, is not recorded to have held land "*temp.* Edward the Confessor," or to have left a son John. The Giffards of Chillington, again, are alleged to descend from Osborn Giffard (1086), whose parentage is undetermined, but who is here made son of Osborn de Bolebec, "living in the time of [Duke] Richard I." (943–996). That Scrope of Danby descends from the famous Richard Fitz Scrob is, notoriously, a mere guess, as are the statements that the Fulfords of Fulford are "of Saxon origin," and that "there is no doubt" of the Stauntons being settled in Notts before the Conquest. Domesday Book will be searched in vain for "Stephanus de Eisforde of Eisforde in the reign of William the Conqueror." The Edgcumbes' "deed in Norman-French," which is "dated 'in the twelfth year of the Conquest,'" is a curiosity we should like to see, as are those "grants from the Crown prior to the Conquest" which trace back the Reed family a thousand years. No MSS. can prove the descent of "the ancient Saxon family of Athelstone from the time of Athelstan," or persuade us that the ancestor of the Kynnersleys, halbert in hand, defied the Domesday Commissioners "in his castle gate." And we are as sure that the ancestor of the Mitfords was not "in possession of Mitford Castle in the time of Edward the Confessor" as that Sybil Mitford did not marry "a son of the Lord Dignam, in Normandy." Equally wild is the statement that the Beckwiths spring from the union of "Sir Hercules Malebisse," *circa* 1226, with "the Lady Dame Beckwith, dau. of Sir Wm. Bruce." In the Yorkshire "Becvi" of Domesday we have, doubtless, the origin of the name. "Sir Titus Scudamore, Lord of Troy," whose father was "living 4 William Rufus," and whose son rejoiced in the name of "Sir Wilcock," is another of these monstrosities.

When the whole work is a museum for the mummies of departed errors, we cannot wonder that the editors have not yet discovered that the alleged ancestor of the Bassets—"Thurstan Basset [who] came into England with William I., who gave him the manor of Drayton"—was not a Basset at all, as Mr. Eyton has shown, Domesday being here at fault. Nor have they yet learnt that Ernulf, the alleged ancestor of the Swintons, was not descended from his "Saxon" predecessors, or that the "grant from King Edward I.," which proves the Selbys "beyond doubt" to have held their estate ever since, was really a grant from Edward Balliol, and did not refer to Biddlestone, now the seat of that ancient house. As both these corrections have appeared in the *Genealogist*, it is surprising to learn from the preface that "every available source of information has been exhausted" by the editors. And, if they would only look at the printed Inquisitions they refer to, they would learn that the Shropshire house of More held by mere personal serjeanty, not by "the supply of 200 men as a body-guard" to the king. There seems to be now a growing practice of quoting from well-known records statements which they do not contain. Thus we read that "in Domesday Book, folio, vol. i., p. 287 are enrolled the names of Robertus de Sibetorp and Willelmus de Sibetorp." Nothing could be more precise—or more devoid of truth. Domesday mentions, in this passage, William *Peverel* and his "man" Robert. Surely Domesday Book is an "available source" to the editors.

Of quite another class are the descents provided for the *novi homines*. These have a character all their own and are easily recognizable by the expert. The worst of these attempts to represent as of old status in their county families which are nothing of the kind is that if, as usual, skilfully made, they can only be actually exposed by a special search which is not worth the while of any one to undertake. The simplest plan of detecting such pedigrees is to turn to a county history published before they were heard of. It is well known that to bear a place-name is no proof of descent from the owners of that place. And yet not only is this assumed, but the mention of a township in Domesday is sometimes adduced to prove the antiquity of a family bearing its name. Of "Hemsworth" we read: "This very ancient family is stated to have been seated in Yorkshire since the Conquest. The name appears in Domesday Book as 'Hamelesworde.'" The suspicious look of the pedigree, however, is not lessened by its change of Daniel into "David" (1701), of 1686 into 1668, and of Potterton into "Potter Newton." Another Leeds family, also a recent addition, begins with a certain Fitz Otes "amongst the followers of William the Conqueror." A worse case, however, is "Trotter of Byers Hall." This pedigree has been constantly altered since it first appeared in 1863, starting from the days of the Confessor, and now begins in 1380. But fresh "purple patches" have been added in compensation. The Tunnard family, a less recent arrival, has not been fortunate in its *eager vates*, who claims that it was granted lands at the Conquest, but rashly adds that "Alan Townehyrd possessed a good estate 6 Edward III." Remembering that Alnwick had its "Town herd" and Shrewsbury its "Town swineherd," the reader will not feel much doubt as to the true origin of the name.

Irish pedigrees, as might be expected, bulk largely in these volumes. To the "Cromwellians" there is no need to allude, nor to say more of the "Strongbownians" than to assure the editors they would render a service to historical students if they would publish the roll, doubtless in the Ulster Office, from which they must have learnt that Peter Giffard, Sir William Chevre, and Sir Andrew Wyse accompanied and fought under Strongbow. The elaborate pedigree of the Wyses, moreover, fails to explain how or when they acquired "the Manor of St. John's," or how their head, "as lineal descendant of the original grantee, in 1172, inherited the rights of the Prior of St. John." It is rather to the Celtic families that attention should be directed. We can trace no intelligible principle in the awarding of their hereditary distinctions. On what ground is the chieftainship of a sept deemed to descend to the heir male, when it descended irregularly, and required formal investiture? In the case of "The O'Reilly," of Brighton, descended from a younger son of a "Prince of East Breffny," there is no attempt even to prove male heirship or user of the title. "The MacDermot," of Coolavin, claims, indeed, to be chief of his name; but if, as descended from the princes of Moylurg, he is "Prince of Coolavin," surely "The O'Reilly" should be Prince of Brighton. Why, again, is the chieftainship ignored in the case of O'Callaghan while recognized in the case of O'Donovan or "O'Morchoe"? The Murphys, who claim the latter title, actually go so far, we see, as to name their eldest son "The Tanist"! When we turn to the great native families, such as Kavanagh of Borris and McCarty of Carrignavar, we find them quite contented with their status as country gentlemen, not masquerading as latter-day princes or Tanists.

The mention of the Kavanaghs reminds us that their ancestor, who was created Lord Ballyanne for life in 1554 (not "1 and 2 Mary I."), is here stated to have died "before 1554," while the pedigree begins with impossible chronology. No less careless is the "lineage" of the Queen's Champion, whose exact descent is not supplied, and who, surely, more than "claims" the Champion's office. To speak of "baronetcies [*sic*]

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still in abeyance" is another instance of careless editing; but it is not of this that we complain so much as of the misleading character of the work. The editors have now a great opportunity; let them begin by restricting themselves in future to the class with which alone they profess to deal, the land-owning gentry, and let each memoir be, as is not yet the case, "most carefully revised." Unless they undertake some such reform, the prestige of this well-known work must inevitably suffer.

The Bard of the Dimbovitza. Second Series. By Hélène Vacaresco. Translated by Carmen Sylva and Alma Strettell. (Osgood, McIlvaine & Co.)

Rarely does a twice-gleaned field furnish forth such a rich store as has been gathered together in the Dimbovitza by Mlle. Hélène Vacaresco, and rarely have such admirable translators been found as Miss Alma Strettell and the distinguished lady who is known in the world of letters as Carmen Sylva. So far as we are able to judge, both the gleaner and the translators have shown their entire fitness for their respective offices by giving these passionate outpourings of love, hate, misery, and despair as much as possible in the very words in which they were wrung from the hearts of the peasants. These poems have all the fierce intensity of the best of the Corsican *voceri* without their occasional ferocity—not to say brutality. Nor is there the same grotesque choice of epithets of endearment in the Roumanian as in the Corsican; in fact, the former are on an infinitely higher level, and there is hardly one of them that does not come straight from the heart and go as straight to it. They treat of all that peasants are called on to be, and do, and suffer in real life; but in addition to this, they bear witness to a firm faith in the power of working weal or woe by means of incantations, and an ever-present apprehension of the terror that walketh by night. Many of these poems, therefore, become still more interesting because of the strange glimpses that they afford of unfamiliar folk-beliefs. In 'The Orphan' the young girl has made a tryst with her mother's soul by the well:—

Into the well I shall look down to see her,
Yet shall not dare to gaze upon her face;
But she will take a long, long look at me.
* * * *
Upon the house, too, she will look, and then
Sunshine will linger round the house to-morrow.
Upon my heart, too, she will look, and then
My heart will be at rest.
And I shall ask: "How is it in the grave?"
Then I shall see her image, in the well,
With finger on its lip.
And I shall ask her: "Dost thou yearn for me?"
Then shall I see her image in the well
Drying its eyes;
And in her girdle I shall see the flowers,
Yea, all the flowers I cast upon her grave.

Here we find that, for some superstitious reason, the girl may not look in the face of the mother, but only look down and see its reflection in the water of the well. We wish that some explanation of this had been given, and still more we wish that Mlle. Vacaresco would gather together as much of the folk-lore of the country as she can.

In this poem the orphan speaks of the heavy stone that will fall again on her mother's grave, which seems to point to the fact of her having been buried—as peasants were buried in out-of-the-way places in Corsica not many years ago—in a common grave. It was a large, deep, stable-lantern-shaped grave with a small opening at the top, over which a large stone was placed, which was rolled back when a funeral had to take place. The corpse, wrapped in a winding sheet, but with no coffin, was dropped down into this pit, and then the stone was replaced.

'The Incantation' is also a poem that is interesting to folk-lorists. In England country girls stick pins into an onion when they want to force a laggard in love to come to them—perhaps because an onion may be said to be heart-shaped, and they wish his heart to know no rest till he comes. In Roumania they gently wave a hazel-bough over the ashes of the fire, but they mean the result to be much more distressful than any which is ever contemplated by English girls. 'The Necklace of Tears,' though not such a fine poem as many, is in rhyme and shorter than 'Still-born' or 'The Widow,' so we will quote part of it:—

The little maid was fain to make herself
A necklace fine.
As silv'ry as the moonlight's silv'ry glance,
Or as the river when the moonbeams shine.

She asks the moon for its silvery glance, the river for its moonlit waters, but in vain:

Then said the sons of men: "Come, take our tears
To fashion this bright silver chain of thine."
Then each one gave her his most precious tears,
And glad were they
To deck the maiden's throat; and all the tears
Thus whispered low together, and did say:
"Whence art thou, sister, from what heart dost come?"
Then each one told the grief that did befall
Her parent heart, and each one thought herself
Saddest of all.
So now the maiden had her necklace bright,
More silvery than yonder river's wave,
Or glance of moonlight, yet when she put on
That necklace brave,
The tears all told her whence they came, and grew
So heavy, that beneath the burden sore,
The maiden died, and on her grave that chain
Weighs evermore.

NEW NOVELS.

The Green Bay Tree. By W. H. Wilkins and Herbert Vivian. 3 vols. (Hutchinson & Co.)

This is an unusually successful case of collaboration, for, though the authors are at pains to indicate the chapters and paragraphs for which they are respectively responsible, the different parts are admirably welded together, so that it is difficult even with this knowledge to detect any differences of workmanship or division of interest. As the title implies, it is a novel describing the triumph of the wicked man and the miserable end of the just man—an interesting enough subject for a novelist of Mr. Vivian's cynical power; but, unfortunately, it is just in this main idea, or rather in the way it is carried out, that the book most signally fails. In the very laudable object of justifying the complaints of the Psalmist quoted in the preface, the authors overreach themselves, for it is quite impossible that a man with Coryton's characteristics and record should not have been found out and well kicked before the end of the first volume. For one thing, a boy with the plausible, oily manner of Coryton is invariably an object of suspicion, and not of popularity, with other boys, who are as a rule exceedingly shrewd judges of character; and an undergraduate who had carried on such shady manœuvres at Cambridge would unfailingly have been turned out of decent society. Besides, his methods of self-aggrandizement are too absurdly crude; a man of Coryton's ability would never have been such a fool as to cheat at cards or to defraud a prostitute of money. But even if Coryton were a possible character his wife certainly is not; it is inconceivable that a girl of Vixie's upbringing could have become so cynically unscrupulous with such rapidity. There are other improbabilities of character and absurdities of incident which are a distinct blot on the book. But in spite of these faults it is a brilliant and most amusing book; the story can be neglected, as perhaps the authors meant it to be, and the accounts of Cambridge life, of the Kur-ort, of country-house entertainments, and of an election may be enjoyed unreservedly. The sketches of the earnest undergraduates, who worship themselves and one another, and of the Union "smugs" are rather viciously exaggerated; still there is enough truth in them to make any University man laugh aloud over them, and unjust though they are, they, at any rate, give one view current in the University about these enthusiasts. Some of the scenes in this book raise the question how far it is permissible to introduce living characters into fiction under thin disguises. These authors have some considerable names on whom to rely for precedents, and on the whole we are inclined to think that they have not unduly exceeded in the liberty they have taken with well-known politicians. The habit is really inexcusable when comparatively obscure personages are pilloried in such a way that the only possible reason for the practice would seem to be the fictitious interest aroused by attempts to "spot" the characters. But Messrs. Wilkins and Vivian have not done this; the politicians are obvious to anybody. A politician probably expects, if he does not wish for, more publicity for his characteristics than other men; and in this case the revelations do not appear unfairly malicious or outrageous. There are some excellent stories in these volumes, and the style is bright and crisp.

A Hidden Chain. By Dora Russell. 3 vols. (Digby, Long & Co.)

Eva Moore finds herself much impeded by the fetter of matrimony, forged in her early youth, though her endeavours to ignore it are for some time successful. It is hard to imagine that a girl, however lightly equipped with principle or knowledge of the world, could have supposed she was really relieved from the bonds which connected her with the gloomy and unsympathetic parson, though he went so far as to Africa to avoid her company. Still less is the likelihood that even so impetuous a lover as "the young lord" would take a young lady upon trust who vouchsafed him no information, except that there were good

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reasons why he should not marry her. But the probabilities of the story are only less flimsy than its moral. The strongest attachment will not justify bigamy, and tragic as is the fate of the lovers, we confess that the unamiable Mr. Temple has the best reason to complain of his lot. The scene which most strongly appeals to our sense of justice is that in which Clair horsewhips the treacherous banker, who attempts to utilize for base purposes the helplessness of his unlucky client. The story is fairly told, though such strange lapses as the use of the word "grist" in the sense of "gist" or purport are somewhat harrowing.

A Hunted Life. By J. Fogerty. 3 vols. (Hutchinson & Co.)

Irish stories are becoming more and more plentiful, as the harvest of opportunities for weaving plots of agrarian crime, bloodshed, and murder with complete realism is brought home to the thirsting novelist. Mr. Fogerty's "episode" draws its slow but fairly pleasant length through three volumes at a gentle pace, which is only quickened when it reaches the murder of a landlord's wife with the usual accompaniments of Land League tyranny. The successive crimes are all well described, and so are the events immediately connected with them. The earlier portions of the story are not exciting as narrated by the tedious and excellent young man, who expresses himself after the manner of Sandford and Merton's Mr. Barlow on all occasions. That the name of "Jemima" should have clung to him from his earliest schooldays, and in spite of his heroic performances with the bull, is not surprising; for Jemima the amiable prig remains to the latest page of his career in the story. By the way, he appears to credit not Bacon but "Mr. O'Connell" with the famous sentence (inaccurately quoted) about revenge.

The Real Charlotte. By E. Œ. Somerville and Martin Ross. 3 vols. (Ward & Downey.)

'The Real Charlotte' is a real acquisition, for it is a novel well outside the wayworn track of the common or three-volume novelist. The joint authors have between them furnished such qualities as fresh and original observation on Irish persons, places, and things; humour of a singularly agreeable kind; and revelations of character trenchant and striking, and happily devoid of analysis and tedious dissection of motive. Even Dublin people, though they may not feel altogether flattered, must enjoy these pictures of Irish middle-class life, the sprinkling of county folk, and glimpses of the peasant and servant classes. They cannot help it, for these are, in their way, admirable. The differences, marked in kind rather than in degree, between them and their Saxon equivalents are excellently chosen and cleverly touched. Those subtler aspects of race and individuals that escape the many are conveyed with a skill and power all the more notable because of the absence of apparent exaggeration or direct purpose. One is grateful that the brogue—the virulent Dublin brogue—is suggested, and not insisted on. Many times and oft have the reckless, rollicking, untidy, needy Irish households served for material in fiction. Here the freshness of insight and presentation distinguishes them even in their sordidness from the rest. More than one family interests or amuses. There are the Fitzpatricks, the Lamberts, old Miss Duffy, the Dysarts, and the Mullens, who are all more or less entertaining, pathetic, or curious. But in Francie Fitzpatrick, rather than in Charlotte Mullen, the chief attraction is to be found. In spite of the seeming ease with which Francie's portrait is executed, we should fancy it was not the least difficult part of the book. She is one of the most interesting young women lately presented in any novel. Her ways, manners, and personality generally take hold of the reader. To continue to interest, even to charm, with the kind of material that goes to her composition can have been no light task. She possesses just the qualities—negative and positive—most difficult to treat in fiction. If her points were added up it would have to be allowed that she is a flirt, second-rate, small-minded, frivolous, untidy, vain, even commonplace; without courage, determination, proper pride, or conspicuous graces of charity or gentleness. Yet, being "with this, and without that," there is an inexpressible something that makes one understand why most men and some women in the story love her. Perhaps it is that, though exactly the reverse of the perfect woman nobly planned, she is a real woman, with moments of sweet, untouched innocence and trustfulness, that show what, under different circumstances and influences of upbringing, she might have been. Her lack of self-consciousness, morbid introspection, or critical power, her longing for happiness and yet acceptance of misfortune, make her a touching and pleasing contrast to the Dodos and Asters of the moment. The test of her lifelikeness is the reader's own pitying affection and longing that she should fall into the hands of some strong and trustworthy husband. In Charlotte there is plenty of clever technique, but nothing like this divination. She is a thoughtfully built-up structure, not, like Francie, a wild flower sprung on a dust-heap none knows how. Charlotte is a sort of *lusus naturæ*, and a little reminiscent of a figure in Balzac. Such a capable and, at the same time, dreadful person would, we feel sure, have studied the art of cookery, although an Irishwoman! The book may be too long, but there are so many amusing and delightful passages, humorous sayings and doings, with here and there a word or a line that gives away the very heart of an Irish landscape or a man or woman, that we really cannot complain.

Under the Red Robe. By Stanley Weyman. 2 vols. (Methuen & Co.)

'Under the Red Robe' is another of Mr. Weyman's excellent historical romances. The matter is, as usual, of the best; the same may always be said of the manner. The epoch chosen is the time of Richelieu's greatest power and influence, which is only saying in other words that Mr. Weyman has put his finger on an impressive moment in history. The hero, as was the case in 'A Gentleman of France,' is inclined to elderliness; but De Berault, unlike the other, has a rascally record. Had it not been for a service he has rendered to the great Cardinal in the past, his career, like those of his victims in the duel, would have been unnaturally shortened. But in consideration of this and his promise to unearth and deliver over a certain M. de Cocheforet, who is "wanted," he obtains a reprieve—whereby hangs the tale. In De Berault there are two strains. Under the influence of the one he is capable of acts of delicate chivalry and devotion; when the other is in the ascendant he shows himself a cheat and a bully. His is not so much a story of introspection and motive, however, as of incident and action. The contradictions of the man's nature are made the efficient cause of a very stirring chain of events. As a study of character De Berault is not without interest; but all that is subordinate to the spirit of the age and its continual movement and episodic character. The illustrations do not advance the interest and charm of the story—rather the reverse. They produce an appearance of the "story-book for the young," and are in themselves neither sufficiently dramatic nor intrinsically beautiful. Mr. Weyman's own effects are all the reader wants, and they are, as usual, masterly—including the introduction on more than one occasion of the great figure of the Cardinal. 'Under the Red Robe' may not be the author's best book, but it is such a long way in advance of the ordinary historical novel that it will be received with gratitude and pleasure.

A Real Repentance: a Story of Oberammergau. By Austin Clare. 2 vols. (Griffith, Farran & Co.)

There may still be people about the world to pore over stories of the type of 'A Real Repentance.' They are probably not of the young girl genus. To her, once on a time, such volumes were presented and by her perused. Now she is otherwise employed, and her reading has taken a much wider range. This story of Oberammergau, its manners and customs, ideal peasantry, and the rest, is not particularly natural or convincing, and reads a little like a survival. It describes one of the famous dramatic representations, with, as it were, a drama within a drama, for some of the characters and situations happen to reflect the circumstances of some of the peasant actors' own little lives. It is all very earnest and moral, and it leaves no impression of anything in particular. The story is the reverse of vivid; it is laboured, conventional, and devoid of atmosphere and real insight into character. The two volumes are, however, conscientiously written, with the best intentions if not the highest performance. If anything, they should tend to elevate the "moral fibre," though they may depress the spirits of the reader.

The Translation of a Savage. By Gilbert Parker. (Methuen & Co.)

In this book is to be welcomed an improvement on Mr. Parker's last novel, 'Mrs. Falchion,' which was in itself an excellent performance. But there a really good book was to some extent marred by a certain inclination to discursiveness, which prevented the novel being as compact as it might have been; here there is no lack of due

concentration, and consequently no division of interest; there is, on the contrary, a simple directness of purpose which is one of the first requisites of a good novel, and, on the whole, one of the hardest for a young novelist to fulfil. It requires a good deal of experience or of study to induce an author who knows about life in Canada, say, and voyages on an Orient liner, as Mr. Parker does, not to drag in both topics; but on this occasion the temptation has been avoided. The idea of the story is original: an Englishman marries a Red Indian chieftainess out of pique, and then sends her over to his relations, who belong to an old county family, for them to make the best they can out of her; the subsequent development of her career provides the main interest of the story. Although Mr. Parker may not be quite convincing in his presentation of her later state, or not sufficiently careful in marking all the stages of her progress, her story is a very charming one, and not without considerable humour, especially at the beginning. The other characters also are exceedingly well presented, and special gratitude is due to the author for the welcome change he introduces of making them all pleasant and amiable without making them dull. Even one lady who is at first inclined to be disagreeable ends by being as charming as any of them.

Mr. Sadler's Daughters. By Hugh Coleman Davidson. (Chatto & Windus.)

The naïve and colloquial manner in which a story about some strange personages is related almost disarms criticism, and indeed there is little to say about it, excepting that it is harmlessly eventful, extremely improbable, and occasionally amusing, in a sense not exactly intended by the author. Mr. Davidson appears to have written other books; it is therefore surprising that the present one should be as amateur in manner as it is in other essentials. Mr. Sadler is more like a character out of a burlesque than a serious attempt at portraying a human being, and the same remark applies to several of his acquaintances, including the enterprising jewel robber.

Pembroke. By Mary E. Wilkins. (Osgood, McIlvaine & Co.)

Miss Wilkins, like Mrs. Francis, after winning glory by her short stories, has undertaken a novel of a more ambitious character; but much as there is that is pleasing in 'Pembroke,' it is not such a successful venture as 'Dan.' In the latter book there is no trace of a 'prentice hand; on the contrary, it has a unity and completeness almost remarkable under the circumstances; but 'Pembroke,' while evidently the work of a greater writer, is wanting in that concentration of interest of which Miss Wilkins sees the necessity in her shorter stories. The title 'Pembroke,' which is the name of a village, shows where the defect lies: it is rather dangerous to take a village instead of an individual as the centre of interest, though, of course, there have been successful cases, of which, however, this is not one. Under the somewhat artificial unity of place an excuse is given for introducing various individual interests which are somewhat distracting. In the first place the close relationships and a certain similarity of names make it rather difficult to keep the threads of the different stories apart; then, for example, the story of Barnabas Thayer's interrupted courtship of Charlotte Barnard is in itself quite enough interest for one story, and the other incidents do little more than complicate it unnecessarily; while the relevancy of the other love-affairs is not saved by the evident intention of further pointing by them the lesson suggested by Barnabas's case, that obstinacy in lovers and their parents causes the chief impediment to true love. The whole book is a terrible indictment of obstinacy, and gives the most lurid pictures of the way in which sullenness, like some foul fungus, gradually sucks out all the goodness in a man's nature. Especially powerful is the fancy shared by Barnabas and his neighbours that his obstinacy is gradually bringing on a physical deformity: it is an idea worthy of Hawthorne, who knew well the mysterious effect of a similar subtle suggestion of an undefined horror. Admirable, too, in itself is the story of Sylvia Crane and her love for Richard Alger. In such a scene as that where Sylvia mistakes Barnabas for her lover Miss Wilkins's remarkable power for telling effects of pathos comes out brilliantly, as it does again in the weird marriage of William and Rebecca on that night of snow and shame; while for pure charm of description the dance at the cherry-feast is one of many passages to be lingered over. Altogether 'Pembroke' is a book full of strong situations and of deep human interest, but it would be better still if it were broken up into separate short stories dealing with the different incidents and characters.

Sir Joseph's Heir. By Claude Bray. (Warne & Co.)

We never could see why a novel should not be improbable, or, if the author choose to make it so, impossible, provided that the sentiments be suited to the situations, and the diction to both sentiment and situation. But when the betting is about a thousand to one that a certain event could not happen at all; when it is "all Lombard Street to a China orange" that its consequences would be otherwise than we are told; and when, further, the author makes the people interested in this event act like persons of melodrama and speak like leading articles, there is no excuse for him or for his book. That sums up our opinion of 'Sir Joseph's Heir.' A curmudgeon is not likely to leave a fortune to a nephew, whom he has never allowed to marry, on condition that he finds and weds a wife within seventy-two hours. Nor is he likely to be supposed dead before his time. Nor is the nephew likely to fall in with a young woman he has met already by accident once and no more, and to persuade her to change her name, but not her condition, for a thousand a year. Nor is a general reconciliation likely to be the result. "People don't do such things," as Dr. Ibsen says somewhere, and if they did they would not talk about them so vulgarly as Mr. Claude Bray seems to suppose.

MANUALS OF ENGLISH HISTORY.

English History for American Readers. By T. W. Higginson and E. Channing. (Longmans & Co.)—This is not at all a bad book, though it cannot be said that the writers have been altogether successful in working out the very excellent idea with which they started. That American readers should realize that their own history is but a continuation of English history is surely much to be desired, both from the American and from the English point of view, and it would be difficult to praise too highly the spirit in which Messrs. Higginson and Channing have undertaken their task. "The history of these islands," they say on their very first page, "until within two centuries and a half ago, is a part of American history; without it we cannot understand our own institutions, or trace the history of our ancestors." The scale of the book is small—necessarily so, say our authors, because "it is not the practice of American readers, old or young, to give to English history more than a very limited portion of their hours of study." But the well-thought-out policy which cuts down those parts of the narrative that are regarded as less directly interesting to the American secures to the writers a reasonable amount of space to deal with the development of institutions and national character, and to write with a fair measure of fulness on Puritanism, and on the period which immediately preceded and followed the establishment of the American colonies. In the later part of the book the writers have shown an admirable impartiality in dealing with the story of the separation of the thirteen colonies from the mother country, and in treating of the frequently disturbed relations between England and the United States in more recent times. The book plainly stands in a very close relation to Mr. S. R. Gardiner's well-known school history, and both in style and general treatment partakes of its leading qualities: its sober good sense, its well-balanced proportion, its practical usefulness as a class book, and its clear and business-like, but, we must add, its flat and uninspiring style. Nearly all the illustrations seem to be directly taken from Mr. Gardiner's book. There are a useful bibliography and some rather moderate maps. Unluckily the writers do not seem to be deeply versed in the details of English history, and they have sometimes, especially in the earlier half of the book, deviated very far from their chief guide. Among other mistakes may be noted statements like the following: "After his father's death, the younger Balliol made an alliance with the French king. He soon found himself a prisoner in London Tower." There were in mediæval England "two classes of persons called, technically, 'religious'—the secular and regular." By ignoring the mediæval history of Ireland, including the whole story of the Norman conquest, and starting its history with Poyninge's law and Henry VIII., the writers give a very false impression of the relations of England and Ireland. And their account of the Elizabethan conquest of Ireland, short as it is, bristles with small errors. Again, the reader is told that it was in Elizabeth's reign that "William Tyndale produced.....the first important translation of the Bible into English." Yet the story of the seventeenth century is told with considerable spirit and commendable accuracy: but Scott's novels can hardly be trusted quite so completely as the writers suggest for giving pictures of manners; and they are apparently still under the impression that the famous song "And shall Trelawny die?" is a genuine ballad of the Revolution period. The latter part of the history falls off slightly in spirit, but improves in accuracy. Were the blemishes, of which we have given a few samples, removed, as they easily might be in a second edition, the book would deserve to be extensively used in

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American schools. But there is still no book that will give the grown-up American reader the same broad and general view of English history as Mr. Goldwin Smith's vigorous and masterly sketch of the political history of the United States affords to the British reader who wishes to know the great turning-points of American history.

The Elements of English Constitutional History. By F. C. Montague. (Longmans & Co.)—This is a decidedly good little book: careful in its statements, judicious in its views, fairly methodical in its arrangements, and well written, though in rather too jerky a style. It will be of considerable use to those who, having got a good acquaintance with the ordinary text-books of English history, wish to get a general notion of the growth and structure of the Constitution. Yet we cannot quite agree with Prof. Montague that there is no other book which aims precisely at the object of this one. There are, in fact, almost too many "easy introductions" to Stubbs and Hallam, and the number should not be lightly increased, or without a distinct purpose. Moreover, we rather fear that, with all its merits, Mr. Montague's book can hardly be said "to give such an account of the growth of English institutions as may be intelligible to those who are only beginning to read history." On the contrary, many of Mr. Montague's allusions and generalizations require a rather considerable familiarity with the subject. He tells us too many facts, and he assumes too much knowledge. His style and method of treatment are too difficult and abstract to be within the ken of the ordinary schoolboy, or even of the ordinary person who has outgrown the schoolboy stage, but is not particularly well informed in English history. Had Mr. Montague spread out half the information he has supplied over the same space he has occupied, and had he more carefully selected simple expressions and explained all the many points to which he airily alludes, he would have been a great deal nearer in attaining his purpose. As it is, his method suggests that he does not quite realize the limitations which nature has imposed on ordinary human knowledge and capacity. But though Mr. Montague's book will not quite attain, it is to be feared, his own special object, it will be of very great use in other directions. It is, on the whole, better than any other of the short introductions to English constitutional history that we are acquainted with. It is clearer, more literary, less repulsive in its mass of facts, and better put together. It will leave the student nothing to unlearn and build a good foundation for wider knowledge.

Longman's Ship Historical Readers.—Book VI. *The Stuart Period.* By S. R. Gardiner. (Longmans & Co.)—The elementary schoolboy is wronged by the stiffness of the Government system which has in practice made the teaching of national history the occasional exception rather than, as it ought to be, the universal rule in our primary schools; but he has some compensation when the "reading books" from which, with good luck and memory, he can pick up a few scraps of historical truth, are written down for him by an historian so eminent as Mr. S. R. Gardiner. Mr. Gardiner's name is a more than sufficient guarantee that a book on the Stuart period will contain the best summary of what is really known, told clearly and, on the whole, impartially. We can, moreover, praise the directness and simplicity of the style, though it is not always certain that the exact selection of facts has been judicious. Is it worth while to talk about the "Great Contract" when no effort is made to explain what that transaction was? It might have been better to have allotted more space to those picturesque sides of the history which would be most likely to impress the imagination of young readers. In fact, we think Mr. Gardiner has followed too closely the division of the subject laid down in his larger school-books. Neither is it possible altogether to praise his arrangement in another respect. He first furnishes a summary of the period, and then, in the form of biographies of Eliot, Hampden, Cromwell, Milton, Shaftesbury, and William III., practically tells the story over again, for his biographies, admirable as they are in many ways, are not very rigidly biographical, but rather general political narratives. But with these exceptions we have nothing but praise for this excellent little book.

OUR LIBRARY TABLE.

Mr. Lang's introduction to the Border edition (Nimmo) of *The Fair Maid of Perth*, the last novel in which Scott's genius displayed itself unimpaired, is one of the best he has written—touched with true feeling for the great romancer. Mr. Macbeth's designs, which furnish the bulk of the etchings, are generally good, but unluckily the least satisfactory forms the frontispiece of the second volume.

We have on our table the following catalogues of London booksellers: Messrs. Bailey Bros. (fair), Messrs. Birt & Sons, Mr. Cooper, Messrs. Dulau (botany), Mr. Edwards, Messrs. Ellis & Elvey (two valuable catalogues), Mr. Galwey (good), Messrs. George & Son, Mr. Glaisher (two catalogues), Mr. Hartley, Mr. Higham (two catalogues), Mr. Jeffery (two catalogues), Mr. Lauser (British portraits, good), Mr. Maggs, Messrs. Maurice & Co., Mr. May (two catalogues), Messrs. Nichols & Co., Mr. Nutt, Messrs. Parsons & Sons (good), Messrs. Pearson & Co. (ballads and broadsides), Messrs. Rimell & Son, Mr. Skeffington, Messrs. Sotheran & Co. (two good catalogues), Mr. E. Spencer, Messrs. Suckling & Galloway, and Messrs. Williams & Norgate. We have also to acknowledge the catalogues of Mr. Cleaver, Messrs. Meehan (two good catalogues), and Mr. Pickering of Bath, Mr. Downing, Mr. Thistlewood, Mr. Wilson, and the Midland Education Company of Birmingham, Mr. Commin of Bournemouth, Mr. Toon of Brighton (interesting), Messrs. George's Sons of Bristol, Mr. Johnson of Cambridge, Mr. Murray of Derby, Mr. Baxendine (good), Mr. Brown (good), Mr. Clay (two good catalogues), and Messrs. Douglas & Foulis of Edinburgh, Mr. Teal of Halifax, Mr. Noble (Jacobite tracts) of Inverness, Mr. Miles of Leeds, Mr. Murray of Leicester, Mr. Howell, Messrs. Jaggard & Co., and Messrs. Young & Sons (two catalogues) of Liverpool, Mr. Sutton of Manchester, Mr. Thorne of Newcastle-on-Tyne, Mr. Murray of Nottingham, Mr. Thorp of Reading, Mr. Lawrence of Rugby, Miss Millard of Teddington, Mr. Pollard (Cornish works) of Truro, and Mr. Naunton of Great Yarmouth.

We have on our table *Wills, and How not to Make Them*, by B. W. West (Longmans),—*Pictures of the World*, pencilled by Clement Scott (Remington & Co.),—*First Exercises on Latin Construction*, by A. M. D. Du Pré (Relfe Brothers),—*Flores Historiarum, a First Latin Reader*, edited by W. Marsh and R. Steele (Rivington), — *Horace: Satires and Epistles*, edited by J. H. Kirkland, A.M. (Boston, U.S., Leach & Shewell),—*Macaulay's Lays of Ancient Rome*, Introduction and Notes by P. Hordern (Bell & Sons),—*Questions on Shakespeare's A Midsummer Night's Dream*, by J. Lees (Relfe Brothers),—*Methods of Pathological Histology*, by C. von Kahlden, translated by H. M. Fletcher, M.D. (Macmillan & Co.),—*Law and Theory in Chemistry*, by D. Carnegie (Longmans),—*Psychology, Descriptive and Explanatory*, by G. T. Ladd (Longmans),—*The Scientific Basis of a Future State*, by W. J. Spratly (Digby & Long), — *The Doctrines of Nichiren*, compiled by the Right Virtuous Abbot Kobayashi (Tokyo, Kelly & Walsh),—*Building Construction*, Subject III., by H. Adams (Chapman & Hall),—*Growing Children and Awkward Walking*, by T. W. Nunn (Kegan Paul),—*Critical Sketches*, by A. E. Street (Kegan Paul),—*A Sleepwalker*, by P. H. Gerard (Henderson), — *Two Heirs Presumptive*, by F. B. Money-Coutts (Simpkin & Marshall), — *Our Lady's Tumbler, a Twelfth Century Legend* (Dent & Co.), — *A Midnight Mystery, a Novel*, by Fergus Hume (Gale & Polden),—*Anguish, a Novel*, by E. Montanaro (Henry & Co.),—*A Romance of the Imagination*, by E. Gaunt (Digby & Long),—*A Scarborough Romance*, by F. Warden (White & Co.),—*A Woman's Whim, a Novel*, by Mrs. Diehl, 3 vols. (Hutchinson), —*Horace Chase, a Novel*, by C. F. Woolson (Osgood, McIlvaine & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Anecdota Oxoniensia: Translation of the Old Testament into the Basque Language, by D'Urte, ed. Thomas. 18/6 swd.
Didon's (Rev. Father) Belief in the Divinity of Jesus Christ, cr. 8vo. 5/ cl.
Sacred Books of the East: Vol. 49, Buddhist Mahâyâna Sutras, 8vo. 12/6 cl.

Law.

Lithiby's (J.) The Law of District and Parish Councils: Local Government Act, 1894, 8vo. 12/6 net.

Poetry and the Drama.

Anderson's (G.) The Agnostic, and other Poems, cr. 8vo. 6/
Buchanan's (R.) Red and White Heather, North-Country Tales and Ballads, cr. 8vo. 3/6 cl.
James's (H.) Theatricals, Two Comedies: Tenants, Disengaged, cr. 8vo. 6/ cl.
Mountain Stream (The), a Romantic Work in Many Parts, Part 1, cr. 8vo. 2/ swd.
Phillips's (S.) Bremus, a Poem, small 4to. 2/6 cl.

Political Economy.

Skinner's (T.) The London Banks, 1894, cr. 8vo. 10/ cl.
Stokes's (A. P.) Joint Metallism, cr. 8vo. 3/6 cl.

History and Biography.

Blount's (T.) Boscobel, the History of the Miraculous Preservation of King Charles II., ed. Thomas, 5/ net.
Ferguson's (R. S.) A History of Westmoreland, 8vo. 7/6 cl.
Maclay's (E. S.) History of the United States Navy, 1775 to 1893, 2 vols. 8vo. 31/6 cl.
Méneval's (Baron C. F. de) Memoirs to serve for History of Napoleon I., trans. Sherard, Vol. 2, 8vo. 18/ cl.
Sala's (G. A.) Things I have Seen and People I have Known, 2 vols. cr. 8vo. 21/ cl.
Worsfold's (Rev. J. N.) History of Haddiscoe, its Past and Present, 8vo. 10/6 cl.

Geography and Travel.

By Celtic Waters, Holiday Jaunts with Rod, Camera, &c., by C. K., cr. 8vo. 2/6 cl.
Cumch's Map Drawing, by P. W. Ryde, 2/ net.
Johnstone's (L. C.) Winter and Summer Excursions in Canada, cr. 8vo. 6/ cl.
Tiedeman's (H.) The Continent, by Queenborough viâ Flushing, Handbook for Tourists, cr. 8vo. 3/ net.

Philology.

Euripides, Hecuba, with Introduction and Notes by W. S. Hadley, 12mo. 2/6 cl. (Pitt Press Series.)
Flavii Astiaris, from the Text of Goetz and Schoell, ed. by J. H. Gray, 12mo. 3/6 cl. (Pitt Press Series.)
Tacitus, Agricola and Germania, with Introduction and Notes by H. M. Stephenson, 3/ cl. (Pitt Press Series.)

Science.

Brassey's (Lord) Papers and Addresses, Naval and Maritime, ed. by Capt. S. E. Wilmot, 2 vols. 8vo. 10/ cl.
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APOLLO IN PARIS.

TO THE FRENCH ACADEMY ON THE ELECTION OF M. J. M. DE HÉRÉDIA.

I.

Spires, roofs, and towers gleam in the sunset's glow
Till Paris burns like some old poet-town
That draws Apollo's radiant presence down
By music mounting from his sons below:
Methinks he greets you, fearless men who know
His sons and guard them, lest their sire's renown
Be dimmed when bastard fingers clutch the crown
Of him, our Lord of light and lyre and bow.

As when he soared the hordes who sacked old Rome
That day he soared above his temple-dome
When gods were fleeing the voices of the Vandals,
I see him now whose song keeps heaven immortal;
I see him now: he shines above your portal,
Phœbus from golden curls to golden sandals!

II.

With limbs of light I see the song-god stand
Flushing your roof! He knows your hands are strong
Against his foes, the brazen-throated throng
Whose breath is blight to beauty in every land;
"Foes of my foes," saith he, "who dare withstand
The great coarse voice that works my children wrong,
Ye crown Hérédia with the crown of song
Heedless of all save Art's divine command!

He sings the past—the beauty that hath been:
I love him, I—remembering those bright days
Before the world grew grey of Vandal haze,
When gods might mix with men of godlike mien
And maids with lovesome eyes of mortal sheen,
Sweet goddesses of earth with Woman's ways:

III.

I love the song-born poet, for that he
Loves only song—seeks for love's sake alone
Shy Poesie, whose dearest bowers, unknown
To feudaries of Fame, are known to me."
So saith the god, in tones which seem to be
That music of the sunset richly blown
When sinks the sun-god from his sinking throne
Within the burnished bosom of the sea.

He soars away, a star in rosy air:
But see! the memory of his presence there
Lives where he stood. Yea, though a god hath fled,
Leaving a fading memory scarce beholden,
A true god's very shadow glimmers golden
With loveller light than mortal brows can shed.

ENVOY.

The poet sings what Nature dreaming saith,
But still his bride is Art—that starry wife
From shores where music of the gods is rife.
She teaches him the strain that conquereth,
Whether he touch the lyre, or breathe his breath
Through flute of Phœbus or through Pan's wild fife—
Whether of Man he sing or Nature's life,
Or shining award beyond the dykes of death.

Yet, though he asks but this, the bride's acclaim—
Though not Fame's trumpet nor the wreath of Fame
Can give the bridegroom joy whose bride is Art—
He grieves when bastard-brows are crowned with flowers
On New Parnassus, noisy as a mart,—
Remembering Poesie within her bowers.

Theodore Watts.

MR. TREGELLAS.

The sudden death at Deal on the 28th ult. of Mr. Walter Hawken Tregellas is a serious loss to all who take an interest in the history and antiquities of Cornwall.

He was the eldest son of Mr. J. Tabois Tregellas, the author of several tales in the Cornish dialect, and was born at Truro on July 10th, 1831. Like many other well-known Cornishmen he was educated in the old Truro Grammar School. He entered the War Office in 1855, and in 1866 succeeded to the post of Chief Military Draughtsman and Surveyor, which dates from 1720, and is therefore one of the oldest in the Civil Service. From this he retired in 1893.

He was a man of varied accomplishments, a writer, antiquary, and musician, as well as artist and collector of china and engravings; and his brightness and warmth of heart endeared him to a large circle of friends. To the general public he is best known by his excellent 'Guide to Cornwall' (Stanford), which has passed through many editions; but his 'Cornish Worthies' and numerous papers in the *Transactions* of the Royal Institute of Cornwall are valued by specialists. He wrote also 'China, its History and People,' 'A History of the Coast Defences of England,' the 'Horseguards Memoranda,' a 'History of the Fortifications of Malta,' and numerous articles in the 'Dictionary of National Biography,' the *Nineteenth Century*, the *Journal* of the Archæological Institute, and in more than one of the art magazines. He had, when he died, just finished the first instalment of a detailed history of the Tower of London in its various aspects. This, it is hoped, will be published in due course.

THE 'ELECTRA' OF EURIPIDES.

May 28, 1894.

I have just seen the review of my edition of the 'Electra' of Euripides in the *Athenæum* of the 19th inst. I am there charged with holding that ἀγροτήρ is the masculine form corresponding to the feminine ἀγροτέραν. The gravity of the charge seems to justify a departure from the silence with which a review is generally received. The reviewer has strangely misunderstood my words. The note on line 168 calls attention to the fact that though ἀγροτέραν (which I supposed every one would know came from ἀγρότερος) and not ἀγρότειραν seems to be the correct reading in line 168, yet ἀγροτήρ (the fem. acc. of which is, of course, ἀγρότειραν) occurs in line 462. The note seems to me to express the required meaning with sufficient clearness. I did not think that any of my possible readers would be ignorant, or could suppose the editor of a Greek play to be ignorant, of the respective inflexions of ἀγροτήρ and ἀγρότερος.

The other criticisms in the review involve no such serious charge as the above. I shall, therefore, merely remark with regard to the line

ὦ γῆς παλαιὸν Ἄργος, Ἰνάχου ῥοαί,

that my conjecture, which is unfavourably criticized, at least gives a line that can be scanned—a merit which the reviewer's palæographically ingenious conjecture, κινάχου for Ἰνάχου, cannot claim, as it introduces a spondee in the fourth foot of a trimeter iambic line.

I cannot conclude without expressing my sense of the many kind and appreciative remarks that the review contains on my attempt to call attention to an unduly neglected play.

Charles H. Keene.

*** As we quoted Mr. Keene's note, we prefixed to our comment the only relevant defence which can be made to any charge based on that note. Moreover, if we thought that Mr. Keene's ἀγροτέραν was his feminine form corresponding to ἀγροτήρ, what could we have meant by saying "the required sense 'rustic,' which Mr. Keene gives to ἀγροτέραν, is only post-classical"? These words prove that we found fault with Mr. Keene for using the feminine of ἀγρότερος as the feminine to ἀγροτήρ, when vv. ll. gave the obvious ἀγρότειραν. We are sorry he has misinterpreted our comment, and hope no other reader has done the same. We never assume that blunders, unless they are very frequent, are due to ignorance. For instance, if our afterthought κινάχου (v. 1) had been inadvertently suggested by an editor, we should have pounced upon the slip, without, however, imagining him ignorant of the scansion of *senarii*. If our criticism on ἀγροτέραν was so obviously unjustifiable, why has not Mr. Keene reproduced his note and our comment?

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

June 4, 1894.

In answer to J. D. C.'s inquiries I write to tell him that the lines he quotes are as follows in the fifth edition:—

This—that—and t'other line seem incorrect.
Whom Scotland pampers with her fiery grain.
This scents its pages, and that gilds its rear.

As regards the Moore-Jeffrey duel, both notes are given in the fifth edition, in two consecutive but distinct paragraphs. The statement in the *Athenæum* (1831) that the first note was struck out of the fifth edition is incorrect.

John Murray.

3, Lebanon Gardens, Wandsworth, June 4, 1894.

I should not again venture to trouble you if it were not that even the most meagre evidence may assist to build up a case, and enable us to get at the history of a series of counterfeits very disquieting to book-lovers.

My apologies are due for having stated that there were no water-marks in my 1810 copy of the fourth edition. More careful examination shows this copy to be identical with that described by J. D. C. in his letter of May 26th, each of the four sheets having the water-mark "G & R T" along the page, and obscured by the letterpress, instead of across the inner margin, where the "1818" mark appears in the third edition. It is interesting to note one or two of the many variations in the 1810 fourth edition, which is supposed to be a simple reprint of the third. Similar, but not identical, founts of type are used; the words "Third Edition," at the head of the preface, are in fancy letter in the one, and in italic capitals in the other; the spacing and making-up of lines are often different; and a curious error appears on p. 83 of the fourth edition, where the large-type headline is wrongly spelled "Postcript." All these tend to show, I fancy, that the fourth edition was reset throughout. J. D. C. thinks I shall find the fifth line of p. 76 appearing in all editions as:—

But when fair Isis rolls her purer wave.

The fourth edition has the line rightly printed,

But where fair Isis rolls her purer wave;

but in the third edition of 1810, water-marked "1818," the word "her" is left out by the printer, although there is no gap in the spacing.

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Is this a variation from J. D. C.'s copy, and from the genuine third edition?

J. R. BAGGULEY.

Court Garden, Marlow, Bucks, June 2, 1894.

REFERRING to the remarks in to-day's *Athenæum* by J. D. C. on the fourth edition of Byron's 'English Bards and Scotch Reviewers,' I have found in my library a copy of that edition dated 1810, published by James Cawthorn (alone). There is no water-mark on the paper; the lines are numbered by tens with frequent gaps, but between 810 and 840 comes 830; and the size of the page is 9 inches in length and 5½ inches wide, probably a large-paper copy of the book. In other respects it follows that described by J. D. C. ROBERT GRIFFIN.

P.S.—Since writing the above I see that in my copy George Lamb is called "ingenuous" and not "ingenious" (note to line 56).

77, Charing Cross Road.

IT appears that I was mistaken in supposing that my copy of 'English Bards,' which is without a water-mark, is the genuine first edition. A few days ago I bought at Messrs. Sotheby's, in the Burgess sale, a copy of the real first edition, which has the water-mark of 1805. A comparison of this with my other copy reveals the fact that the latter is a palpable forgery, though an endeavour was evidently made to imitate the "get-up" of the genuine edition. From this it would appear that there are at least two counterfeit first editions—one without a water-mark, and the other with the water-mark of 1812. With regard to the fact that Mr. Murray's copy has the water-mark of 1804, while others have that of 1805, this is not, in my opinion, a proof that these were two separate issues, but only an indication that the printer began printing upon a stock of paper with the first date, which becoming exhausted, he proceeded to get a second supply with the later date upon it.

With regard to the question as to which is to be regarded as the genuine third edition, I think that the evidence we have at present is insufficient to determine the point. The fact that there is an edition with the water-mark of 1804 makes it slightly more probable that that, rather than any issue with a later date, is the original; but, of course, it may merely have been owing to the fact that the printer had a stock of paper in his possession which had been lying by for some years, as was, in fact, the case with the paper used for the first edition. It is altogether very singular that Byron's satire should have undergone such strange adventures.

BERTRAM DOBELL.

6, Seymour Road, Broad Green, Liverpool, June 4, 1894.

IN J. D. C.'s notes of last week *re* 'English Bards and Scotch Reviewers,' writing of the third edition, he states that "the fifth line of p. 76 runs thus:—

But when fair Isis rolls her purer wave,

in all editions."

Now my copy of the "spurious" third edition, which seems almost identical with that of Mr. Bagguley—save that the water-mark is "Basted [not Brasted] Mill 1818"—does not bear out this assertion, but reads as follows:—

But *where* fair Isis rolls purer wave.

A former owner of the book, possessed evidently of a correct ear for metre, has inserted in pencil "a" before "purer"; and I may add that this "spurious" third has, in common with the other two copies referred to, the misprint "crawl" for "scrawl" in l. 47, but is without any portrait. In the note, too, on George Lamb (l. 56) he is described as "ingenious" (not "ingenuous"); and again J. D. C. may be surprised to learn that l. 359 reads:—

If chance [not 'chance] some bard, though once by dunce's [sic] feared.

Perhaps some of your readers might be able to state whether this "spurious" third is an English or Irish piracy. Is the water-mark "Basted Mill" any aid in tracing its origin? Let me state in conclusion my copy was acquired in a town in the north of England.

ROLAND J. A. SHELLEY.

AN UNKNOWN BALADE BY CHAUCER.

IT has previously been my good fortune, on more than one occasion, to draw attention to poems by Chaucer that were previously unknown.

British naval history has some reason to boast of "the glorious first of June." It was a glorious day for me, as I spent it in consulting manuscripts in the British Museum, not without some good results.

In particular, I went carefully through the newly acquired MS. Addit. 34360, formerly MS. Phillipps 9053, the very MS. which contains the unique ultimate stanza of the remarkable poem to which I have given the name of 'A Complaint to his Lady.' This MS. has been in the hands of Stowe, of Ritson, and of Sir Thomas Phillipps; and the poem just mentioned was printed from it for the Chaucer Society. It is, therefore, almost inexplicable how the poem to which I now propose to draw attention has hitherto escaped observation. It has never been printed; and yet, all the while, any one who consults the MS. may see, staring him in the face on fol. 21, back (formerly p. 36), a title in large bold characters, not later than 1450, "Balade that Chaucier made."

I think I can account for it. It requires study and care to see how it goes. The metre is extremely intricate; the copy is carelessly written; and the sense is imperfect, owing to the loss of two leading words, and alas! in one place, of a whole line.

Internal evidence assigns it to Chaucer beyond doubt. It is the most complete example that exists of his mastery over the technicalities of rhythm. It comprises three stanzas, each of *nine* lines, in the difficult metre of a part of 'Anelida and Arcite.' But it surpasses anything found in that poem, because it actually exhibits only *two* rhyme-endings in the whole poem (exclusive of the Envoy).

A few such examples occur in Hoccleve. I once drew attention to this, and added that it was most unlikely that Hoccleve invented the metre for himself. I said that he certainly copied it from some poem by Chaucer *which has not come down to us*. And now, behold, here it is! It *has* come down to us, and we did not know it.

I now give an exact transcript, with all the faults in spelling of the unique original. However, I supply, within brackets, two words that are required to complete the sense and metre; and I similarly supply the missing line by slightly altering a line which occurs in Chaucer's 'Balade to Rosemounde':—

BALADE THAT CHAUCIER MADE.

So hath my hert(e) caught in rémembraunce
Youre beaute hoole, and stidefast gouernaunce,
  Youre vertues al(le) and youre hie noblesse,
That yow to serue is sette al my pleasaunce.
So wel me liktih youre womanly contenaunce, 5
Youre fresshe fetures and youre comlynesse,
  That, whiles I live, myn hert to his maystresse
Yow hath ful chose in triev [sic] perseuerauncе
  Neuer to chaunge, for no maner distresse.

¶ And sith I shal do [you] this obseruaunce 10
Al my live, withouten displeasaunce,
  Yow for to serue with al my besynesse,
[I pray yow, do to me som dalliaunce.]
And have me somwhat in your souuenaunce.
  My woful hert(e) suffrith grete duresse; 15
  And [lete] how humb(le)ly, with al sympleesse,
My wil I conforme to your ordynaunce,
  As you best list my peynes for to redresse.

¶ Considryng eke, how I hange in balaunce
In your service; auche, loo! is my chaunce, 20
  Abidyng grace, whan that youre gentilnesse
Of my grete woo list do allegeaunce,
And with youre pité me som wise avaunce,
  In ful rebatyng of myn hevynesse;
  And thynkith be raison that wommanly noblesse 25
Should nat desire for til do the outrance
Ther-as she fyndith non vnbuxumnesse.

LENVOYE.

Auctour of norture, lady of pleasaunce,
  Soueraigne of beaute, floure of wommanhede,
Take ye non heede vnto my ignorauncе, 30
But this receyvith of yowre goodelyhede;
Thynkyng that I have caught in rémembraunce
Yowre beaute hole, your stidefast gouernaunce.

Suggested emendations: 2. Your (for *Youre*), throughout; hool. 3. alle (two syllables); hy. 4. set. 5. lykth. 7. herte (but the final *e* is very slight). 8. trew (elsewhere spelt *trieu*). 11. Al my lyf (accent on *Al*). 14. souvenance (remembrance, a beautiful and new word). 15. suffreth greet. 18. Omit *for*. 21. grace (two syllables); omit *that*. 22. *allegeaunce* means alleviation. 25. Read, And thinkth resóun. 26. Read, desyrē for to do; omit *the*. 29. Read, flour. 30. Tak; myn. 31. goodlihede. 33. hool. I suspect that, in l. 5, *womanly* is a substitution for *wyfly*.

Note the delicate way in which the last two lines of the Envoy catch up the echo of the first two lines of the poem. There is nothing so harmonious in all English literature, except the parallel case in which the very same master repeats the line ending with the same word *remembraunce* at the end of his 'Complaint of Anelida.' And this consideration clinches the whole matter, and precludes the possibility that the poem can be spurious.

WALTER W. SKEAT.

Literary Gossip.

MR. RUDYARD KIPLING will remain in Wiltshire until the end of September, when he proposes to return to Vermont. He is at present engaged upon a series of four "Jungle Stories," of which the first has already appeared in the new series of the *Pall Mall Budget*. Also he is revising for the press a second series of his 'Barrack-Room Ballads,' which will be issued, if possible, before he leaves England. Further, in the intervals he is arranging another series of stories for publication in book form. But this may not appear before another volume which he has in contemplation—to consist entirely of stories which have not been issued in any periodical.

MR. STEVENSON has finished another novel, to be called 'St. Ives,' which relates the adventures of a French naval officer who was taken by one of King George's warships during the great French war, and was interned in a Scotch prison. He escapes, and some of his adventures are most extraordinary. It is not Mr. Stevenson's present intention, we understand, to publish this book for some months. Two-thirds of 'The Lord Justice-Clerk' are already written. This story deals with Scottish life in the latter half of the last century—a period which has never been well known to the ordinary students of history, although Mr. Stevenson has a surprisingly intimate acquaintance with it. Contrary to the usual precedent, these two tales will be published in three-volume form. Meantime, we understand there are at least two South Sea stories ready for the magazines.

'THE EBB-TIDE,' the last of the three novels in which Mr. Stevenson is to collaborate with his stepson, Mr. Lloyd Osbourne, will be published in a single volume early in the autumn. We understand that Mr. Osbourne is engaged on another story, similar in character to 'The Wreckers.'

THE reason for the interdict which until the end of last week was laid upon the sale of the *Pall Mall Gazette* in Turkey was that that journal had stated that "the Shadow of God upon Earth" was out of health. The *Standard* and the *Daily News* are still forbidden in the Sultan's dominions; but

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English residents in Constantinople and Smyrna, at any rate, can always read a copy by applying at the Consulate.

Mr. George Moore is now revising and in part rewriting three or four of his short stories which have already appeared in the periodical press. The new volume will probably include a condensed version of 'A Mere Accident,' which was first published as a one-volume novel. It is not often that an author thus cuts down his published work.

Several writers of repute are paid at the rate of twelve pounds a thousand words for their short stories; but no novelist, we believe, has received so much for his serial rights as the editors of the *Pall Mall Magazine* have paid Mr. George Meredith for 'Lord Ormont and his Aminta.' The price, it is said on the best authority, was ten pounds a thousand words.

Mr. Gilbert Parker is now at work upon a thorough revision of 'The Trail of the Sword,' which appeared in the *Illustrated London News*, and will be published in book form during the early autumn. He is also writing an account of his recent travels in Mexico and Cuba. This is to be first issued as a serial.

There is talk of a general meeting to be held this month in order to bring together as many as possible of those who are favourable to the scheme of the Gresham University Commission as a whole, and to urge the speedy appointment of the Statutory Commission. The arrangements are, we believe, in the hands of Prof. Ramsay, of University College. We hope that the conference will take heed to insist, as Prof. H. Sidgwick does in his note on the report, that the Commission shall be empowered to frame the university *either* in connexion with the present examining body *or* (if that scheme breaks down) on an independent basis as proposed before. The original Gresham charter could be modified and carried into effect much better through the Statutory Commission than by setting the machinery of the Privy Council in motion again.

We are sorry to hear of the death of the Rev. Josiah Wright, whose translation of the 'Phædrus, Lysis, and Protagoras' first appeared in 1848, and is now included in the "Golden Treasury Series." Mr. Wright was educated at Trinity College, and was a Senior Optime and obtained a First Class in the Classical Tripos in 1846. His excellent version of three Platonic dialogues was undertaken at the suggestion of W. H. Thompson, then one of the tutors of Trinity, and owed a good deal to that great master of the art of translation. He became head master of Sutton Coldfield School, and published several school-books which enjoyed considerable success; two reading-books (one Greek and one Latin), called respectively 'Hellenica' and 'The Seven Kings of Rome'; also 'A Help to Latin Grammar,' 'First Latin Steps,' 'David, King of Israel,' &c. Mr. Wright took orders in 1863; and about twenty years ago he retired from Sutton Coldfield, and lived at St. Leonards-on-Sea.

Mr. Edward Capern, "the postman poet," died on Tuesday last, in the seventy-sixth year of his age. He was born in Devonshire, in which county in the early part of his life he was a letter-carrier. He published several volumes of verse which attracted considerable attention, and many years ago a Civil List pension was granted to him.

The Earl of Pembroke is writing an introduction to a book of South Sea stories which Mr. Fisher Unwin is about to publish for an Australian writer. The scene of many of the exploits recorded in these stories is familiar to the earl, as well as to the many readers of the delightful volume in which Lord Pembroke collaborated with Dr. Kingsley half a generation ago.

Mr. H. B. Marriott-Watson is now engaged upon 'The Adventures of Point Despair,' the New Zealand romance which was announced some time ago, and which will be published by Messrs. Hutchinson. Messrs. Mathews & Lane will also publish a volume of sketches and short stories from his pen in the course of the autumn.

We understand that Mrs. Graham Tomson's new volume of verse may be expected in September.

Mr. Nisbet, the author of 'The Insanity of Genius,' who is dramatic critic of the *Times* and editor of the *Morning*, is going to contribute a series of articles to the *Pall Mall Budget*, to be entitled 'The Philosopher in Slippers.' Mr. G. S. Street will write 'The Reverses of a Reviewer,' Mr. William Archer is to furnish a weekly theatrical column, and Mr. Le Gallienne will discourse at large on the books of the week.

The Rev. Stopford A. Brooke has accepted an invitation to lecture at the Lowell Institute in the autumn. Mr. Brooke will leave for America in September, and does not return to England till about Christmas. This is his first visit to America.

The *Manchester City News* announces the decease of Lieut.-Col. Paul Frederick De Quincey, the son and last surviving male descendant of Thomas De Quincey. Col. De Quincey was born at Grasmere on November 26th, 1828, and died at Auckland, New Zealand, on April 15th.

Cardinal Moran, Archbishop of Sydney, has completed a large 'History of the Catholic Church in Australasia.' It will be published simultaneously in Australia and in England before the close of the year.

The Rev. E. C. Channer writes from Ravensthorpe Vicarage, Northampton:—

"The reviewer of 'Church Folk-lore' asks about the presence of parents at weddings. I have officiated at many in Devon, Essex, London, and Northants, and never knew the parents come except in the class in which the bride comes in white. The party consists of bride and bridegroom, bridesmaid (sister of bridegroom or bride), and giver-away, preferably unmarried brother of bride. A wedding is considered a young people's affair, at which older persons are out of place. The bridegroom's relations (except bridesmaid or giver-away) do not attend the festivities. Their appearance marks a desire to be genteel; but even then his parents do not come. I suppose in all classes the bridegroom's parents dislike the match. The bride's mother is cooking the wedding dinner, and the father is too shy to appear at church. The men (if perfectly sober) are much shyer and more nervous than the women; I think because they are less accustomed to a clergyman or gentleman. Have you heard the saying, current in North Northants, that if the bride comes to church a maid the steeple will bow to her?"

Prof. Swete is printing at the University Press some lectures on 'The Apostles' Creed: its Relation to Primitive Christianity,' delivered at Cambridge during last Lent Term, and bearing on the controversy recently raised in Prussia by Prof. Harnack.

Mr. Edward Bok, the editor of the *Ladies' Home Journal* of Philadelphia, which is said to enjoy a monthly circulation of 700,000 copies, has been in this country to arrange for the publication in his magazine of works by several English authors. He has planned a series to be entitled 'Women who have Influenced Me.' Mr. Gladstone was asked to contribute, and we hear that he has consented.

Mr. Rendel Harris writes to us to say that we are mistaken in supposing that he is going to contribute to the forthcoming volume of "Anecdota Oxoniensia," containing fragments of Palestinian Syriac.

The Félibres are going to indulge in more elaborate *fêtes* this year. They are to begin at Lyons on the 9th of August, and to finish at the fountain of Vaucluse on the 15th of August. On Saturday, the 11th, the Comédie Française will act 'Œdipe Roi,' and on Sunday, the 12th, 'Antigone,' at the Roman theatre at Orange.

Messrs. George Routledge & Sons purpose to issue in the autumn, in the same form as the French edition, and at about the same price, an edition of 'The Three Musketeers,' with the illustrations by M. Maurice Leloir, which were published last year by M. Calmann Lévy.

The death of Prof. C. H. Pearson has removed one who promised at one time to hold a high position among English historians. In the sixties, when he published his history of the 'Early and Middle Ages in England' and his 'Historical Maps' of England, he enjoyed a very high reputation, and he proved a successful teacher at King's College, London, and at Trinity College, Cambridge. An amiable, kindly man, he was his own most severe critic, and often forgot that "le mieux est l'ennemi du bien"; and this, combined with delicate health and a certain restlessness of disposition, led him to abandon the career he had marked out for himself and emigrate to Australia, where eventually he entered on political life, and became Minister of Public Instruction in Victoria. On his return to England he gained the ear of the general public, in a way he had never done in his professorial days, by his remarkable work 'National Life and Character,' which appeared last year and excited much discussion. Before he emigrated Prof. Pearson was an occasional contributor to this journal.

Mr. G. S. Street's book, 'From the Autobiography of a Boy,' which appeared in the *National Observer* (under Mr. Henley's editorship), will be published by Messrs. Mathews & Lane about the end of next week.

At the dinner of the Authors' Club last week, which brought together a large company, who seemed to be tolerably happy in spite of the continued existence of publishers, Mr. Leslie Stephen foretold "the coming of

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that glorious time" when writers will be better paid than they are now. The prophecy excited, on the whole, more doubt than belief. We hear, however, that a new literary agency is in process of formation, with a large capital behind it, which will employ its own readers, and pay authors a sum down as soon as it has approved their works. One of its chief objects will be to force up the average price of serial rights.

At the dinner given to him by the contributors to the 'Dictionary of National Biography,' Mr. Smith made a happy speech full of genuine feeling and in excellent taste. Mr. Lee as the chairman showed a power of oratory we had hardly expected of him, and Dr. Thompson and Mr. Justice Mathew added by their speeches to the success of the evening.

It is stated that Mr. Robert Clark, of the well-known printing firm of R. & R. Clark, of Edinburgh, whose death was recently announced, has left personal estate valued at 163,164*l.*

A rising Ethiopic scholar, Dr. P. Johannes Bachmann, died last week at the comparatively early age of thirty-two years. He was the author of an Ethiopic chrestomathy, and editor of the 'Corpus Juris Abessinorum,' and a part of the Minor Prophets in Ethiopic, which forms a continuation of Prof. Dillmann's edition of the 'Pentateuch and the First Prophets,' 1871.

M. Octave Mirbeau, the well-known Parisian critic, to whom M. Maeterlinck owes the title of "the Belgian Shakspeare," has been in London, and will contribute to an English newspaper a series of articles detailing his impressions.

In our note last week concerning Elizabeth Martian, wife of George Reade of Virginia, we should have said that she was the great-great-grandmother of George Washington. Her daughter, Mildred Reade, married Col. Augustine Warner, and the daughter of these, Mildred, married Lawrence Washington, grandfather of the President.

The number of German firms, in and outside Germany, connected with the book trade, including music and art publishers and retail booksellers, has increased since last year by 124; so that they now amount to the respectable total of 8,017.

The only Parliamentary Paper of general interest this week is one which consists of Reports from H.M.'s Representatives on the Organization of Departments of Agriculture in Foreign Countries, and on the Nature of the Assistance rendered by the State in the Interests of Agriculture (9*d.*).

SCIENCE

Man the Primeval Savage: his Haunts and Relics from the Hill-tops of Bedfordshire to Blackwall. By Worthington G. Smith. (Stanford.)

As early as 1878 Mr. Worthington Smith began to notice and record the discovery of palæolithic implements and flakes in various parts of London and its neighbourhood, and to observe that they formed part of a thin stratum of flint. By 1883 he had given this stratum of flint the apt and ingenious name of a "palæolithic floor." Its geological situation carried it back to the close of the period of deposit of the river gravels; its wide extent suggested how numerous must have been the population which then swarmed into the district from the continent of Europe, prior to the formation of the English Channel; and its contents offered some indication of the degree of humanization they had attained. A single day at Dunstable in 1884 yielded Mr. Smith a palæolithic flake, and the next year found him settled there as a resident. Isolated discoveries rewarded his patient research, but it was not till March, 1890, that he was able to establish the existence of a palæolithic floor in that district also. This has resulted in the preparation of the volume before us, of which more than half consists of a description of the objects recovered, leaving little to be desired in respect of clearness and accuracy, and forming one of the most interesting and satisfactory records of cultured observation that have been given to the public.

An excellent archæological map of the district for three or four miles round, which is rich in remains of its successive occupants, containing British huts, roads, and earthworks, and crossed by the Watling Street and the Icknield Way, serves to guide the reader, and 242 well-drawn illustrations by the author adorn the book and help the student. About one-sixth of these are reproductions of those appended to Mr. Smith's paper in the *Journal* of the Anthropological Institute for 1884.

The implements called palæolithic are, as is well known, the most ancient relics of human industry, and the earliest discovered evidences of human existence. Man doubtless existed and had acquired the upright position long before he invented the art of working flints. He would probably fling naturally formed or fractured lumps of stone against his animal enemies for many generations before it would occur to him to break the stones so as to adapt them to various purposes. It has been, indeed, suggested that there was a stage in man's history, going back into vast distances of geological time, when he had so far got on the scent of making tools as roughly to chip blocks of stone without giving them any determinate form; but the evidence of this is not conclusive as yet. We may take Mr. Smith's discoveries, therefore, as relating to primeval man, in the sense that palæolithic man is the earliest human being who has left anything behind him from which we can infer the sort of man he was. Speculation as to his precursors or predecessors can be nothing but guesswork. Between his first appearance and the development of the further idea of polishing the fractured stones by neolithic man, who is quite a modern person in comparison, a long period of time elapsed.

Mr. Smith is the fortunate possessor of a flint implement picked up at Dallow Farm near Luton by Mr. William Gutteridge, so far back as 1830, which is thus third in the order of discoveries, having only been preceded by the Gray's Inn implement of 1690 and Mr. Frere's Hoxne flints, described by him with so much foresight in the thirteenth volume of *Archæologia*. Mr. Gutteridge noted this implement as a curiosity and marked the locality and date on it seventeen years before Boucher de Perthes published his discoveries in France.

The objects found by Mr. Smith on and above the palæolithic floor, which itself is now surmounted by about 8 feet (and sometimes more) of brick earth and red clay drift, are lustrous, white, sharp-edged, leaf-shaped implements, flakes trimmed on one side, scrapers, and side scrapers; grey and indigo variegated sharp-edged implements of like types; implements to which new points have been made by fresh flaking in later times; thin and delicately made scraper-like knives; tools of every variety of shape, in which the natural conformation of the mass of flint has been taken advantage of; hammer stones, punches, &c. The great number and variety of forms, and the care displayed in adapting them to use, may serve as indications of the variety of wants which primeval man had learnt to form, and of the mental activity with which he was able to minister to them. That Mr. Smith had lighted at Caddington upon the actual spot where implements had been manufactured in palæolithic times is shown by his success in replacing the flakes upon the cores from which they had been struck off. In this way he dealt with not fewer than 2,259 flakes and blocks, and with infinite labour recovered and rejoined the pieces of implements that had been broken in palæolithic times, and reattached flakes that had been struck off in the manufacture of implements. The evidence of the tools seems, he thinks, to indicate that the workers went away suddenly, and left their weapons and tools, finished and unfinished, as they were in the act of making and using them. He suggests that they might have been terrified by some unusually violent storm, which brought wind, rain, and deep flooding, or perhaps that they might have been quickly and extensively destroyed by some fatal pestilence in the style of the "Black Death" of the time of Edward III. No bones and no shells have been discovered in connexion with these large stores of flint implements, and the evidence of their antiquity rests, therefore, upon their geological position under the contorted drift otherwise called "warp and trail."

While the description of his finds is the more instructive part of the work, the portion which will more attract the reader is probably that in which Mr. Smith seeks to reproduce palæolithic man and to describe his personal appearance and his manners and customs as the probabilities of the case present them to the mind of the author. Here he is not upon the same sure ground. Where no one can know, every one is at liberty to suppose what he pleases, and Mr. Smith's description of primeval man is necessarily largely drawn from fancy. He suggests that articulate speech had not yet been acquired, and that man's voice was then but a jabber, a shout, a roar. This may certainly be doubted. On the other hand, he thinks that the art of procuring fire was known. He suggests, and probably with truth, that in person the palæolithic people resembled the hairy Ainos of Japan, and describes them as shorter in stature, bigger in the belly, broader in the back, less upright, and with

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less calf to the legs than the people of the present day; he fails, however, to carry out his idea in the illustrations he gives. The alleged hairiness is reduced to little more than an indication of a moustache on the cheeks of the ladies, who are drawn as rather handsome and well developed. So also, in his illustrations of the manner of holding chopping tools, the hands have neatly trimmed nails, such as palæolithic man is not likely to have displayed. Though Mr. Smith allows primeval man the use of fire, he supposes him to have been ignorant of the art of cookery, and draws gruesome pictures of bloody stains round the mouth and on the hands, and of the putrid food which he thinks formed the staple nourishment. Here we incline to think he is wrong; we are not so certain that primeval man knew how to procure fire, but cookery was probably even an earlier human accomplishment, and food dried in the sun would be more palatable than raw or semi-putrid flesh. The possession of sharp knives itself suggests a knowledge of the art of cookery, and the various forms of scraper and other implements adapted to different uses indicate a variety of wants and a considerable degree of ingenuity in devising means to supply them. Mr. Smith speculates somewhat at large on the sexual relations of palæolithic man, and is very likely not far from accurate in his descriptions of them; but some of the details might certainly have been spared in a book for general reading. All things considered, however, we have to thank him for a work which not only contains a valuable technical record of a long course of patient and minute exploration, but is also a lifelike and vivid description of the mode of living of our long-distant predecessors.

THE ROYAL OBSERVATORY, GREENWICH.

The Report of the Astronomer Royal, which was read to the Board of Visitors at the Royal Observatory on Saturday last and is now before us, speaks of several important changes in the buildings and instrumental equipment, some of which have been carried out and others are as yet only in preparation. The south wing of the Physical Observatory in the extreme south of the Observatory enclosure was at length completed, after many delays, on April 20th, and is now in a state of preparation for occupation. But the building of the north wing and the completion of the central octagon by the addition of a story and the erection of the 30-feet Lassell dome over it, which were authorized more than a year ago, have not yet been commenced, though it is understood that tenders for the work have been invited, and it is hoped that there will not be much further delay in providing this much-needed extension, the plans of which have been carefully elaborated. Those of the building for the new universal transit-circle, or altazimuth, have been also prepared under the supervision of the Director of Works, and Mr. Christie hopes the operations may be commenced very shortly.

The new 28-inch refractor has been brought into working order, after much time spent in the erection of the instrument, in the adjustment of the object-glass, and in the provision of various fittings at the eye-end, which were not supplied until the close of February. The object-glass, however, had been mounted at the end of July, 1893, and after some alterations found necessary was finally adjusted on the 1st of October, when trial was made of its definition under good atmospheric conditions, which showed it to be very fine, and this was fully confirmed by other tests made subsequently, though last winter was not, on the whole, favourable for observations with large aperture. Reference has already been made in the *Athenæum* to Sir Henry Thompson's munificent offer of 5,000*l.* to provide a large photographic telescope with accessories, to serve as a complement to the 28-inch visual telescope. This has been readily accepted by the Admiralty, and, after careful consideration and discussion, a photographic telescope of 26 in. aperture and 22½ ft. focal length, equatorially mounted, was ordered of Sir H. Grubb on May 5th. The instrument, which is to be completed in eighteen months, will be erected on the central tower of the new Physical Observatory, under the 30-ft. dome shortly to be placed there, and will carry the 12½-in. Merz refractor as a guiding telescope and the Thompson 9-in. photoheliograph. It will thus be mounted under very favourable conditions, and will be in every respect a most effective instrument. The mounting of the half-prism spectroscope on the 28-in. telescope has been delayed on account of its being found necessary to remount the Dallmeyer photoheliograph on this telescope in the position which the spectroscope would occupy, in order to carry on the daily photographic record of the sun during the building operations in the south ground. When the final mounting, now in progress, is completed, this powerful instrument will be available for the work for which it was specially intended, viz., the spectroscopic determination of motions of stars in the line of sight.

The sun, moon, planets, and fundamental stars have been, as usual, regularly observed on the meridian, and, owing principally to the fine weather which prevailed during a great part of the year, an exceptionally large number of observations was obtained. The annual catalogue of stars observed in 1893 contains 2,758 objects. The moon has been observed with the altazimuth on the same system as in preceding years, the whole number of places obtained being 76, or 5·8 per lunation, whilst that on the meridian was 120, or 9·9 per lunation. Comets, occultations of stars by the moon, and other casual phenomena have been observed when practicable; and Mr. Lewis obtained a series of observations of double stars with the 12½-in. Merz refractor mounted on the Lassell equatorial, in continuation of those in the preceding year.

Satisfactory progress has been made with the photographic mapping of the heavens, a large number of photographs having been taken with the astrographic equatorial, under the superintendence of Mr. Criswick, some star-clusters and comets also having been specially photographed. Spectroscopic observations have been intermitted during the past year, the mounting of the spectroscope on the new 28-inch refractor having been delayed as already mentioned. But the photoheliographs have been regularly employed in photographing the solar surface under the direction of Mr. Maunder. In the year 1893 this was done on 216 days, and photographs taken at Mauritius and in India supplied the gaps to such an extent that a record of the state of the sun's surface was photographed on 359 out of the 365 days of the year. The solar activity was fully maintained throughout the year; but, so far as the present has yet advanced, there has been a distinct falling off both in the numbers of the groups of spots and in the mean daily spotted area.

Mr. Ellis retired from the Observatory at the end of last year, and the Magnetical and Meteorological Department was then placed under the charge of Mr. Nash, who had long been connected with it. The following particulars respecting the meteorology of the year may be of interest. The mean temperature of 1893 was 51°·1, being 1°·6 above the average for the fifty years 1841–90. During the twelve months ending April 30th, 1894, the highest air temperature in the shade exceeded 80° on twenty-eight days; the highest reading attained of all was 95°·1 on August 18th. The lowest was 12°·8 on January 5th, on which day the highest reached was only 19°·0, and the mean temperature 15°·9. The mean daily motion of the air in 1893 was 270 miles, being eleven miles below the average of the previous twenty-six years. The greatest daily motion in the twelve months ending April 30th, 1894, was 942 miles on February 11th, and the least was forty miles on July 15th. The exceptionally large pressures of 37 lb. and 35 lb. on the square foot were registered on December 12th and February 11th respectively. The number of hours of bright sunshine recorded during 1893 by the Campbell-Stokes sunshine instrument was 1,454, the greatest number on record since the commencement of the registration in 1877. As the sun was above the horizon altogether during 4,454 hours, this is expressed by the fraction 0·326, as compared with constant sunshine represented by unity. The rainfall for 1893 was 20·1 inches, being 4·4 inches below the average of the fifty years 1840–90. From March 1st to September 30th (the period of the great drought) the rainfall amounted to only 7·77 inches, while the average for those months in the same fifty years was 14·22 inches.

The only new extraneous work undertaken during the year was a determination (intended to be repeated) of the difference of longitude between the Greenwich and Liverpool observatories. Some further discussion has taken place respecting a discordance in the difference of longitude between Paris and Greenwich as determined by the French and the English observers respectively.

Mr. Turner resigned the post of Chief Assistant (which he had held for nearly ten years) on February 28th, having been appointed Savilian Professor of Astronomy at Oxford; and Mr. F. W. Dyson, of Trinity College, Cambridge, was appointed his successor at Greenwich on March 1st. Some other changes have taken place, and the two vacancies in the staff of second-class assistants have not yet been filled up. Mr. Christie concludes his report by inviting attention to the desirability of some reorganization of the staff, as the work of the Observatory continues to increase, and was last year exceptionally heavy.

SOCIETIES.

Royal.—*May* 31.—Lord Kelvin, President, in the chair, followed by Sir J. Evans, Treasurer.—The following papers were read: 'Propagation of Magnetization of Iron as affected by the Electric Currents in the Iron,' by Dr. J. Hopkinson and Mr. E. Wilson,—'On the Electrification of Air,' by Lord Kelvin and Mr. M. Maclean,—'Note on the Possibility of obtaining a Unidirectional Current to Earth from the Mains of an Alternating Current System,' by Mr. P. Cardew,—'On the Effect of Magnetization upon the Dimensions of Iron Rings in Directions perpendicular to the Magnetization, and upon the Volume of the Rings,' by Mr. S. Bidwell,—'On Rapid Variations of Atmospheric Temperature, especially during *Föhn*, and the Methods of observing Them,' by Mr. J. Y. Buchanan,—'The Effect of Mechanical Stress and of Magnetization on the Physical Properties of Alloys of Iron and Nickel and of Manganese Steel,' by Mr. H. Tomlinson,—and 'The Root of *Lycinodendron oldhamium* (Williamson),' by Mr. W. C. Williamson and Mr. D. H. Scott.

Society of Antiquaries.—*May* 31.—Sir A. W. Franks, President, in the chair.—The President read an address with reference to the Heraldic Exhibition and the chief objects of interest contained therein.—Mr. Everard Green communicated an account of Wriothesley's Tournament Roll of 1510, which has been lent by the Heralds' College to the exhibition.—The President read a paper on early heraldic book-plates and heraldic engravings, illustrated by a fine series of examples.—Mr. W. H. St. John Hope read a paper descriptive of the helm and crest, shield, surcoat, &c., from the Black Prince's tomb, exhibited by the courtesy of the Dean and Chapter of Canterbury. Mr. Hope spe-

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cially called attention to the omission of the label for cadency on the crest, shield, and surcoat, which could only be accounted for on the supposition that the relics were those of Edward III., and not of his son, perhaps hung up by the king's order as a mark of his deep affection.

PHILOLOGICAL.—*June* 1.—Prof. Skeat, V.P., in the chair.—The following resolution, proposed by Prof. Skeat, and supported by Dr. Furnivall and Mr. H. Bradley, who all spoke feelingly in praise of the late Dr. Morris as a scholar and a man, was unanimously passed: "This meeting of the Philological Society desires: 1. To record its deep sense of the great loss which Teutonic and Pâli philology has suffered by the lamented death of the late Dr. Richard Morris; and 2. To offer its sympathy and condolence to Dr. Morris's widow and family."—The Honorary Secretary announced that the Council had elected Prof. Napier a Vice-President of the Society in the place of Dr. Morris, and Mr. H. H. Gibbs an ordinary Member of Council in Prof. Napier's place.—Dr. W. Stokes read a paper by Prof. Strachan, 'Contributions to the History of the Deponent Verb in Irish.' The object of the paper was: 1. To ascertain the extent to which the *r* deponent prevailed in Old Irish; 2. To fix as accurately as possible the date of its disappearance in the deponent verbs; and 3. To investigate the starting-point and development of new deponent forms, such as the second sing. pres. indic. in *-air*, *-ir*.—Prof. Skeat then read and commented on the new "Balade that Chaucier made," which he had just found, and which is given on a prior page in the present number of the *Athenæum*.

INSTITUTION OF CIVIL ENGINEERS.—*May* 29.—*Annual General Meeting.*—Mr. A. Giles, President, in the chair.—The Report and accounts having been adopted, the ballot for Council took place, and resulted in the election of Sir R. Rawlinson as *President*; Sir B. Baker, Mr. J. W. Barry, Mr. W. H. Preece, and Sir D. Fox as *Vice-Presidents*; and Dr. W. Anderson, A. R. Binnie, W. R. Galbraith, J. H. Greathead, Sir C. A. Hartley, J. C. Hawkshaw, C. Hawksley, Dr. A. B. W. Kennedy, Sir B. Leslie, J. Mansergh, Sir G. Molesworth, Sir E. J. Reed, W. Shelford, F. W. Webb, and Dr. W. H. White as other *Members of Council*.—The session was then adjourned to November 13th.

ROYAL INSTITUTION.—*June* 4.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Duchess of Marlborough, H.H. Prince Duleep Singh, Sir G. Barclay Bruce, Sir T. D. Gibson-Carmichael, Major-General E. R. Festing, Capt. F. L. Nathan, Messrs. F. Dye, L. H. Lindley, C. E. Peek, and H. Walsham were elected Members.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*June* 5.—Mr. P. le P. Renouf, President, in the chair.—The following papers were read: 'On an Unknown Aramaic Version of Theodosius of Rome, of the Song of the Three Children,' by Dr. M. Gaster,—and 'Was Ninip "the Most High God" of Jerusalem?' by Mr. T. G. Pinches.

ARISTOTELIAN.—*May* 21.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by Mr. H. W. Carr, Mr. G. D. Hicks, and Prof. Alexander 'On the Nature and Range of Evolution.'

June 4.—The President in the chair.—The Report and accounts for the fifteenth session were adopted, and the officers for the ensuing session elected as follows: *President*, Mr. B. Bosanquet; *Vice-Presidents*, Prof. Alexander, Mr. Boutwood, and Mr. G. F. Stout; *Editor*, Mr. A. F. Shand; *Honorary Secretary*, Mr. H. W. Carr.—A paper was read by Dr. W. L. Gildea 'On the Immateriality of the Rational Soul.'—The paper was followed by a discussion.

BIBLIOGRAPHICAL.—*May* 21.—Mr. R. C. Christie in the chair.—Mr. E. Almack read a paper 'On the Bibliography of "Eikon Basilike."' Beginning with a review of the evidence in favour of the authorship of Charles himself, which he considered immensely stronger than any claims which could be put forward for that of Bishop Gauden, Mr. Almack then gave a brief account of the circumstances of the book's publication, showing that, despite all the attempts of Cromwell to suppress it, it was newly set up and printed about forty times within a year of the king's execution. Lists were handed round to show how it was proposed to distinguish these different editions in Mr. Almack's forthcoming bibliography, and the paper was illustrated by the exhibition of a very fine collection of 'Eikons,' the property of the reader.—Mr. Christie raised some points in favour of Dr. Gauden's authorship, and the discussion was continued by Mr. H. B. Wheatley and others.

MEETINGS FOR THE ENSUING WEEK.

Mon. Library Association, 8.—'Music in the Public Libraries,' Mrs. C. A. Webster; 'A Village Public Library, Claydon, Bucks,' Sir E. Verney.
— Institute of British Architects, 8.
Tues. Asiatic, 4.—'The Khulâsat-ut-Tawârikh of Subhân Râi,' Mr. H. Beveridge.
— Society of Architects, 8.—Election of Members; 'The Threatened Temples of Philæ,' Major F. S. Leslie.
— Anthropological Institute, 8½.—'Ethnographical Notes on the Bantu Tribes of the Congo Basin,' Mr. H. Ward.
Wed. United Service Institution, 3.—'The Differentiation of Naval Force: a Comparison,' Mr. H. L. Swinburne.
Thurs. Mathematical, 8.—'The Solutions of Two Differential Equations,' Mr. F. H. Jackson; 'A Theorem in Inequalities,' Mr. A. R. Johnson; 'Properties of a certain Circle,' Mr. R. Tucker; 'Note on Four Special Circles of Inversion of a System of "Generalized Brocard" Circles of a Plane Triangle,' Mr. J. Griffiths; 'On the Order of the Eliminant of Two or more Equations,' Dr. R. Lachlan.
— Antiquaries, 8½.—'Methods used in Making and Ornamenting an Egyptian Rock Tomb,' Mr. S. Clarke; 'Recent Excavations in Montenegro,' Mr. J. A. R. Munro; 'The Chapel of the Blessed Virgin beside the Cloister at Wells,' Mr. E. Buckle.
Sat. Zoological, 4.—'Sketches in Geographical Distribution,' Mr. F. E. Beddard.

Science Gossip.

MESSRS. KEGAN PAUL & Co. are about to issue immediately, as a new volume of the "International Scientific Series," a work on 'Race and Language,' by Prof. André Lefèvre, of the Anthropological School in Paris. The author surveys the distribution of races and languages, with especial reference to the Indo-European type.

THE Turkish Government has directed the publication of a manual of telegraphy in Turkish for its telegraphists and the public.

THE death is announced of Mr. William Spence. He was born in London in 1816, was a patent agent, and for many years wrote in professional papers on patent legislation.

FINE ARTS

THE ROYAL ACADEMY.

(Fourth Notice.—Portraits and Landscapes.)

WE may now conclude our remarks on the portraits in this exhibition, beginning with the contributions of some artists who do not contribute other works in oil to this exhibition. The first of these is Mr. A. S. Cope, whose *Lord Roberts* (No. 3), a modest example, is sincerely painted, and commendable for its flesh and tonality, but rather deficient in insight and vigour of conception. A much better work in all respects is *The Right Hon. A. J. Mundella* (339), which, except for a certain furtive and treacherous look in the severe eyes, is all that could be desired. The flesh painting is among the best in the Academy.—Mr. Ouless's *Sir F. Grenfell* (15) is vigorous and full of character, but the attitude and expression are rather more demonstrative than becomes the subject; the surface is rougher and the painter's touch not so light as formerly. Mr. Ouless exhibits five other portraits, and is therefore, though not, perhaps, wisely, quite within his right this year. Of these *Sir W. Savory* (191), while justly characteristic as a likeness, is the least good. Nor can we profess to care much for *J. Stirling, Esq.* (454), although, not being a "presentation portrait," it must have been comparatively pleasant to paint; of all drudgery surely nothing, not even the sitting for it, can be duller than painting a "presentation portrait." *Sir J. Gladstone* (505), on the other hand, is a sterling piece of work, and there is more in it than meets the eye.—Mr. Wells would seem to be Mr. Ouless's counterpart in the Academy, but not his rival or superior. He has produced a "presentation portrait" of unusual spirit in *J. O. Phillips, Esq.* (21), a life-size, three-quarters-length figure, seated in a chair. Mr. Wells's is a capital, simple, and veracious kind of painting, of which, however, it would have been sufficient to have had fewer than the seven moderately good specimens which are now before us. Of these *Miss Stirling* (54) is, perhaps, the best, and not unmarked by the influence of Mr. Sargent, or rather of his master, M. Carolus Duran. The lady wears a cream-coloured satin dress, the painting of which has proved more attractive to the artist than the lady herself, whose carnations are somewhat heavily touched, opaque, and deficient in purity, as well as in that rosy clearness which ladies most desire for their skins. Although the arms are ill drawn, *Mrs. W. E. Laurie* (158) is animated and acceptable; indeed, the sweetness and naturalness of the face would redeem much worse faults than that.—Turning now to the figure painters who are also portrait painters, we start with Mr. Sargent, although *Miss Chanler* (61), a life-size portrait, is, despite the capital painting of the black gown, the least admirable of his portraits that we know of. The drawing of the face is questionable, and the carnations cruder than ladies like.—On the other hand, Mr. S. Lucas's *A. C. Harmsworth, Esq.* (72), is extremely academical, rather coarse, and very clever, but a piece of desirable art.—Mr. Herkomer is sometimes one of the most fortunate of portrait painters; at other times he is wholly unsuccessful, and this season he has proved the truth of this remark completely. He has produced no finer instance of his ability (nor any so unmistakably marked by a sense of humour, not to say fine insight and wit) than the *Marquess of Ripon* (110), wearing on his features an expression of satisfaction such as might have pervaded them after he had achieved that Alabama Treaty which procured him his marquisate. Rough as it is, this is a noteworthy piece of painting, and in good keeping, although the colouring is commonplace. But, unluckily, Mr. Herkomer contributes seven pictures, of which four would have been plenty. They are not all portraits, unless the big naked model we noticed with qualified admiration the other day is taken, as it ought to be, as such. The contrast between the Marquess of Ripon and the *Marquess of Salisbury*, whom Mr. Herkomer painted in No. 223, may well have added zest to both tasks; and although No. 223 is not to be compared with Sir John Millais's portrait of the same statesman, which is not, however, Sir John's masterpiece, it is a good study, if not so good as No. 110. No. 184, *C. Thomas, Esq.*, is pleasantly characteristic, but slight; while *Sir W. J. Farrer* (519) is one of Mr. Herkomer's successes, sober, characteristic, animated, without attitudinizing, and, though a little thin, good throughout. Less so is *Sir H. Wiggin* (815).—Like his brother Academician, Mr. Sant is an unequal and somewhat erratic painter of portraits, and though not more accomplished, he is better trained, but rather weaker, and fonder of prettiness and superfine motives. Well drawn and broadly painted, his *Lady Smyth* (115) reminds us in some respects of a good Reynolds of Sir Joshua's middle period. But, unfortunately, the flesh painting is rather opaque. *Mrs. G. Leather* (182), dressed in pale amber satin, would be better if the carnations were brighter and clearer. *Chic* of a prosaic sort pervades it, and it is as deft as it is slight.—The *Portrait of a Gentleman* (122), by Mr. R. L. Owtram, is really such, a capital piece, vigorous, painted in deep, full tones, in a low chromatic scheme, and throughout in harmony with itself.—Mr. Orchardson's *Prof. Dewar* (176) is a bright but unpleasing likeness, very thinly painted, abounding in *chic* of a sort which is more characteristic of the artist than desirable for his reputation, or likely to increase the confidence of those who think a portrait-painting Academician cannot work in a factitious manner. In fact, this is a portrait it is impossible to praise; its showiness is the Nemesis of much mere cleverness. Again, there is *chic* of a very bold and accomplished sort, or, to use an obsolete term of criticism, "brio," in Mr. Orchardson's dashing, yet fallacious *Portrait of a Lady* (234).—There is too much paint and rather unrefined treatment in Miss M. Porter's *Lady Miles* (288), still the face is good.

Contrasting strongly, and much to its advantage, with its neighbour by Mr. Herkomer (340), Sir G. Reid's *Prof. Blackie* (343) is quite equal to any Raeburn, and very much better than most of them. The head, attitude, expression, homogeneity in bright, but low tints, and excellent rendering of daylight are first-rate qualities of this first-rate picture, which is by a great deal the best of the artist's portraits known to us.—Absurdly slight and pretentious is Mr. G. Thompson's *S. Mitford, Esq.* (432), yet its rendering of character and spontaneity are excellent.—A most depressing and inane female figure is Mr. M. Greiffenhagen's *Portrait of a Lady* (448), and it is depressingly painted, for there is nothing to redeem the dirtiness of its pigments—of colours, as such, it can be said to have none, nor amid the grimy gloom of it can we discover anything fit to be called drawing or modelling.

We now turn to the landscapes that remain to be noticed. Mr. Sant appears as a commendable landscape painter of an old-fashioned sort in *Alnwick Castle* (738), and, with more prettiness, in *A Pastoral* (146). — Mr. W. A. Toplis's brilliant, well-drawn, and solid, but hard picture of a natural archway of slate rocks in *Nature's Architecture, Sark* (7), has a sunlit pure sea for its background. It reminds us of M. Robinet's pictures, but it is harder. — *Daybreak* (8), by Mr. T. H. McLachlan, will be looked at with pleasure.—Mr. T. S. Cooper, whose vitality is a wonder for his age, exhibits several good qualities in "*At even, when the sun is low*" (9), where a herd of cattle cross a narrow ancient bridge. "*The high hills are a refuge for the wild goats*" (71) comes from the same still firm and laborious hand. The execution indicates the resources of the painter, or rather lets us into some of the secrets of his studio. *The Noonday Rest* (204) is exactly what Mr. Cooper was painting when his critics were beginning to learn to draw. When they began to paint he was still in the stage of his snow-piece, here called *Through the Glen in a Snowdrift* (517), which is learned, firmly finished, hard as marble, while as pure in light and colour, and, despite that mechanical style to which the painter adheres without deviation, full of resource.—In Mr. E. T. Compton's *Mountains of Valpelline* (10) the studiously well-modelled hills and their countless peaks clad in snow are noticeable. On the other hand, the colouring is cold, and innumerable details are crowded together without a dominant feature.—Much richer in colour, simpler, and more massive in its composition and effect, and therefore grander, is Mr. W. B. Gardner's *The Devil's Punch Bowl* (11), a capital picture.—Mr. E. A. Waterlow's *Cloudy June* (14) depicts, with plenty of harmonious colour and clear warm tones, an old stone bridge over a quick smooth stream, a grand mass of elms, and huge low-lying clouds,—

> With ragged rims of thunder brooding low,
> And shadow streaks of rain.

The charming impression made by this fine picture is intensified by a pallid gleam which touches the ridges of a low-lying meadow, and the soft mystery of the vapours that creep athwart the distant hills. *Twilight* (305), by the same artist, evinces a modest yet rare sense of beauty in repose. The group of slender ashes on the meadow bank is delicately drawn and graceful; and the warm harmony of evening light in pure and pearly tints is enjoyable. *The Hour when Daylight Dies* (518) depicts in a singularly fine and sympathetic fashion the effect of fading twilight upon a group of cottages near a wayside stream, which, gleaming as it passes below a footbridge, reflects the ragged elms, the sky and its many bars of cloud, the ashy-purple evening band, and the golden tints of the nearer air. *The Meadows by Haddon Hall* (640) is a delightful reminder of the sylvan beauty of the Derbyshire Wye. Its lush foliage and herbage are full of colour, and the silvery tenderness of the atmosphere has been subtly used to combine the whole in such a harmony as we have seldom till now obtained from Mr. Waterlow, whose improvement in landscape painting is manifest.

The brilliancy of No. 26, *April Afternoon*, offers a considerable contrast to the pearliness of No. 640. The firm touches, vivid colours, and fine and broad effect are characteristics of Mr. H. W. B. Davis. On the other hand, we care less for *Al fresco* (140) than for most of his recent works. It depicts sheep in a sun flecked meadow, an effect which Mr. Davis has sometimes turned to greater account. The sheep are, no doubt, naturally woolly; but that is no reason why they should be so in the technical sense of the word. *Sunshine after Rain* (244) is much more beautiful, because it depicts with great expansiveness and fine gradations of the air and local colours a shallow valley, part of a wide autumnal landscape, which is counter-checked with masses of light and shade that are subdued into harmony with each other, without in the least losing the brilliancy and force of nature. *The First Breath of Autumn* (324) supplies some capital specimens of Mr. Davis's horse painting. There is much breadth and light, and the far-reaching rain-cloud is most impressively treated. In short, this is a rare piece of English poetic pastoral painting, such as the artist has often excelled in.—*The Brow of the Hill* (32), by Mr. H. Harwood, is a richly coloured and well-toned sketch at large of autumnal colours and effect.—Mr. Y. King's landscape, bright, somewhat painty, and rather hard, is called *The Miller's Daughter* (25), as it includes a mill-stream, dam, and buildings, together with a fairly good female figure. The sky and distance are rather poor and flat. Mr. King's picture, without being a mere conventionality, reminds us of the studio rather than of the open air. His *Cottage Garden* (360) is fresher and prettier, but it cannot be seen so well.

Mr. MacWhirter, in his energetic and effective piece called *Subsiding Flood* (48), treats over again what he has often succeeded in depicting, the movements and colours of masses of turbid, peat-stained water, flowing swiftly in a rocky valley, and dashed with the lurid gleams and steel-like reflections of a strong sunset following a period of storms. There is a slight excess of colours that are neither quite pure nor thoroughly harmonized. In fact, this is not Mr. MacWhirter's best picture. To that distinction the brilliant and effective *Flowers of the Alps: Anemone and Gentian* (196), a treasury of verdure, primrose-like yellow, and splendid blue, has no feeble claims. It reminds us to some extent of a similar landscape by this painter which was here last year. Like that picture, it represents the long and curving vista of an Alpine valley, and the slopes of the stream's banks gorgeously decked with blossoms. The resplendent light contrasts with the pure, clear, yet deep-toned shadows of the opposite hills, and those still darker shadows which follow the pale gleams that race towards the distant snow-clad peaks. Below the slope a little mountain village, such as travellers in Tyrol know so well, nestles near the water and about its ancient square-towered church. *Fair Strathspey* (289) we owe not to Mr. MacWhirter's present tastes, but to a sort of recrudescence of an older and much less admirable phase of his painting, not approved of by exacting critics. Some of his too-well-remembered birches "adorn" the lofty foreground, and serve to frame the view of a level country which used to be almost constantly present on our artist's canvases. The fact is, we have had more than enough of Strathspey when made "fair" by artificial means like these. *'Twixt the Gloaming and the Mirk* (295) justifies Mr. MacWhirter more than any of his pictures of the year except 'Flowers of the Alps,' which is a masterpiece in its way. The artist is fonder of vistas than most painters; this is one of the best of them, and extends between feathery ashes and birches which lift their autumnal foliage against the sky, and are delicately touched. The keeping of the light, shadows, and bright and pure local colours is excellent, and, indeed, the painting of the nearer branches and the bluish-grey of the distant pine woods is admirable. The atmosphere, too, is well studied and the composition excellent. Still we like the painter better when he is in Italy and Sicily than when his foot is on, or supposed to be on, his native heather. So sympathetic and able an artist is bound to find new materials, motives, and subjects, and to paint them with freshness as well as with force and luminosity.—*Between the Wood and the Sea* (60), by Mr. H. H. Robinson, is natural, broad, good in colour, and, when thus treated, not hackneyed.—Very much hackneyed, indeed, is Mr. J. W. North's sadly mannered *Bolton Abbey* (66). Feverish and "tinty," it is but a travesty of materials too often vamped up. The shadowless and pale verdure, and the water which is nondescript, are the thinnest parts of one of the thinnest of pictures we have come across in the exhibition. It makes it clear that Mr. North's too easily won reputation was due to fresh subjects freshly treated, but these are now no longer fresh in any respect, and had better disappear if they are to be treated as in *Summer Waters* (498). *A Mill-Pond in a Blossoming Land* (663), the last in order of Mr. North's contributions to the Academy, not only demonstrates the circumscribed nature of his studies, but indicates the limits of his resources and his indifference to his public and his future.

THE SALONS.

(Third Notice.)

At the Champ de Mars a picture by M. Welden Hawkins represents in the following fashion *Matérialisme et Idéalisme* (No. 597). An old man with a long beard crouches on the ground at the side of a pond where frogs and tadpoles, eggs ranged on the sand, mushrooms, and a serpent symbolize the transformations and the malignant forces of matter. Beside him on a map of the world is perched a raven, exactly at the spot where are figured the contours of Europe, while in Africa the Sahara and the Congo appear to be lighted up with a reflection of the dawn! Opposite the old man, in a great white light, in the middle of flowering branches of shrubs as straight as candles, appears a naked figure of a young girl, holding in her hand a luminous flower: this is Idealism, and the dazzled old man cannot bear the radiance of it without shading his eyes with an ancient mask by way of a screen. As a commentary on this picture, at once commonplace and complicated—upon which philosophers may discourse at their leisure, but which lovers of good painting will find but mediocre—the painter exhibits No. 599, *Noël* (a mystic picture, he is careful to state in the catalogue), and an *Ève* (598) in which he strives his best to imitate the manner of Sir E. Burne-Jones.

This ancient conflict between idealism and materialism ought not to trouble artists. In fact, if there be any place in the world where an accord should exist between the two principles, it ought certainly to be in the mind and the conscience of a painter. The exigencies, and even the conditions, of his art forbid him to be sceptical of the reality of matter and of life. It is in their forms and manifestations that all the resources at his disposal are contained, and, on the other hand, there is no form so humble that his thought, his love, cannot introduce some touch of morality which elevates it and transforms it, an idea and an ideal. Suppose him to have found himself confronted by a piece of nature, and to have depicted it for us according to the

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predilections, instinctive or assumed, of his mind, of his heart, and of his race, a something has been mingled with the material which spiritualizes it and consecrates it. Under a simple piece of *nature-morte* a dream may be conveyed and revealed. All art is at bottom symbolic—through this necessary intervention of a human will, of a human sensibility, and of a human love—and similarly every created form can in a certain sense become symbolical. The higher the design and the ideal of the artist, the more need for their expression have they of suggestive forms and extraordinary receptivity; and thus it is that the great painter and the great sculptor take possession of the human body as of a living ideogram.

But it is with allegory as with language in the fables of Æsop: one can employ it for better and for worse. If the thoughts of the artist remain entangled in the symbol, if we feel in them an effort at a laborious translation after the fashion of a schoolboy, if the penetration is not direct and, as it were, spontaneous, nothing is more cold or more vain. In this epoch of neo-idealism, *intentionisme*, and symbolism, it is impossible to put painters too much on their guard against the danger of these pretentious and useless riddles, which in their endeavour to suggest overmuch end in signifying nothing at all.

Another danger that besets the fashionable idealism is that of inducing the painter to doubt the reality of the external world, and to represent it by a gamut of colours more and more faint, by a system of forms more and more vague, evanescent, and distant—so much so, in fact, that the canvases of a large number of our young men eventually resemble pale and floating apparitions or invocations of shadows, dreamed rather than seen in some spiritualistic séance, or, to speak more accurately, some hallucination of a smoker of opium. The "Paradis artificiels" of Baudelaire would find at the present day their true illustrators. All this is quite unhealthy, and generally most mediocre. An insufferable pedantry is combined with an evident insincerity. Yet it is a malady which will pass away. The masters who in their works have contrived to express the most ideas and suggested the most *au delà* are also among those who have studied nature most closely, from Albert Dürer to Gustave Moreau and Burne-Jones.

A painter has every right in the world to be no thinker, but if he desires to express an idea, the best support to give to this idea is after all a form which is self-sufficient. M. Rochegrosse, for example, at the Champs Élysées has borrowed from the 'Parsifal' of Wagner the *motif* of the scene of *filles-fleurs* (No. 1574) in the magic gardens of Klingsor; the flowers spring to life under the footsteps of Parsifal, become women, and seek to make him forget his mission. But he, his eyes fixed on his ideal aim, steps across their seductive groups, deaf to their appeals. The painter who has invented, in order to represent the temptations, the most ingenious and most winning forms, has faltered at the essential moment. He has been tempted by the picturesque idea of the transformations of the flowers, and with a rare facility has he painted them at the moment of their assuming for an instant the ephemeral appearance of a woman. They rise around the knight, place themselves in his path, call or embrace him. The iris and the poppy, the honeysuckle and the violet, the rose and the cornflower, the tulip and the lily, the carnation and the pansy are certainly *filles-fleurs* in their metamorphosis; they offer themselves and they entwine, they hang down or they glide with tenderness or shyness, with caresses or swoons which continue and symbolize, in the gesture or attitude of a woman, the obscure soul and, as it were, moral resemblance of the flower. And these transformations, impossible to express in words, the painting by the undulations and the rhythm of its lines renders clear and charming. Around this graceful group, as far as the close of the horizon, the verdant landscape rises in the light, and an enchanted atmosphere of air and sun pervades the scene. All this is truly painterlike, full of invention, of verve, and of talent. But by an unlucky thought M. Rochegrosse has clad Parsifal in the armour of Lohengrin, and the silver breast-plate plays in the middle of the landscape exactly the *rôle* of a *boule du jardin*. It reflects like a mirror all that surrounds it, and in this confusion of reflections the eye goes astray so completely that the knight himself, the hero of the piece, evaporates and disappears. It is really a thousand pities that, having so firm a hold of the heart of the apologue, he is so inconsistent as to appearance and form, for it is of form that the idea had in this instance need.

A great number of painters thus go and ask of the poets or the musicians the motives of their pictures, and I do not see that there is any ground for protesting in the name of the distinction of *genre*. The co-operation of poetry and the plastic arts is almost as old as art itself. We find scenes from the Iliad or the Odyssey on the most ancient Greek vases. It was a line of Homer that made Phidias see the majesty of Zeus, and the Greek sculptors did nothing else than realize in marble the radiant visions of the poets who had anticipated them. At the outset of the Quattrocento, Leo Battista Alberti in his work on painting recommended the studious painter to cultivate the friendship and to live in the intimacy of "the poets, rhetoricians, and other men of letters," who would furnish him with some of those beautiful inventions from which painting derives such glory; and one knows all that the 'Stanze' of Messer Angelo Poliziano inspired or suggested to Sandro Botticelli. But Leo Battista Alberti took good care to say that the painter ought not to ignore "the true method of instructing himself." "Before everything, it is of nature that he ought to demand the degrees of knowledge." It is necessary that round the idea or the image engendered by his reading natural and living forms come to arrange themselves, spontaneous and persuasive, docile and animated! Burne-Jones and Gustave Moreau send nothing to the Salons this year. They are the undisputed masters of poetical painting. In their absence the visitor to the Champs Élysées must content himself with the *Valkyries* of M. G. Bussière (330), the *Narcisse* of M. G. Desvallières (605), the *Conte de Fées* of M. Jean Veber (1800), the *Douleur* of M. Henri Martin (1265), the *Troyens à Carthage* of M. Fantin-Latour (714), *Le Sphinx et les Dieux* of M. Raoul du Gardier (660), the *Enfant et la Vérité* of M. G. William Joy (1005), and the *Judas* of M. Forcau (744)—at the Champ de Mars, the *Béatrix* of M. Aman-Jean (24); *Les Fileuses*, by M. John Humphreys Johnston (648); *Melancholia*, by M. Louis Picard (898); and *Harmonie virginale*, by M. Osbert (872), &c.

M. Ary Renan, painter and poet, loves to introduce dreamlike figures into melancholy landscapes, and has embodied at the Champ de Mars a poetical idea in a plastic form.

> Ah! qui m'emportera sur des flots sans rivage?

Lamartine exclaimed, and M. Renan beholds pass before his eyes *Le Poète et le Mirage* (947), a fine and plaintive harmony of yellow bank, light sky, and pale sea—a subtle and distant impression, a remembrance of musings by some Breton shore, and, in this mirage of nature truly Lamartinian and slightly inconsistent, a deceitful galley gliding in a mist over slumbering waves, while from the bank the poet casts to it a grand gesture of appeal, regret, and farewell.

In a beautiful sonnet which he printed lately in the *Revue de Paris* M. Ary Renan gave a species of commentary on his picture:—

> Ce soir, dans le couchant, sur les flots déjà gris,
> J'ai vu partir au large, ainsi qu'un vol d'abeilles,
> Des goélettes d'or, des galères vermeilles,
> Et des navires blancs de tous les gabarits.
>
> L'escadre appareillait, penchant ses mâts fleuris
> D'un parfois de victoire aux couleurs non pareilles,
> Et vers les ports lointains du pays des merveilles
> Cinglait, la barre au vent et sans prendre de ris.
>
> Mais elle a disparu comme un lointain mirage:
> Un grain frangé d'éclairs a caché le naufrage
> Dans les plis irrités de ses tourbillons noirs;
>
> Tandis que je pleurais, sur le sable des grèves,
> Les désirs voyageurs et les vagues espoirs
> Que porte dans ses flancs la flotte de mes rêves!

Scylla (948) depicts, in the middle of a furious sea, under the sad reflections of a moon that is itself hidden from view, on a desolate, solitary, yet serene night, the apparition, from the bottom of a blue abyss of raging waves, of a sharp rock to which, bleeding from sharp edges of coral, the siren has attached herself, and, as if incrusted on the rock, she lifts to the silent sky her head and eyes, more sorrowful than cruel, impatient, it may be supposed, of an impossible deliverance and of liberation from her work of death.

Finally, in a triptych which has not been painted for the boudoir of lovely woman, a Flemish painter, M. Léon Frédéric, introduces us to a really terrible vision of the end of the world. *Tout est Mort!* (470) he says. Justice is dead and also Religion; their murdered bodies lie in the foreground. What advantage in preserving a world henceforth useless! God has veiled His face and let loose His destroying angels. From the height of heaven they hurl upon earth enormous blocks of rock which, as they roll in the dense ranks of mortals, dig valleys of carnage, rivers of blood. There is nothing to be seen but torn, wan corpses, crushed, heaped together: women and children, old men and young. And rising from all parts great tongues of flames lick, envelope, and are on the point of devouring these mountains of dead. The vision is of terrific precision. One feels that it has haunted and possessed the painter, and he has spent in painting it a truly admirable store of conviction and will, and even of talent. A more adroit man would have, perhaps, made of it a masterpiece. M. Frédéric has bestowed on it a fund of invention that would have sufficed for several masterpieces, yet *the* masterpiece he has not achieved. André Michel.

THE HERALDIC EXHIBITION.

In the rooms of the Society of Antiquaries at Burlington House there has been brought together a most interesting exhibition of the various applications of heraldry. Among the principal contributors are Her Majesty the Queen, the Earl of Verulam, the Earl of Crawford, Lord Sackville, Sir Wollaston Franks (President), the Heralds' College, and the Deans and Chapters of Canterbury and Westminster.

The first exhibition of the kind under the Society's auspices was held in 1862; but the present one, although confined to English heraldry, surpasses it in every way.

In the entrance hall and on the staircase are some good examples of cast-iron firebacks decorated with arms, while a collection of armorial china, &c., occupies the wall cases.

Among the objects in the meeting-room we notice foremost the helm and crest, the shield, surcoat, and gauntlets that have for five centuries hung above the Black Prince's tomb at Canterbury. These interesting historical relics are in a sadly dilapidated state after so long a lapse of years, and the chief reason for their being permitted to leave, for the first time, the precincts of the cathedral is that the opinion of experts may be taken as to their future preservation. Among other important objects are the shield of Henry V. from his chapel at Westminster; the gorgeous illuminated Westminster Tournament Roll of 1510, lent by the Heralds' College; a fine series of coloured photographs of stall plates of the Knights of the Garter, exhibited by Mr. St. John Hope; and a large number of curious and historical book-plates contributed by the President. Above these hangs a fine English carpet with the royal and other arms, dated 1570, belonging to Lord

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Verulam. The other walls are hung with illuminated pedigrees and rubbings of brasses. In table cases are a number of richly illuminated books contributed by Her Majesty the Queen, the Heralds' College, and Lord Crawford, and a choice selection of heraldic seals.

In the Library, one side is entirely taken up by a huge screen, on which is hung a fine chronological series of nearly fifty grants of arms. The earliest of these are the letters patent of Henry VI. granting arms to his colleges of Eton and King's in 1448-9; the latest is an exemplification granted to Lord Byron, the poet, in 1822. At the lower end of the room, on stands, are the embroidered tabards of Sir William Dugdale and other officers of arms; and on a table near is the veritable crown made for Charles II. at the Restoration, which Col. Blood tried to carry off from the Tower. The jewels it contained have been transferred to the present crown. At the upper end of the room hangs a splendid cloth-of-gold pall with the arms and badges of Henry VII., lent by the University of Oxford. On the other walls are displayed rolls of arms, illuminated pedigrees and patents of nobility, &c. The table cases contain an interesting selection of books, badges, chains and jewels, and other objects. The exhibition will remain open till Wednesday, the 13th inst., and can be seen either by tickets (to be obtained from the Secretary of the Society) or on presentation of visiting card. Should a sufficient number of subscribers be received, an illustrated catalogue, limited to 250 copies, will be issued at a price not exceeding a guinea and a half.

RECENT ARCHÆOLOGICAL WORK IN CYPRUS.

Mr. Myres sends us the following notes:—

"The excavations on behalf of the British Museum, which were carried on at Amathus (Palaio Limesso) during the winter, came to an end in March, and the bulk of the antiquities will reach England shortly. Some of the objects found are of considerable interest, but comment must of course be reserved until the publication of the official report. The share which fell to the Cyprus Government will shortly be exhibited in the museum at Nicosia.

"The balance of the Cyprus Exploration Fund was lately handed over to the British School of Archæology at Athens, and it has been found possible to carry out a few small excavations with this help. The first trial was made in the well-known necropolis of Agia Paraskevè, near Nicosia, with the view of verifying recent statements as to the succession of styles in the primitive pottery there. The necropolis has been already so thoroughly ransacked that very little of intrinsic importance was found, but it became evident that no hard-and-fast line can be drawn between classes of tombs, as the most primitive forms and workmanship are frequently associated with the most advanced. Nor is it by any means clear that the style of the painted vases is always influenced by Mycenæan importations, or by the so-called 'Phœnician bowls.'

"A similar, but smaller and poorer necropolis has been discovered and explored near Kalopaida, about twelve miles west of Famagusta. The pottery is of coarser workmanship throughout than at Agia Paraskevè, but presents some features peculiar to itself. Imported pottery seems to be rare. Bronze weapons of several types are found—a few of unusual size. Iron is as usual unrepresented, and silver ornaments are very rare. Traces seem to exist of a settlement and pot-kiln associated with this necropolis.

"A few trenches have been opened on a promontory in the Salt Lake near Larnaca, which had attracted the attention, formerly, of Colonna Ceccaldi and of Sir Charles Newton. The site, however, proved barren. On the other hand, a mound, also close to the Salt Lake, which seems to have been trenched by General di Cesnola on the advice of Ceccaldi, but of which no adequate account exists, has yielded several more short Phœnician inscriptions—two of them *graffiti* on black-glazed pottery—and the ground plan of a building of uncertain date and purpose.

"Digging still goes on here in the necropolis of Kition, on the site where the Phœnician inscription, now in the British Museum, was found some twelve years ago. A similar inscribed *stele* has been found already, built into a Roman tomb.

"Dr. Max Ohnefalsch Richter, whose contributions to Cypriote archæology are well known, has lately returned to Cyprus to conduct excavations at Dali (Idalion) on behalf of the Berlin Museum. Little of importance had been found before digging was stopped by the harvest. Prof. Furtwängler is expected immediately, and work will shortly be resumed.

"The magnificent Gothic church of St. Nicholas at Famagusta, which has served as a mosque since the Turkish conquest, has been long in need of repair; and it is matter for congratulation that the authorities of Evkaf (Mosque Estates Commission) are doing what is needful to prevent further damage. The nave vaulting and clearstory walls have been examined and repaired; and the great west window, and the other windows of the nave in which original tracery is preserved, have been cleared of lattice and plaster, carefully strengthened, and filled with cathedral glass. No 'restoration' has been attempted in the windows which have lost their tracery. It is much to be hoped that when the pavement is attended to it will be possible to protect the many valuable inscriptions from the wear and tear to which they are exposed, especially near the doors.

"In this connexion, the appearance of Major Tankerville Chamberlayne's collection of the mediæval inscriptions in Cyprus will make accessible a great amount of hitherto unpublished material, both in text and in commentary. The book is entitled 'Lacrimæ Nicosienses'; it is written in French, published in Paris (Quantin), and handsomely printed and illustrated. A second volume is in preparation.

"Mr. C. D. Cobham has just finished a third edition of his invaluable 'Attempt at a Bibliography of Cyprus' (Nicosia, Government Printing Office, 1894). The number of titles has risen, from 309 in the edition of 1889, to 497; and new lists of maps of Cyprus and of Consular Reports have been added."

SALES.

Messrs. Christie, Manson & Woods sold on the 2nd inst. the following pictures, from the collections of the late Sir C. L. Eastlake and others: Sir C. L. Eastlake, Napoleon on board the Bellerophon, 210*l*. W. Etty, Concert Champêtre, 231*l*. A. C. Agi, The Marriage of St. Catherine, 252*l*. Giovanni Bellini, The Madonna and Infant Saviour, in the act of blessing the donor, who kneels beneath, 535*l*.; The Madonna and Infant Saviour, her right hand holding the Child a, 430*l*. Gentile Bellini, An Altarpiece, with the Madonna enthroned, 682*l*. Beltraffio, Portrait of a Man, in profile, in black dress and cap, 378*l*. Bonifazio, The Madonna and Infant Saviour, in a landscape, 472*l*. P. Bordone, Portrait of a Venetian Gentleman, in a black dress, 157*l*. A. Borgognone, The Madonna and Child, with the façade of the Certosa di Pavia, 441*l*. S. Botticelli, The Madonna, with the Infant Saviour in her arms, 756*l*. G. Carotto, The Madonna and Child, with St. John the Baptist, 115*l*. Cima da Conegliano, Two Wings of an Altarpiece, 378*l*. D. Ghirlandaio, The Madonna, with the Infant Saviour, her left hand holding a veil, 1,228*l*. G. Giovenone, The Madonna and Child, with two female saints, 115*l*. E. G. Grande, The Adoration of the Shepherds, and The Dead Christ, with angel (in one frame), 493*l*. F. Lippi, St. Catherine, with wheel, 472*l*. B. Montagna, The Madonna and Child, 210*l*. P. Veronese, St. Gregory the Great, in pontificals, and St. Jerome holding a Book (the companion), 420*l*. Van Dyck, Rinaldo and Armida, with a river nymph and cupids, 420*l*.; Portrait of a Gentleman, 141*l*. B. Veronese, The Adoration of the Shepherds, 157*l*. P. de Hooch, A View in a Dutch Town, 162*l*. N. Maas, A View in front of a Château, 299*l*. G. Coques, A Gentleman and his Family, seated in the courtyard of a château, 325*l*. B. Gael, A Village Scene, with horsemen halting at an inn door, 210*l*. F. C. Janneck, Interior of an Artist's Studio, and An Interior of a Sculptor's Studio, 183*l*. Rembrandt, A Girl, in a rich brown dress and white chemise, 703*l*. G. Terburg, Portrait of a Lady, and Portrait of an Abbé, 178*l*. Greuze, Head of a Girl, in green frock and frill, 231*l*. Fragonard, A Wedding Fête, 325*l*. Nattier, A Lady of the Court of Louis XV., 525*l*. Sir J. Reynolds, Portrait of the Duchess of Ancaster, 115*l*. Pesellino, The Madonna, in rich dress and blue mantle, 451*l*. F. Francia, St. Roch, 997*l*.

Messrs. Sotheby, Wilkinson, & Hodge sold on the 29th and 30th ult. the following engravings: F. Bartolozzi, Venus attired by the Graces, after A. Kauffman, 30*l*. W. Hamilton, "Thread the Needle," Playing at Marbles, Hunt the Slipper, and "Guess my Name," 26*l*. After G. Morland, Morning, or the Benevolent Sportsman, and Evening, or the Sportsman's Return, by J. Grozer, 26*l*.; History of Lætitia, engraved by J. R. Smith, printed in colours, 60*l*.; ditto, printed in brown, 28*l*.; St. James's Park, and A Tea Garden, engraved by F. D. Soiron, 57*l*. After Sir J. Reynolds, Oliver Goldsmith, by J. Marchi, 35*l*. F. Wheatley, The Cries of London, a complete set, 56*l*. After G. Romney, Lady Hamilton as Nature, 40*l*.

The same auctioneers sold on the 4th and 5th inst. the following engravings: Elstrack, Henry, Lord Darnley, and Mary Stuart, Queen of Scotland, 31*l*.; Prince Charles, Prince of Great Britain and Ireland, on horseback, 25*l*. Cries of London, a fine and complete set, after F. Wheatley, engraved by Schiavonetti, Cardon, and Vendramini, 93*l*. Going to Labour, Preparing for Market, after F. Wheatley, by R. Earlom, 29*l*.

Fine-Art Gossip.

The good pictures in the Japanese Gallery are few, but among them some are noteworthy, such as J. Van Kessel's 'Landscape near Haarlem' (No. 9), Hobbema's 'Landscape with a Water-Mill and Trees' (15), Metsu's sketch of 'A Woman Seated' (16), P. Moreelse's 'Portrait of a Lady' (19), and Marcellis the serpent painter's 'Serpent, Bird, and Mouse' (21).

The exhibition of bronzes at Messrs. Bellman, Ivey & Carter's, to which we alluded last week, is worthy of a visit, on account of its containing reduced copies from many modern masterpieces of sculpture, mostly French, such as the 'Belluaire' of M. Marioton, M. Delcour's 'Phœbe,' M. Vibert's 'La Pêche,' M. Mercier's 'Almées,' the 'Amour aux Colombes' of M. Injalbert, 'La Chanson' of M. Charpentier, M. Fremiet's superb equestrian "romance" of 'St. George,' and the vigorous 'Au But!' of M. Boucher, being the three naked runners towards a goal.

The seventeenth annual meeting of the Society for the Protection of Ancient Buildings is to be held in the Old Hall, Clifford's Inn, next Thursday evening. Mr. J. T. Micklethwaite will occupy the chair, and Mr. Heywood Sumner will read a paper on 'Protection and Production.'

At a meeting held last week the Council of the Glasgow Archæological Society passed a resolution deprecating the removal of the Tron Steeple, which, erected about 1637, has been for over 250 years one of the best-known and most picturesque landmarks of the city.

Mr. Wroth has reprinted from the *Numismatic Chronicle* an account of the Greek coins acquired by the British Museum in 1893. They number 4 of gold and electrum, 118 silver, and 281 bronze coins. Among them are rare tetradrachms of Philip II. and Alexander; a unique coin of Hebryzelmis, King of the Odryse, a monarch unknown to the modern world till Lolling published in 1889 an inscription found in the Acropolis, and mentioning him; a remarkable coin of Messalina's, purchased from a London dealer; an Æginetic drachm of the Opuntian Locrians; a didrachm of Elis; a fine didrachm of Pheneus in Arcadia; one of Cydonia in Crete; a fine Lampsacene stater; a gold stater issued at Ephesus in the early part of the first Mithradatic war; and a Pergamene coin of the Emperor Decius.

Owing to an accident, which was not of our causing, we have hitherto omitted to record the death, on the 14th ult., of Mr. Edmund Gill—

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"Waterfall Gill"—which happened after a short illness, at Hackbridge, Carshalton. He was buried in the churchyard of the latter place. Born in Clerkenwell on November 29th, 1820, the son of a japanner, he, owing to his marked liking for art, became a portrait-painter, in which capacity he at first established himself with limited success at Ludlow. He does not seem to have received any regular training at the Academy or elsewhere, but industry helped his natural sympathies, and he soon obtained considerable skill in the branches of art he had selected. At Hereford he found so much favour that a local subscription enabled him to turn his attention to landscape painting in Wales and afterwards to go to London. At the British Institution in 1842 he for the first time appeared publicly with 'View in Croft Park'; in 1846 he sent to the Academy 'A Storm Scene,' and he was otherwise represented at Suffolk Street. From 1842 he was a very frequent contributor to these galleries, sending more than a hundred and fifty works. His taste led him to paint cascades and breaking seas, especially as viewed from lofty cliffs. On these occasions he more than justified the respect and attention with which his works were received by this journal, the *London Review*, and other papers. We are sorry to learn that the later portion of this capable and modest artist's life was not blessed with a competence, and that his widow is "totally unprovided for."

The Accademia dei Lincei purposed some time ago to bring out a reproduction of the Codice Atlantico of Leonardo with the help of the Italian Government. M. Hoepli, of Milan, it seems, is to be the publisher.

Two excellent articles on the proposal to submerge Philæ and devastate Nubia, by Prof. Mahaffy and Mr. Dillon, appear in this month's *Nineteenth Century*. The cause of the Vandals was pleaded with a certain amount of timidity by Mr. Lockyer in last week's *Nature*.

In the province of Angora (Ancyra) M. Chantre, of the Lyons Museum, is continuing the explorations announced in the *Athenæum*, and he will afterwards engage in excavations on account of the Imperial Museum at Constantinople. There is a report from Mossul of the discovery of cuneiform inscriptions and a colossal female statue. Father Scheil, who is superintending excavations at Bagdad, has been sent by the Imperial Museum to Mossul to examine the statue. The Museum authorities, who used formerly to devote themselves chiefly to Greek antiquities, have now attached Father Scheil to their staff for cuneiform.

MUSIC

THE WEEK.

Royal Opera, Covent Garden.—'Les Huguenots,' 'Faust,' 'Lucia di Lammermoor.'
Albert Hall.—Madame Patti in 'Gabriella.'
St. James's Hall.—Richter Concerts.

What may be termed polyglot performances of opera are not uncommon abroad, but until recently they were unknown in London. Now, however, at Covent Garden there is considerable confusion of tongues, owing to the different nationalities of the artists engaged by Sir Augustus Harris. Thus, on Thursday last week in 'Les Huguenots,' the chorus sang in Italian while the principals adhered to the original French text. The latter is certainly preferable in such an essentially French work as Meyerbeer's masterpiece. The new Valentine, Madame Adini, who has sung with success for several years in Paris, is not very likely to become a favourite on this side of the Channel. She is handsome and even imposing in appearance, and she acts with intelligence, but her powerful voice is hard and unsympathetic in quality. M. Cossira was capable as Raoul; but by far the most enjoyable impersonations were those of Mlle. Simonnet as Marguerite de Valois, M. Plançon as Marcel, and M. Albers as De Nevers. These were all admirable embodiments.

Marguerite in 'Faust' has not hitherto been numbered among Madame Melba's most striking assumptions, yet she was remarkably successful in Gounod's masterpiece last Saturday, her voice, which has greatly improved in quality as well as volume since she first appeared at Covent Garden six years ago, being nearly as effective as that of Christine Nilsson in her prime. The Walpurgis ballet scene was given on this occasion, but was received with some marks of disfavour, probably on account of the lateness of the hour at which it was presented. No other reason can be assigned for the sibilant sounds which mingled with the applause.

Only a few words of record are required concerning the revival of Donizetti's faded 'Lucia di Lammermoor' on Tuesday. The opera was given, it is understood, by desire of Madame Melba, and the Australian *prima donna* certainly evinced the marvellous improvement she has made as a vocalist since she first appeared at Covent Garden as the demented heroine in 1888. She was efficiently supported on this occasion by Signor Beduschi and M. Dufriche.

'Gabriella,' a one-act opera composed by Signor Emilio Pizzi expressly for Madame Patti, and played with her co-operation in the United States during her recent tour, was presented in concert-room form at the Albert Hall last Saturday afternoon, with moderate success. The libretto by MM. Alfred Byrne and Fulvio Fulgonio is trivial, though perfectly void of offence, and the music is a mixture of old-fashioned Italian opera and the new style as developed by Mascagni, Leoncavallo, Puccini, and other musicians. 'Gabriella' would have little chance of success on the London operatic stage; dramatic strength and consistency being now regarded as essential, united to virile and emotional music. The operetta was well rendered, Madame Patti receiving commendable assistance from Miss Lily Moody, Mr. Robert Kaufmann, Mr. Bantock Pierpoint, and Mr. Franklin Clive, the composer conducting. There was a somewhat tiresome first part, concerning which details are not required.

The summer series of Richter Concerts this year is unhappily limited to four, in consequence of the Viennese conductor's engagements in his own city and at Bayreuth. At the first performance, on Monday evening, Herr Richter's pre-eminence as the director of an orchestra was displayed in Beethoven's 'Pastoral' Symphony and Wagner's Preludes to 'Die Meistersinger' and 'Parsifal.' Brahms's fine Variations on a Theme in B flat by Haydn were also splendidly interpreted. In the centre of the programme there was an interesting novelty, namely, Smetana's 'Vysehrad,' a symphonic poem, No. 1 of a series denominated 'Mein Vaterland.' It is intended to suggest the rise and fall of the famous Bohemian fortress; but to those unacquainted with the building it must, of course, appeal simply as abstract music, and as such it may certainly pass muster, for although the formal outline is indefinite, the themes are captivating and the orchestration full of picturesque effects. In brief, 'Vysehrad' is not a formal symphony, but a symphonic poem, and the terms can never be synonymous.

Musical Gossip.

In the forthcoming number of the *Century*, M. Antonin Dvorák will contribute an article on Franz Schubert, in the preparation of which he has been assisted by Mr. Henry T. Finck.

Pianoforte recitals continue in unabated numbers, the first to be noted at present being that of Miss Marie Geselschap at the Steinway Hall on Thursday evening last week. Owing, perhaps, to nervousness, the young executant commenced rather unsatisfactorily, but in various items by Schumann and Chopin, including the former composer's 'Papillons,' and in other items by Brahms, Dvorák, and Paradies, Miss Geselschap displayed a decidedly musical touch and much intelligence in respect of phrasing, &c.

Those agreeable young duettists Miss Schidrowitz and Miss Zagury gave their second afternoon concert, also at the Steinway Hall, on Friday last week. They both sang very pleasantly in songs and duets by Pergolesi, Paisello, Meyerbeer, Schumann, Gounod, Tschaikowsky, Saint-Saëns, and Sullivan. These names are a sufficient guarantee for the excellence of the programme, in which the concert-givers received able assistance from Mr. W. H. Squire, Mr. Oudin, M. Achille Rivardo, and Miss Kate Rorke, the gifted actress last named giving a recitation.

Mlle. Chaminade's third annual concert at St. James's Hall last Saturday afternoon consisted entirely of the French artist's vocal and instrumental compositions. To mention individual items when all were more or less pleasant to hear would be manifestly unfair, and it need only be said that in the interpretation of a number of songs, vocal duets, and instrumental pieces Mlle. Chaminade received unexceptionable aid from Miss Liza Lehmann, Mlle. Landi, and Mr. Arthur Oswald.

The success of M. Slivinski's pianoforte recital on the same afternoon at the Queen's Hall was somewhat affected by the serious and unexplained delay in the time of commencement, and this may to some extent account for the chilly reception accorded to the clever Polish pianist's rendering of pieces by Mozart, Handel, Chopin, Schubert, Schumann, and other composers; but on the whole, M. Slivinski's playing was more marked by excellence of technique than inspiration.

The next recital was that of M. Raoul Pugno at the Princes' Hall on Monday afternoon, when this very capable performer played a very promising Sonata in D minor from his own pen, and was joined by M. Hollman in M. Saint-Saëns's Sonata in C minor for pianoforte and violoncello, Op. 32. M. Pugno also created legitimate effects in no ordinary measure in excerpts from Bach, Handel, Schumann, and Chopin. He will be heard again with pleasure at a less busy period.

A successful chamber concert was given by the Royal Academy of Music at St. James's Hall on Monday afternoon. Messrs. G. Walenn, W. H. Reed, A. Walenn, and B. P. Parker formed an excellent *ensemble* in Grieg's Quartet in C minor, Mr. M. Donnawell displayed much skill as a flautist in a Suite by Godard, Op. 116, and Miss Gertrude Poppercorn as a pianist in Raff's 'Giga con Variazioni' from the Suite in D minor. These were among the most promising performances of the afternoon.

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The entertainment given by Miss Janotha at Daly's Theatre on Tuesday afternoon was a mixture of music and the drama. Mention may be made of two tasteful little songs, more in the style of slight German *Lieder* than ordinary English ballads, by Princess Beatrice, the words being from the pen of the late Lord Beaconsfield. The singer was Madame Amy Sherwin, who also introduced, with the aid of a small section of the Guildhall School Choir, under Sir Joseph Barnby, a graceful setting of the 'Ave Maria' by Miss Janotha. The rest of the programme does not call for remark.

On the same afternoon a concert was given at the Queen's Hall by sixty-six members of the Swedish Young Men's Christian Association. It consisted for the most part of unaccompanied part-music by Kjerulf, Wennerberg, Prince Gustav, Reissiger, Lindblad, and other composers but little known in this country. The singing was marked by powerful tone and perfection in *ensemble*.

Mr. Josef Ludwig, who has long been recognized as an excellent violinist and teacher, gave an orchestral concert at St. James's Hall on Tuesday evening, and appeared with unexpected success as a composer. A manuscript Symphony in F from his pen proved to be a decidedly clever work, in which the influence of Beethoven, in what the Bonn master once described as his "unbuttoned" mood, was distinctly apparent. Messrs. Josef and Paul Ludwig gave a highly commendable performance of Brahms's Double Concerto in A minor for violin and violoncello, and agreeable vocal assistance was rendered by Mrs. Hutchinson.

The programme of the general rehearsal for the Handel Festival at the Crystal Palace, which will take place on Friday, the 22nd inst., at noon, has now been arranged. It will include the "Hallelujah" and "Amen" choruses from 'The Messiah,' a considerable number of items from 'Israel in Egypt,' and many from the scheme of the Selection Day, of course comprising the principal novelties at these gigantic gatherings, which are the chorus "Let our glad songs," from 'Deborah,' the imposing chorus "How dark, O Lord, are Thy decrees," from 'Jephtha,' and the Concerto in D for strings, oboes, bassoons, and organ.

The Royal National Eisteddfod at Carnarvon will be opened on July 10th, the performances occupying four days. The Prince and Princess of Wales are expected to be present. Programmes of the proceedings will be issued about the 23rd of this month.

Signor Sonzogno, who has constituted himself the Mæcenas of modern Italian music, is having the following operas written for him, many of which will be produced this autumn: P. Mascagni, 'Silvano,' libretto by G. Targioni Tozetti; R. Leoncavallo, 'Orlando di Berlino,' libretto by S. Taubert; S. Samara, 'Madonnetta,' libretto by L. Illica; G. Cipollini, 'Ninon de Lenclos,' libretto by A. Cipollini; U. Giordano, 'Andrea Chenier,' libretto by L. Illica; F. Cilea, 'L'Arlesiana,' libretto by Marenco; G. B. Coronaro, 'Claudia,' libretto by G. D. Bartocci-Fontana; V. von Westerhout, 'Fortunio,' libretto by R. Scalinger.

During the past season at the Brussels Théâtre de la Monnaie the most successful of the novelties were Bruneau's 'L'Attaque du Moulin' and Wagner's 'Tristan und Isolde,' the number of performances of both these works having been only exceeded by those of Gounod's 'Faust.'

We have received the vocal scores of M. Massenet's 'Werther' (Paris, Hengel et Cie.) and Mr. F. H. Cowen's 'Signa' (Ascherberg & Co.). These works are both full of interest, and shall receive due attention when produced at Covent Garden.

PERFORMANCES NEXT WEEK.

Mon. Miss Leidere's Concert, 3, Queen's Hall
— Madame Sophie Menter's Pianoforte Recital, 3, St. James's Hall
— Musical Artists Society, 8, St. Martin's Town Hall
— Madame Moulton Smith's Concert, 8, Queen's Hall
— Richter Concert, 8.30, St. James's Hall
— Royal Opera, Covent Garden, 8.30, Production of Massenet's 'Werther'
Tues. Miss Rosa Kenney's Recital, 2.30, Steinway Hall
— Mr. M. Vert's Chamber Concert, 3, Queen's Hall
— Mr. Leonard Borwick's Pianoforte Recital, 3, St. James's Hall
— Madame Leo de Bray's Concert Lecture, 3, St. James's Hall
— Musical Guild Concert, 8, Kensington Town Hall
— Miss Theresa Pottey's Concert, 8, Queen's Hall
— Miss Cecile Hartog's Concert, 8.30, Princes' Hall
Wed. London Academy of Music Concert, 2.30, St. James's Hall
— Mrs. Mackrombie's Recital, 3, Prince of Wales's Club
— Master Bronislaw Huberman's Violin Recital, 3, Princes' Hall
— Miss Amina Goodwin and Madame Lilian Griffiths's Concert, 8, Queen's Hall
— London Organ School Concert, 8, Queen's Hall
— Mr. Isidor Cohn's Concert, 9, St. James's Hall
— Miss Frank's Choir Concert, 9, Princes' Hall
Thurs. M. Tivadar Nachez's Concert, 3, St. James's Hall
— Mr. C. de Vere Barrow's Concert, 3, Queen's Hall
— Madame Martinez's Concert, 3, Brinsmead Galleries
— Mr. Sydney Brooke's Concert, 8, Steinway Hall
— Miss Pillinger, Miss Emily Shinner, and Mr. Borwick's Schubert Concert, 8, Queen's Hall
— Master Arthur Argiewicz's Concert, 8, Princes' Hall
Fri. Miss Mathilde Verne and Miss Barnes's Piano and Violin Recital, 3, St. James's Hall
— Mr. Cecil Sharp's Seventh Wagner Lecture, 3, Hampstead Conservatoire
— Miss Mary Townsend's Concert, 3, Princes' Hall
— Miss Helen Meason's Concert, 4, Brinsmead Galleries
— Miss Esther Palliser and Miss Agnes Janson's Concert, 8, Queen's Hall
— Mr. Harvey Löhr's Annual Concert, 8.30, Princes' Hall
— Miss Winifred Ludlam's Concert, 8.30, Queen's Hall
Sat. M. Sliwinski's Pianoforte Recital, 3, Queen's Hall
— Mr. J. Clark's Concert, 3, Brinsmead Galleries
— M. Tivadar Nachez's Concert, 3, St. James's Hall
— Mr. A. H. Dawson's Concert, 3, Princes' Hall

DRAMA

RECENT BIOGRAPHY.

Recollections of Fred Leslie. By W. T. Vincent. 2 vols. (Kegan Paul & Co.)—A life of Fred Hobson, otherwise Leslie, is superfluous, though scarcely unacceptable. The actor's early death prevented him from taking the rank to which he became entitled, and his abilities, which were conspicuous, were wasted on burlesque, surely of all forms of art the least considerable or significant. In burlesque, however, Leslie in modern days had no equal. Among the complimentary tributes which his biographer collects is one from the *Athenæum* to the effect that, "As Robson gave burlesque some of the vigour and intensity of tragedy, Leslie may be said almost to have elevated it into comedy." From this opinion there is no call to recede. Burlesque though it was in part, Leslie's presentation of Rip van Winkle was scarcely, if at all, inferior to that on the strength of which Joseph Jefferson built his high reputation. In late years Leslie, under the punning pseudonym of "A. C. Torr," took part in the fabrication of the parodies in which he appeared. His share in these did not, probably, extend far beyond introducing for himself and Miss Farren "business" and situations likely to prove effective, or into his own parts the jokes, devices, and fancies for which the professional and passably mysterious name is "wheezes." This much, however, must be conceded. With the aid of his brilliant associate Miss Farren, Leslie brought back into favour a class of entertainment that had fallen into contempt. He did more, indeed. More than any other he contributed to raise burlesque from the position it occupied as a *baisser de rideau* to that of a complete evening's entertainment. That his signal grace and delicacy and his very genuine comic powers failed to make the thing itself other than contemptible is no individual grievance. To a very large world the Gaiety burlesques, supported by Leslie and Miss Farren, were the most exhilarating of entertainments, and those which competed most successfully, because on most even terms, with the music-halls. That Leslie's gifts fitted him for the performance of comedy was generally granted. He played, indeed, in excellent style some parts in comedy, and always contemplated quitting burlesque. Financial reasons are, however, among the strongest, and Leslie died in his mill-horse round. As a life Mr. Vincent's memoir is all that is necessary or easily conceivable. Enjoying a close intimacy with Leslie, Mr. Vincent received most of his confidences and maintained with him a vigorous correspondence. The effect of the perusal of the volumes is somewhat saddening. One is sorry for the premature death of a capable and delightful actor, and sorrier to find a series of complaints that he has not received recognition to which he was not entitled. Querulous Leslie's letters scarcely are. They show, however, that curious absence of all sense of proportion which practice of the histrionic art nearly always begets. Fortune, or what is practically such, came to Leslie early, and fame was following in its wake. An equal amount of capacity and exertion has seldom produced a more encouraging result. Like most followers of a profession the most morally debilitating of all, Leslie seems to have been confident of his ability to scale Olympus at a bound, and discontented because recognition of the fact was not instantly accorded. Mr. Vincent's volumes are profusely illustrated. Portraits of Leslie at various ages form an interesting feature. In some cases, however, the choice of subjects is curiously like that of the fabricator of extra-illustrated books. Mr. Irving's name is mentioned, and a portrait of Mr. Irving is introduced. Leslie performs in Edinburgh, and we have pictures of Holyrood and Salisbury Crags from the Canongate. Many of the pictures are none the less new and interesting. Mr. Vincent's book will serve to keep alive the memories of an amiable man and a fascinating actor. It is ushered in by a sympathetic introduction by Mr. Clement Scott.

Leaves from the Autobiography of Tommaso Salvini. (Fisher Unwin.)—Like that of Mr. Joseph Jefferson, the autobiography of Signor Salvini first saw the light in the *Century Magazine.* It now appears in volume form with eight portraits, and supplies a fairly animated account of the Italian stage and its principal luminaries during the latter half of the nineteenth century. That any strong light is thrown upon the great actor whose career is now brought under notice may not be said. Signor Salvini speaks appreciatively of the professors from whom he learned his art, and, in the main, of the great artists with whom he has been associated. At the outset we learn how "Modena engaged in my place a young man from Leghorn, of excellent physical and mental qualities and good artistic promise," who turns out to be Ernesto Rossi. At another time he owns that when a youth his admiration for Signora Ristori as an artist was to some extent suffused by a species of softer sentiment. As was natural in the case of an Italian, Salvini enlisted as a soldier, and was the victim of political persecution. Sufficiently stimulating is the account of his experience, and the record of his artistic progress is also full. We fail, however, to get far within the surroundings, and the life, though it teaches us something of the artist, shows us little concerning the man.

Dramatic Gossip.

Mr. Pigott, the licenser of plays, has addressed a circular to the managers of music-halls reminding them that the sketches they present are, in fact, stage plays, and therefore must be licensed. The statement that this circular has occasioned consternation in music-hall circles is absurd. Managers have been expecting it since the report of the Select Committee of the last Parliament on the London County Council's Bill, and they are quite prepared to comply with its terms. The sketches performed on the music-hall stage usually belong to migratory companies, and these companies will have to face the fact that plays are, in the first instance, licensed to be performed at a particular theatre. But copyright performances may be held in any public hall, and, so far as we can see, the only effects of the circular will be an addition to the licenser's income.

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'Journeys End in Lovers Meeting' is the title of a one-act *proverbe* by John Oliver Hobbes and Mr. George Moore, produced in the course of a miscellaneous entertainment on Tuesday afternoon at Daly's Theatre. It is a pretty and tender piece, the main idea in which has been repeated in varied shapes in novel or play since the revival of letters. A wife who has hidden her lover in her boudoir strives to prevent her husband from entering. When he insists she succeeds in bandaging his eyes. The lover slips out, and she falls into the arms of the hoodwinked man. This is pure Boccaccio. What differentiates the piece is, however, that the lover's presence is, in fact, unwelcome, and that the wife pines for reunion to a husband she has recaptured. This pleasant trifle was delightfully played by Miss Ellen Terry, Mr. Forbes Robertson, and Mr. Terriss. All were quite excellent, and Miss Terry in a modern ball costume was bewitching.

The regular season at the theatres bids fair to be short. Already the "dreadful note of preparation" for departure is heard. The Savoy is the first to close, the performances ceasing to-night. The Comedy will shut its doors, so far as Mr. Carr's season is concerned, next week, at which time also Signora Duse's more delightful than productive season at Daly's will end. Mr. Toole will last out the month, but will begin a country tour at the opening of July.

'The Professor's Love Story' of Mr. J. M. Barrie, the item of most promise in Mr. Willard's programme, is founded on the metamorphosis effected by Cupid in a scientific recluse. Not an unfamiliar, though perhaps a dangerous, form of triumph is this exercised by "the god of love."

Mr. Malcolm Salaman's new play 'A Modern Eve' is to be given at the Haymarket on the afternoon of the 18th inst.

'Shall We Forgive Her?' a new drama by Mr. Frank Harvey, well known as an actor and adapter, is announced for the 20th inst. at the Adelphi. Among the actors who will take part in it are Mr. and Mrs. F. Terry, who have been specially engaged. A drama from the pen of Mr. Haddon Chambers and Mr. B. C. Stephenson will, it is understood, be given in the autumn.

At the Lyceum on the afternoon of the 20th a miscellaneous entertainment, in which many known artists will appear, is promised. Mr. Irving will recite 'Eugene Aram's Dream,' Mr. Toole will give 'Trying a Magistrate,' and Miss Ellen Terry will reappear as Nance Oldfield.

The Gaiety will close after Saturday next for the rehearsals of 'Madame Sans-Gêne.'

That 'Hamlet' has been more variously treated and ill treated than any other Shakspearean play we all know, but it will be news to our readers that the "Hamlet-Problem," as the Germans call it, is shortly to figure in the courts of law. The bone of contention is the priority of a certain ingenious analysis of Hamlet's character. Herr H. Türck, a well-known Shakspearean scholar, maintains that he propounded it first, whilst Prof. Kuno Fischer claims the priority of its excogitation. In consequence of this literary squabble, Herr Türck has placed the "Hamlet-Problem" in the hands of a lawyer. It will occupy the law courts at Munich, Prof. Kuno Fischer's remarks having appeared in a Bavarian paper.

To Correspondents.—C. L. R.—D. D.—J. C.—W. B. M.—J. L.—R. D.—F. W. H.—H. P.—Dr. B.—received.

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M. R. TAYLOR, Sec. Univ. Court.
University of Edinburgh, 8th June, 1894.

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SATURDAY, JUNE 16, 1894.

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LITERATURE

Town Life in the Fifteenth Century. By Mrs. J. R. Green. 2 vols. (Macmillan & Co.)

FEW writers of modern times have exercised more important influence upon the historical literature of this country than John Richard Green, and none have inspired more enthusiasm among their disciples. Little more than eleven years have passed since his death, and already the fruits of his work are visible. To his suggestion the Oxford Historical Society and the *English Historical Review* owe their existence, it may be said. Miss Kate Norgate's history of the Angevin kings was "directed by his counsels, aided by his criticisms, and encouraged by his sympathy"; and now his widow has put forth these remarkable volumes, professedly as an attempt to fulfil a promise which her lamented husband had laid upon her before he passed away. Thus it is that genius and enthusiasm do not "waste in the socket"; like other forces they are converted into light and heat for those who come after.

Mrs. Green has thrown herself into her task with a devotion above all praise. The book abounds in passages of vigorous English, rising sometimes to real eloquence. With unusual industry she has consulted the latest writers on both sides of the Channel from whom anything could be gleaned that was worth notice; and though we are surprised that the large body of evidence collected by the Royal Commission on Market Rights has been passed over in silence, yet the sources of information she quotes from or refers to would make a formidable list of authorities—such a list as every important work like this should be furnished with. If now and then theories are put forward which can hardly be accepted—as, *e. g.*, that the "cives" and the "communitas" were different bodies in, say, the thirteenth century; if here and there assumptions are made which involve conclusions certain to lead the unwary astray; if there are—as how should there not be?—mistakes, exaggerations, or shortcomings, yet a work so fruitful in suggestion, so original in treatment, and so earnest in tone must needs lay every thoughtful reader under obligations, for the grain weighs much more than the chaff.

Nevertheless Mrs. Green seems to us to be deficient in that sympathy with the inner life of mediæval history which is a prime requisite for any inquirer into the working of those subtle processes whereby the growth and development and consolidation of municipal institutions were brought about. She seems to think that there was from the first an antagonism between town and country, when it is much nearer the truth to assert that the identity of their interests was far more strongly realized in the thirteenth century than in the nineteenth. Such antagonism, where it exists, is certainly modern. When we first meet with the borough in English history it is essentially a place of defence into which the scattered people gathered against a common danger, and, as the Bishop of Oxford taught us long ago, the walled town was only a more strictly organized form of the rural township.

As early as King John's time there was a perfect rage all over England to obtain grants of fairs and markets in every trumpery village that could afford to pay for the privilege, and during the long reign of Henry III. hundreds of these grants were made; that is, the people had begun to realize how the old limits and restrictions—the fetters of enterprise—had been borne too long; the commercial instinct was urging men everywhere to seek for larger gains beyond the diminutive area of the manor or the *tun*. As the new towns grew wealthier, larger, more able to make themselves heard, it was clearly inevitable that among their burghers the spokesmen of the people would be found. Yet the sentiments they expressed and the views they advocated were those of the countrymen at least as much as of the townsmen. In other words, they were less the delegates of the few than the representatives of the many.

Mrs. Green seems to regard all the efforts of the townsmen to gain advantages for themselves and the communities to which they belonged as so many instances of political sagacity or chivalrous efforts to resist oppression, to redress wrongs, and to win for the people at large some rights from which they had been shut out by tyranny or fraud. Yet what was this "Battle for Freedom," as she somewhat sententiously styles it? Freedom from what? Get rid of the glamour which so telling a phrase is always apt to cast upon facts, however ugly in themselves, and we find that this freedom was very little more than a freedom from obligations entered into cheerfully enough by the townsmen in the first instance, but readily and somewhat fiercely repudiated when they were found to be burdensome, or when the opportunity came for lightening their incidence or getting rid of them altogether.

The lord of the soil—whether he were king or bishop, abbot or noble—gave the townsmen a market in which they might carry on their trade and buy and sell and get gain. Of course, he took his rents for the stallage; if those rents increased in amount it was because the town and its trade had grown larger and larger. Meanwhile the same lord of the soil was responsible for keeping order within the limits over which his "lordship" extended; beyond it somebody else claimed the right to interfere. Quarrels arose, crimes were committed, culprits were caught red-handed. What was to be done with them? Justice had to be administered by somebody, and in the early days the townsmen looked to the lord for justice, and had to pay for it pretty dearly. Discontent increased and waxed loud. That happened which is always happening; the townsmen vociferously clamoured for cheaper law without the law's delays, and they cried, too, for something more. The stallage rents were too high, the exactions vexatious, the dues too heavy to bear. Sometimes they offered to pay a lump sum annually for the lord's rents, sometimes they would impound the *betterment;* by-and-by they insisted that they should have magistrates of their own and shut out even the king's justices from meddling with their affairs. In all this there is nothing heroic. The weak had become strong, and the strong had become weak; the one had become rich and the other poor. The beggars on horseback were now knights in armour.

Take a single instance. The town of Sandwich was one of the Cinque ports; for centuries it belonged to the monastery of Christ Church, Canterbury. By vigilance and enterprise the Priory *made* the town. It built quays, improved the harbour, provided a certain measure of defence, kept up the roads, and gradually converted a mere village into an important mart. By judicious expenditure of capital, in fact, an emporium grew up, where wealth increased for the traders and dividends for the ground landlords. In process of time the Crown coveted the property of the Priory, and a forced sale was the result. The next stage was reached when the town protested against the quitrents, insisted on getting its share of the *betterment*—asked, in fact, for "fair rents"—and, somehow and to some extent, bought itself off from contributing to the expense of government by the king. Coincident with this agitation for fiscal reform there was another agitation going on. The townsmen claimed the right of exercising jurisdiction over themselves. It was simply a struggle for home rule. Nothing would suffice but they must have their own police, their own county in which the king's writ would not run, and their own magistrates. In the end they got in substance what they clamoured for; and what they gained, others gained up and down the land. But the successful efforts of consistent selfishness, however much they may deserve the praise due to pertinacity and far-sighted shrewdness, hardly deserve to be regarded as proofs of nobility of aim or of lofty patriotism. "The rising municipalities," says Mrs. Green,

> "were endowed with all the young and vigorous forces of the modern world; nor is there a single instance of a town where a lively trade went hand in hand with a subservient spirit, or where a temper of unconquerable audacity in commercial enterprise did not throw its exuberant force into the region of government and politics."

How could there be such an instance? "There is nothing succeeds like success," says the adage. Translate that into plainer English, and what else does it mean but

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this, that the same energy and audacity which bring a man or a community to a certain point of prosperity or power will be for ever pressing on a step in advance, little recking of the means used or the justice of the cause embarked in?

Clever as is the special pleading of the eleventh chapter in the first volume, it seems to us to be an eminently one-sided statement of the case of "The Towns and the Church," and, on such *ex parte* evidence as Mrs. Green quotes, the truth of the facts can hardly be arrived at. It is significant that when the cause came before the judges Exeter was hopelessly cast. As it was with Sandwich, so even more was it the case with Lynn that the Bishop of Norwich *made* the town. Its history is a mere record of the steps by which the townsmen practically robbed the bishops of their own and left them but the shadows of what they had been. It may have been dexterous, crafty, or "bound to come," but there was nothing grand or estimable about it all. The same would have been true of Exeter if the citizens could have had their way, and was true of many another town where the "unconquerable audacity" of the traders prevailed over magnates in Church or State who feebly stood upon their rights when these were threatened by the grasping hands of the party of progress. Give that party its due: but why attempt to prove that it could do no wrong?

It is a copy-book maxim that history repeats itself—at any rate, history shows that human nature changes but little from age to age. The citizens of Norwich who tried to appropriate to themselves the rents that their bailiffs claimed were but the successors of the townsmen who had grudged the king his dues generations before. The men who shirked the duty of attending the leet, and were fined for their non-attendance, had their counterpart in the Athenians who took to flight when the vermilion rope appeared in the agora; for Aristotle tells us that, when there was nothing to gain by it, people in the Greek cities would not be troubled to vote or attend the courts. The virtuous persons who waxed wroth at the thought of a rogue being able to cross the street into another liberty have not even now got rid of all their grievances. Even now they have no redress against a swindler who has been too much for them, provided he can hide himself in some foreign land where no laws of extradition are in force. It was but yesterday that certain gates and bars were removed from streets and squares in London, set up to mark the rights of large owners of property, who at their pleasure could restrict the use of the thoroughfare to the privileged few. We call things by different names, and delude ourselves into believing that they are other than they were; we shuffle the cards, but it is the same pack. Yet such pictures as we get in these volumes of the daily life of the townsmen in past ages are not only deeply interesting, but full of warning, suggestion, and instruction. Somehow the world does move on, the social fabric does rise to a higher level of intelligence—perhaps, too, even of sentiment and ethical conviction. The little communities of the Middle Ages have grown into the enormous cities of our own days; these latter may be but the former "writ large." They are that. Our hope is that they are destined to become more than mere repetitions of the past. Be it as it may, the student of politics cannot afford to neglect the study of such a work as this. Even though he must not accept it all as gospel, the solid mass of evidence deserves to be weighed with thoughtful care; nor is it any disparagement of the author or of her achievement to say by way of caution that we must read between the lines.

The Jungle Book. By Rudyard Kipling. (Macmillan & Co.)

Mr. Kipling has done many good things in his time, and doubtless some of his former work is stronger than what he gives us in this attractive volume, but it is questionable whether any of his numerous "inventions" will be more widely popular than 'The Jungle Book.' For one thing, it is wholly free from a suspicion of those defects in taste which even his warmest admirers (among whom we count ourselves) have occasionally had reason to observe and deprecate in his earlier writings. For another, it treats of the natives and the animals of India in an absolutely novel way, and has the benefit of some excellent illustrations by the author's father Mr. J. L. Kipling, Mr. W. H. Drake, and Mr. P. Frenzeny. Take it altogether, with its queer stories, its clever verses, and its capital pictures, it is in every respect a most desirable possession, alike for children and their elders. The first three tales, 'Mowgli's Brothers,' 'Kaa's Hunting,' and 'Tiger-Tiger!' form a trilogy based upon the doings of the "man-cub" Mowgli, whom we fancy we have met before in the pages of another of Mr. Kipling's books. Suckled by a she-wolf, and initiated into all the secrets of the jungle by a bear and a panther called Baloo and Bagheera, Mowgli is an altogether fascinating creation—a woodland personage of singular aptitudes and undeniable charm. How he is carried off over the tree-tops by the ridiculous Bandar-log, or Monkey People; how his two friends, assisted by Kaa, the great rock-python, succeed in effecting his rescue; how he finally leaves the forest and goes to dwell with mankind; and how he slays and skins his old enemy Shere Khan the tiger, our readers must discover for themselves. It is a veritable Odyssey of adventure, with thrilling developments at every turn. Here is a description of the Lost City known as the Cold Lairs, and inhabited intermittently by the Bandar-log, in Mr. Kipling's happiest manner:—

"A great roofless palace crowned the hill, and the marble of the courtyards and the fountains was split, and stained with red and green, and the very cobblestones in the courtyard where the King's elephants used to live had been thrust up and apart by grasses and young trees. From the palace you could see the rows and rows of roofless houses that made up the city looking like empty honey-combs filled with blackness; the shapeless block of stone that had been an idol, in the square where four roads met; the pits and dimples at street-corners where the public wells once stood, and the shattered domes of temples with wild figs sprouting on their sides. The monkeys called the place their city, and pretended to despise the Jungle-People because they lived in the forest. And yet they never knew what the buildings were made for nor how to use them. They would sit in circles on the hall of the King's council-chamber, and scratch for fleas, and pretend to be men; or they would run in and out of the roofless houses and collect pieces of plaster and old tricks [bricks?] in a corner, and forget where they had hidden them, and fight and cry in scuffling crowds, and then break off to play up and down the terraces of the King's garden, where they would shake the rose-trees and the oranges in sport, to see the fruit and flowers fall. They explored all the passages and dark tunnels in the palace and the hundreds of little dark rooms, but they never remembered what they had seen and what they had not; and so drifted about in ones and twos or crowds, telling each other that they were doing as men did. They drank at the tanks and made the water all muddy, and then they fought over it, and then they would all rush together in mobs and shout: 'There is no one in the jungle so wise and good and clever and strong and gentle as the *Bandar-log*.' Then all would begin again till they grew tired of the city, and went back to the tree-tops, hoping the Jungle-People would notice them."

The incidental pictures of Indian native life and habits are drawn with a master hand. We may instance the account Mr. Kipling gives of the buffaloes being driven to graze from the village by the children in the early morning, the long, sleepy, sunshiny days passed by the young herdsmen, and the tramp back again in the evening across the monotonous grey plain. It is worth notice, by the way, that among the occupations he specifies for these "hours of idleness" is that of weaving little baskets of dried grass and putting grasshoppers within them, which vividly recalls the careless watcher of the vineyard in the first Idyll of Theocritus:—

αὐτὰρ ὅγ' ἀιθερίκεσσι καλὰν πλέκει ἀκριδοθήκαν
σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας
οὔτε φυτῶν τουσήνον, ὅσον περὶ πλέγματι γαθεῖ.

Indeed, as we have had occasion to remark before when writing of Mr. Kipling's Indian stories, the resemblance between these unsophisticated inhabitants of the "village communities" of the East—with their picturesque yet dignified speech, and old-world courtesy and simplicity—and the men and women of the Greek poets, is often so strong as to make the classical reader start with surprise.

'The White Seal' attracted a good deal of attention when it first appeared, in view of the Behring Sea arbitration, now happily concluded, and was well worth reprinting. 'Rikki-Tikki-Tavi' is a delicious story of the achievements of a mongoose, which rids a house and compound of snakes in the most business-like manner. But best of all, in imaginative scope and descriptive power, we hold to be 'Toomai of the Elephants.' The account of the night journey of Kala Nag and his tiny rider to the "Tanz-Platz" of these mysterious quadrupeds is simply stupendous. We tender our sincere thanks to Mr. Kipling for the hour of pure and unadulterated enjoyment which he has given us, and many another reader, by this inimitable 'Jungle Book.'

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Things I have Seen and People I have Known. By George Augustus Sala. 2 vols. (Cassell & Co.)

Mr. Sala is writing an autobiography, and in this foretaste of it he says, "I have done my best to present my own individuality only in the form of a peg on which objects of real interest may be suspended." The "peg," however, is much more prominent, and often more interesting, than are the "objects" suspended on it. Mr. Sala tells us, though not in chronological order, a great deal about himself and his doings. Thackeray and Dickens, who are the professed themes of the earlier and most entertaining chapters, chiefly figure in them as friends and patrons of the young scene-painter and engraver who by their help became a writer, and all the other things and people he describes are merely introduced as subsidiary to his self-portraiture. Mr. Sala has turned out better books of the same class, and its class does not take a high place in literature; still it is readable.

The reminiscences of Dickens date far back. In 1836 Mr. Sala's mother was playing in 'The Village Coquettes,' John Hullah's opera, for which the author of 'Pickwick' had written the words, and the lad of ten, allowed behind the scenes, had his first sight of Box, then "a very young gentleman, with long brown hair falling in silky masses over his temples." It was not till 1851, however, that the intimacy began. Mr. Sala had before that time dabbled a little in magazine work, but he had "lost faith in his ability to write anything that anybody would care to read" when he was persuaded to offer an article to the editor of *Household Words*. The article was accepted and paid for within four hours of its being sent in, and others were bespoken. Mr. Sala became a regular contributor, and the money he earned by supplying one or two sketchy papers every week for four or five years enabled him to be "an out-and-out Bohemian," spending nearly as much time in Paris as in London, and enjoying life none the less because he was generally in a state of "comic hard-upness." His account of the straits in which he and his companions found themselves is amusing:—

"I, for one, knew that there was little use of applying too frequently for remittances to worthy Mr. W. H. Wills, Dickens's assistant-editor. He was a long-suffering controller of the cash-box, and would let you overdraw to the extent of, say, twenty pounds. After that he would write you a humorous note, which did *not* contain a cheque, but which hinted that it was a law of the Medes and Persians at the office of *Household Words* that, before any more money was transmitted to you, a certain commodity called 'copy' must have been received in Wellington Street, Strand. I have not the slightest shame in mentioning these little facts; because, in after life, it has been my lot to pay 'money on account' for considerable sums to a great many people, many of whom, owing doubtless to some strange phenomenon of memory, forgot to repay me. But, let me hasten to say that, although we young Anglo-Parisian Cockneys, Bohemians to the backbone as we were, had perforce to defer to the decision of Mr. W. H. Wills in Wellington Street, we rarely failed to find that when Charles Dickens was in Paris he became at once the smiling captive of our bow and spear. He knew well enough that he would get the necessary 'copy' out of us sooner or later; although, at the end of one exceptionally disastrous financial year, when I was no less than seventy pounds to the bad, he laughingly suggested that a sponge should be applied to the slate, and that then 'we could begin again' quite comfortably. I need scarcely say that I at once and unreservedly acquiesced in this cheery proposal."

Seeing how much Mr. Sala owed to Dickens, the rather scornful patronage bestowed on him in these pages is hardly in good taste. Of the author of 'Vanity Fair' Mr. Sala speaks somewhat more respectfully, but this benefactor also is laughed at as well as praised in the long chapter of small talk which is entitled "The Real Thackeray."

Mr. Sala gossips freely concerning many of his other friends and acquaintances, some of them still living; but he is most instructive in his account of the shady phases of life, in London as well as in Paris, with which he was well acquainted a generation or more ago. One chapter is about money-lenders and their ways; another treats of the now-abolished spunging-houses and debtors' prisons; a third describes the "fast life" of which he was, at any rate, an interested observer in his youth and early manhood:—

"My dear mother was something more than a distinguished teacher of Italian singing. She was a gentlewoman of high culture and great intellectual gifts. She knew everybody in society; and her drawing-room was a real *salon*, in which might be found not only the great lords and ladies of the age—not only the leading representatives of literature and art, but all the wits and the beaux, the dandies, and the gay young fellows of the time. In 1836-7 young gentlemen who habitually drank too much champagne and too much brandy, frequented common gaming-houses, beat the police or got beaten by them and were locked up in the station-house for the night, were only termed 'a little wild,' and they were *not* ostracised from society. From that society, in these more refined days, I suppose, 'Johnnies' and 'Chappies' who, like Hans Breitmann's bush-whacker, 'raise Cain and break things,' are inexorably banished. It happened that we lived in a first floor in the Regent's Quadrant, and, at the time of which I speak, the *entresol* beneath was occupied by Mr. Charles L——, who was, perhaps, the wildest young dog about town of that fiercely wild epoch. He was supremely handsome—handsome even for a period when Count Alfred d'Orsay was the model of male comeliness in London. His apparel was gorgeous even for a time when gentlemen wore two or three coloured and white under-waistcoats and an over-vest of velvet or rich brocade, with a long gold chain meandering over it, and above it a high satin stock adorned by two jewelled breastpins united by a thin chain of gold—a time when young Mr. Benjamin Disraeli moved in patrician circles in black velvet pantaloons and with ruffles at his wrists. Mr. Charles L—— had run through a couple of fortunes, one of which at least had been squandered over French hazard at Crockford's. He was very well educated, very urbane, nay, almost fascinating in his manner; and he usually came home about four o'clock in the morning either boisterously, lyrically, pugilistically, or maniacally drunk. When he did not return to the *entresol* his manservant used to opine that his master had reached the incapable stage of intoxication, and that he had been conveyed on a stretcher to St. James's Watchhouse, just round the corner; and he would philosophically proceed to wait upon him there with a change of linen and a small silver flask full of brandy. After a few seasons spent in the manner at which I have hinted, Mr. Charles L—— married an Anglo-Indian widow of immense wealth."

Other neighbours and visitors of the Sala household are as precisely described, and there is much else that is curious in this book of "confidences" which Mr. Sala takes credit to himself for giving to the world as something superior to the 'Confessions' by means of which "it was the morbid whim of half-crazy Jean Jacques Rousseau to convert himself, figuratively speaking, into a bat, and to nail himself to his own barn-door for all the world to wonder, to jeer, and to be disgusted at."

A Journey through the Yemen and some General Remarks upon that Country. By Walter B. Harris, F.R.G.S. (Blackwood & Sons.)

Contrary to the order adopted on the title-page, Mr. Harris's "general remarks" take up the first part of the present publication, or nearly one-third of the whole volume; while his personal experiences of travel form the staple of the remainder. In the former he supplies an historical, political, and general, rather than a geographical review of the province "in the south-west corner of Arabia" which he has selected for his theme; and he may be credited with a fair performance of his task of elucidation and exposition, even though the lighter style of the "correspondent" sometimes predominate over the graver mood of the serious writer of books. While pronouncing his second chapter to be more suggestive than exhaustive in its treatment of ancient dynasties, we must at the same time admit that the mere archæological questions involved merit a much larger space than the few pages into which they are now compressed. Sabæa and the Sabæans are a great mystery. The Minæan dynasty of kings has yet to find a place in history; and the visit of the Queen of Sheba to King Solomon has already been so productive of learned discussion that any fresh speculation thereon can only hope for favour and acceptance when all former theories shall have been declared defective. Mr. Harris, in deciding that the queen must have been a native of South Arabia, merely confirms a conclusion generally received—the name of her country, Sheba, having been replaced in later years by "Himyar," which, from its root "*hamr*," seems to connect it with the Red Sea, or Arabic "Bahru'l *Ahmar*." Discrepancy of date alone cannot suffice, as suggested by the writer, to separate this monarch from the "Balkis" or "Bilqis" of the Kurán; while Sale's notion that the two may be identified as one Queen of Sab'a, or Sheba, has hardly been disproved by the judgment of the present generation. Father Lobo's dissertation on this subject, in his 'Voyage Historique d'Abyssinie,' may be mentioned as worthy of reference, although written nearly two centuries ago. To find, however, a good starting-point for a bibliography of Sab'a, we should have to revert to the writers of a much earlier period. If the story of the Sabæans be added to that of the Joktanite kingdom, the field of research would be all the more interesting and instructive.

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The second division of the book under notice commences with an admirable description of Aden, and it may be recommended to travellers, before or after visiting the Gibraltar of the East, or to stay-at-home readers who are content to learn something definite and true on regions they may never hope or care to see. Lifelike indeed is the following picture:—

"What a sight the bazaars of Aden present of an evening! Often and often I would drive out just to spend the last hour or two of daylight in idly sauntering through its streets. What strange peoples are to be seen there! Indians gorgeous in scarlet and gold and tinsel; Somalis in their plain white *tobes*, their hair left long and hanging like the cords of a Russian poodle on either side of their heads, and often their raven locks are dyed a strange brick-dust red colour by a clay they smear over them; Arabs, too, with long black silky curls bursting from under their small turbans, nude fellows, except for their loin-cloth of native dyed indigo cotton, the colour of which clings to their copper skins with strange effect; creeping, crawling Jews; niggers from Zanzibar; Persians and Arabs from Bagdad; Parsees and Greeks. Then is the time, when the heat of the day is over, to seek some *café* at the corner of a street, and watch the people pass. Here at a table four Somali warriors, glorious in their very blackness, are playing dominoes with the manners of *bourgeois* on the boulevards; there a group of Arabs are chatting over a hubble-bubble pipe, the mouthpiece of which they pass one to another, over cups of the husks of the coffee-berry, their favourite beverage. Great strings of camels pass and repass in the street. Rickety cabs rattle along, the drivers calling to the crowd to make way; and throughout the whole permeates Tommy Atkins, sublime in his self-consciousness, and a very good fellow withal. Ay, the bazaars of an evening are a sight to be seen,—a collection of strange peoples, only to be equalled perhaps on the bridge between Stamboul and Galata at Constantinople."

Altogether the narrative of the journey from Aden to Sanaa, and from Sanaa to Hodaidah, is pleasantly told, and the accompaniment of clever illustrations and bright letterpress, which made it suitable to a periodical, should recommend it in no less a degree to Mudie's subscribers. Here and there the reader comes upon an episode of romantic adventure which cannot fail to interest. Perhaps none is more characteristic or better described than the following. The scene is laid at Bait Said, a village about a hundred miles north of Aden; time, night:—

"I had been asleep only an hour or two when I felt myself quietly shaken. I asked who was there. A voice whispered in my ear, 'Hush! do not speak.' I struck a light, and as a wild long-haired creature leant over me to blow it out, I had just time to see that the man was a stranger. 'Get up,' said the voice again; 'you are in danger. Not a word, mind. Give me your bedding and carpet.' In the dark I hurried into my clothes, while the unknown seized my carpet and such baggage as I possessed, and left. I waited for a few moments, when he returned. 'Your mules are already being laden,' he continued; then seizing me by the hand, added, 'Follow me.' I followed him out into the quiet moonlit streets, and keeping under the shadows of the houses, left the village. Here I was surprised to find my mules already laden. No one was stirring, and in the bright moonlight we passed silently away from the place without disturbing a soul. Our road was a difficult and a steep one: at many places the track, under two feet wide, was cut into the side of a precipice, far down which we could see the white mists hovering over the damp valley."

The reason for flight was not apparent, but the mysterious stranger was trusted, and proved worthy of trust. Our author could not have proceeded far on his new journey when, an hour or so after midnight, he reached the village of Sôk-el-Thuluth. Here he was put into "a cave-like room with a stone arched ceiling, reeking with the pungent odours of strong tobacco and coffee," in which a fire, hot water, and resting-place were prepared in his honour; but to these he preferred his own bed made up on the roof, and there fell asleep. Awaking soon after dawn with a consciousness that all danger was over, he bade his servant send him the man to whom he was indebted for safety, but he was not forthcoming:—

"He had gone! Never a word of thanks, never a reward! He had left me sleeping, and gone back to his own affairs and to his own life. Like the character in some play that appears but once, so had this Arab come and gone. My men had tried to stop him, had tried to keep him until I awoke, promising him a reward, but he had laughed and shaken his raven curls, and, spear in hand, girded up his loins and vanished. Strange good fellow! he saved my life, and never even gave me the opportunity of thanking him!"

The fact is that the road taken had been a by-path. Had they followed the main road, in the ordinary course of things, they would have found forty men armed to the teeth, bent on plunder and other mischief.

Mr. Harris's favourable opinion of the Turkish café will, doubtless, be shared by many of his fellow travellers, even though it be found in so remote a quarter of the Ottoman dominions as Northern Yemen. He has left Sanaa, and is on the road to Hodaidah under escort of two soldiers:—

"At the *café* of Metnah we stopped for our midday meal. A large, low, stone building forms the caravanserai, both for man and beast. The place is roughly built, one storey in height, the roof being supported on arches and stone columns, round the bases of which are little raised platforms, on one of which we spread our carpet and rested for a time. The *café* was nearly full of Turkish troops, poor, ill-fed, and ill-clothed fellows, but the very acme of good-humour. It was amusing to hear them discussing my presence with some Arab merchants who happened to be there at the same time. The conclusion they arrived at was that the presence of a Christian in the country foretold the downfall of the Yemen, and the sooner they, the Moslems, cleared out of it the better. It was flattering certainly to hear one's self considered of such vital importance to a country the size of the Yemen; nor did the fact that I was a prisoner in the hands of a Turkish guard seem to lessen their opinion of me. On discovering at length that I spoke Arabic we joined parties and lunched together, and very polite they all were. The group was a strange one, representing in the Arabs the rebel party, in the Turks the conquerors and oppressors, and last, but not least, in my humble self the future of the Yemen (for so they deemed my presence to foretell). Yet we were a merry band, and shared the same hubble-bubble of peace, and parted with protestations of profound respect and friendship for one another. One of the pleasantest recollections of the Yemen that I bore away with me is, and always will be, the hours spent in these wayside *cafés*. Then more than at any other time one saw the people as they really are. Then all restraint was thrown aside; there was exhibited none of the suspicion we habitually show to fellow-travellers; and often we unburdened our aims and ideas to one another, the Arabs and I. As I write of it I long once more to go back, to sit cross-legged on the floor and sip the beverage of coffee-husks from the tiny Japanese and Chinese cups the Yemenis love so much, and listen to the patient murmur of the hubble-bubble amongst a group of half-naked Arabs."

It is refreshing to find an Englishman ready to set aside those innate prejudices which, blinding him from the first to any good points in the character of Arab and Turk, are not always removed by continuous association with individuals of either nationality. The Western idea of the former is, as a rule, favourable, when derived from the pages of novel and romance; for we then think of him as a son of the desert, brave, chivalrous, and hospitable—one whose marauding propensities are extenuated by the mode in which they are exercised and the crude civilization of Bedouin homes. But this estimate cannot be indiscriminately applied to the whole population of the Arabian Peninsula, certainly not to Egypt and Aden in their modern aspect; and it is in the last-named localities that our countrymen obtain their chief experience of the Arab. Plainly, they must take him as they find him, and not criticise too closely, if at all, from a European standpoint. In like manner with the Turk. In official intercourse with Western states his shuffling and dilatoriness are beyond measure provoking; as a conqueror and administrator of a conquered people, he excites horror by his acts of savage and unscrupulous cruelty, which have long been, and unfortunately continue to be, historical. But if we widen the range of inquiry there are certainly many redeeming features. As for the soldiery, one of whom Mr. Harris discovered seated on his bed, smoking a cigarette, they take the cue to their conduct from their officers and a happy-go-lucky system in which discipline, if severe, is also spasmodic. Under other control they might become a model army, but that control must be absolute, not the half-measure of control adopted for increasing the number of the allied forces during the Crimean war.

It is impossible to congratulate Mr. Harris on his consistency of transcription with respect to Arabic names, whatever may be said of the general principles adopted. To take one page only (65), if "Turkchee" and "Zebeed" are right, then why should not "Ali" and "Wahabi" be "Alee" and "Wahabee"? In like manner, should "Mamlook" be correct, why not "Toork" also? And upon what plea is "Mahammed" substituted for the commonly received "Mohammed," or, better still, the strictly accurate "Muhammad"? We had hoped that the *ee* and *oo* were by this time fairly obsolete in these transliterations. Allusion is very properly made to the service rendered to Oriental students by Mr. H. C. Kay in his valuable translation of Omára's 'Yaman,' with its accompaniments from Ibn Khaldun and Al Janudi—a work which, if we mistake not, as it has aided Mr. Harris's researches, will eventually become a book of reference for many students.

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The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns, 1809–1815. By the late Lieut.-Col. William Tomkinson. Edited by his Son, J. Tomkinson. (Sonnenschein & Co.)

From works like the one before us the military historian obtains some of his most valuable materials, for the writer of a journal kept on active service not only describes the events in which he took part, but also reflects current opinion in the army. Of course much depends upon the character of the diarist. To be in the highest degree useful he ought to be calm, observant, and impartial, and he should occupy a position in which he sees much of what is going on. Col. Tomkinson seems to have been qualified in these respects as a chronicler of the campaigns in which he took part.

Born in 1790, and gazetted to a cornetcy in the 16th Light Dragoons in December, 1807, he embarked for the Peninsula in April, 1809; and on the 11th of May he was wounded in four places in a skirmish during the advance on Oporto. Invalided to England, he returned in March of the following year and rejoined his regiment, which was employed in outpost duty on the Agueda under Crawford. Crawford's force obtained all its food and forage from the country, taking what was needed and giving receipts, which were paid when presented, and the captain commanding Tomkinson's troop was, we are told, rather summary in his proceedings. So

"a commissary was sent to Villa Franca to inquire into the complaints of the peasants. We asked him to dinner, and gave him as much wine as he wished, when he said the complaints were groundless."

The British cavalry won in the Peninsula a good name for intrepidity; and Col. Tomkinson supplies incidentally many proofs that its reputation for daring was deserved. For instance, during Massena's invasion of Portugal parties were sent out from the 16th Light Dragoons to seek for French marauders:—

"Sergeant Liddle of Capt. Belli's troop, belonging to Cocks' squadron, was sent from Alquentre with four men on patrol round by Rio Mayor. He fell in with an officer and fifteen French infantry, and having followed them for some way, attacked them, when they all surrendered. Sergeant Baxter was sent on patrol from the brigade with four men to the left. He met with an infantry piquet of the enemy's, stationed in a house with their arms piled in front, and got so near unobserved that he thought he might get to the arms before they could take them up. He galloped forward; they had time to turn out, gave him a volley, wounding one of his men. It was too late to turn back; he persisted in his charge, rode up to the enemy, who laid down their arms, he killing one man. In all, forty-one men and an officer, which number he marched in..... Sergeant Nichols, of Capt. Cocks' troop, took sixteen infantry with six men.....though I think they were glad to find an English party to save them from the peasantry."

A little further on Col. Tomkinson remarks:—

"The spirit of capturing and attacking the enemy's parties is very great, and the only fear is of not falling in with them—the men not regarding their numbers. A sergeant and two dragoons took eighteen infantry."

Here and there we find many passages which explain the dread which small parties of the French entertained of the peasantry, and fully account for the virulence of the latter:—

"An orderly book of the enemy's, found near the convent of Battalia, gives the number of infantry daily employed in the destruction of the building. They either burn or destroy every town and village they pass through, and we daily see poor wretches of inhabitants in the most miserable state. They kill many, whose bodies we see in each day's march.....The enemy press the peasants as guides, and when at the end of their day's march, shoot them to prevent them giving us information."

How worthless some of the Spanish officers were at that time is shown by the following incident. Tomkinson was sent out on patrol from his piquet with four men, when he came across "a plundering party of 200 infantry with about four file of cavalry. The infantry had half of them arms, the other without to carry provisions." Two hundred Spanish infantry were sent to drive this party out of a village which they were plundering while the cavalry piquet cooperated. The Spaniards, moving through enclosures, showed themselves too soon, and the enemy escaped with the loss of one man killed and another wounded and made prisoner. "All the Spanish officers excepting one boy remained behind; and had the men been properly commanded, more might have been done."

Of the Portuguese, too—who were armed, equipped, and clothed by our Government, and commanded to a great extent by British officers—the opinion of the British army was rather unfavourable. Writing on the day before the battle of Busaco, Tomkinson remarks, speaking of the French: "They may calculate that the Portuguese troops, of which the greater part of the army is composed, will run away." On the day of the battle, when describing the action, he says:—

"The Portuguese brigade of the division [the 3rd] was, at first, rather unsteady; but seeing the British move forward, they advanced too, and behaved extremely well. With the Light Division the Caçadores did well, and the day gave the Portuguese confidence in themselves and with the army in general."

So well, indeed, did the Portuguese behave that the French paid them (so the diarist says) the compliment of thinking that they were British troops dressed in blue.

Returning to England in the autumn of 1813, eighteen months later our author took part in the Waterloo campaign. Some of his remarks are interesting, especially those about the cavalry fight at Genappe, in which, however, Marbot declares that the advantage remained with his gallant countrymen:—

"Lord Uxbridge ordered the 7th Hussars to attack a regiment of French Lancers. The enemy were formed across the street, and in this position were charged by the 7th. The men rode up most gallantly and attempted to drive them back, cutting at them with their sabres, the enemy holding their lances before their horses. The men of the 7th, from all I could hear, behaved well, but were obliged to retire unsuccessful. The French then advanced out of the village, when the 1st Life Guards were brought down and charged. They advanced most gallantly, and the enemy ran away before the Life Guards got up to them. They were, from what I could learn, within about 100 yards when the enemy went about, and though the French were awed by their appearance, and ran away before they came near them, yet the charge [change?] was entirely attributed to the superior strength of the Life Guards and weight in riding down the enemy. Nothing could be better done than the charge, yet, I much question, had the Life Guards attacked in the situation the 7th attempted, if they would have succeeded."

The editor, Major Tomkinson, is guilty of an error in correcting in a foot-note his father's statement that Sir William Ponsonby was killed at Waterloo. The note runs, "Happily this proved incorrect." As a matter of fact, Sir William Ponsonby was killed, while it was his namesake, Lieut.-Col. Ponsonby of the 12th Light Dragoons, who escaped with a severe wound. Col. Tomkinson, in mentioning the well-known fact that towards the end of the day Lord Edward Somerset's or the Household Brigade, consisting of thirteen squadrons, or a little over 1,300 men, could only muster one squadron, remarks:—

"It could not be supposed so few remained over the killed and wounded. The fact was that the men did not know where to assemble after the charge, and this being the first action they had ever been in, they, I suppose, fancied that nothing remained for them to attend to after this one attack, and many went in consequence to the rear. There was one squadron of the 1st Dragoon Guards in which not above one or two returned. They rode completely into the enemy's reserve, and were killed. The enemy, I suspect, did not spare a single prisoner who fell into their hands. It is impossible to suppose a whole squadron killed without one man surrendering."

An amusing instance of excitement acting on a vainglorious disposition is related of Waterloo. Sir Hussey Vivian's brigade never charged till the victory had been decided and the French army was retreating in disorder, yet at the close of the day Sir Hussey made the following statement to Col. (then Capt.) Tomkinson:—

"Sir Hussey told me he had *turned* the fate of the day by charging with his brigade. The place he charged at was two miles out of the position and half an hour after the enemy retired."

The sketch maps by the diarist are useful, but the absurd little map of Spain and Portugal inserted by the publishers would disgrace a shilling guide-book.

NEW NOVELS.

The Potter's Thumb. By Flora Annie Steel. 3 vols. (Heinemann.)

Oft-repeated and very sincere expressions of pleasure at Mrs. Steel's sympathetic and charming sketches of life in India need not prevent her admirers from noting what seems like a slight falling off in the quality of her work in 'The Potter's Thumb.' 'Miss Stuart's Legacy,' a clever novel, also in three volumes, showed that she is less at ease when attempting an elaborate novel than in short artistic stories. 'The Flower of Forgiveness' and others are sufficient proof of this. 'The Potter's Thumb' has naturally many fine touches, and much insight into, and understanding of, those difficult problems of native rights and wrongs that underlie administration which seems direct and simple enough to the uninitiate. Yet, if we might venture to suggest it, there may be too much insistence on native plottings and intrigue, however cleverly conveyed.

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In this instance the ins and outs are a little laboured and confused, and help to make 'The Potter's Thumb' almost dull reading in places, in spite of some manifestly good handiwork. As we have said so much, we may add that most of the Europeans of the story seem less well handled and less interesting than Mrs. Steel has taught the reader to expect they should be. The knack of elimination, so conspicuous in her treatment of episodic situations, is seemingly absent in her longer novels. They have a tendency to repetitions, and an over-free if clever use of local colour. There is just a hint of something slightly mechanical and undiscriminating, a multiplication of details and of people where fewer figures and a simpler method would be more satisfying. On the opening of a sluice-gate at Hodinuggur, and the bribery and corruption that centre about it and affect the lives and loves of Europeans and Orientals, hangs the tale. We must confess that it does not affect us so powerfully as the main incidents might in their nature be expected to do. The plot is a little obscure and wearying, and the general aspect of the book—as compared with others by the same author—a trifle disappointing.

Claudia. By Frances Courtenay Baylor. 3 vols. (Osgood, McIlvaine & Co.)

Of late years the American heroine has been pretty continuously in evidence, but we think it may be safely stated that no such paragon as Claudia Hyde has ever exercised the eulogistic energies of any modern novelist. As for Gerald Mildmay's heroic procrastination in putting his fortune to the test, the reader will be at a loss to know whether to admire or reprobate it the more. But this delay is thoroughly characteristic of an author whose personages are one and all afflicted with inordinate loquacity. They do not talk, they perorate. As for the comic Irishman, it positively deafens one to read him. This serious and ever-present blemish is the more to be regretted inasmuch as the author's pictures of the amenities of Virginian life are clever as well as genial.

Henry Standon; or, Love's Debt to Duty. By D'Arcy Drew. 3 vols. (Simpkin, Marshall & Co.)

'Henry Standon' may be described as about the most wearisome and futile thousand pages ever written, or at any rate printed. To skim through them from a sense of duty is all a critic can do; to read them thoroughly is a task beyond any mortal's patience. Dozens of wooden people turn up one after another, and are described—especially their whiskers—for no apparent reason. The tiresome after-dinner discussions in which these people indulge would never be allowed even to begin in real life. The book is a compound of guide-book and *Family Herald* of the old kind, with a dash of cheap science not even up to date. And yet the proud author actually threatens to continue "this brief history of the trials of a few human hearts, some of whom have passed out of our immediate purview." One of these "hearts," we remember—a female one, with "equanimity to meet experiences of refined social life"—on an important occasion, "smiled no more than any other lady would have done." We will not swear to it, but it may have been at the house of this well-appointed person that "an abundance of fluids to accommodate divergencies of inclination" was provided.

Miss Precocity. By Charles T. C. James. 2 vols. (Bliss, Sands & Foster.)

If we remember right, Mr. James's stories as a rule differ more in their matter than manner. Many obviously Dickens-like *clichés* beset his writings. In 'Miss Precocity' almost every one has his or her peculiar or ludicrous tricks of manner or speech. These are too much insisted on. One young lady—she never comes to anything in particular—is given to unspeakable "writhings" and yearnings that cannot be uttered. Her father's "loose mouth" and "elephantine air" are always to the front, so are her brother's eyeglass and his catchwords. Adverse criticism does not end with them. In some respects little Miss Precocity herself will really not do. A child of only eight years old may, under certain circumstances, develope into something strangely mature and circumspect, but not, we believe, into quite such an odd figure as Dorothea Marston's. Occasionally her dignified speech and attitudes, and particularly her relations with her servants and theirs with her, are amusing, but in some ways she does not hold together. The child who dispenses afternoon tea and converses in staid fashion with visitors in her ancestral home, and who presides at a wholly impossible dinner party, is not the child who fraternizes with the son of the parish priest, nor is she in her turn the child to whom we are introduced in poor London lodgings. And her chosen companion, the boy Harry, is not really amusing in spite of the author's intentions. Evidences of questionable taste, and some ignorance of what a certain Mrs. Reno has termed "the manners of society," are rather too apparent in places. Notwithstanding what we have said, a good deal of cleverness and originality is scattered about.

In the Face of the World. By Alan St. Aubyn. 2 vols. (Chatto & Windus.)

Tristram Lushington, the hero of Mr. Alan St. Aubyn's new novel, "inherited from his mother her high narrow forehead, and her pale, clear-cut face, and her abundant fair hair—he wore it long, and it curled over the collar of his coat, and over his narrow forehead, like a poet." But the worst of it was that he had no right to look like a poet, for he was the eldest son of an enormously rich London brewer. And being further endowed with a super-sensitive nature and strong views on the question of temperance, the sequel may be readily guessed, especially when it is taken into account that the book is dedicated to Archdeacon Farrar. Mr. Alan St. Aubyn, as a writer of fiction, is a faithful disciple of the author of 'Eric.' One may credit him with the most admirable motives, and yet deplore the appalling sloppiness of his sentiment. To read such a book is, as it were, to wallow in a literary pomatum pot. On the second page of the first volume the author alludes to Oliver Wendell Holmes as "the dear old Autocrat."

Victims of Fashion. By A. M. Grange. 2 vols. (Bentley & Son.)

So cleverly planned and neatly told a story would be worth reading even if it contained fewer good character sketches and more foolish remarks than are scattered by the way in 'Victims of Fashion.' The title is not alluring, and the author has indulged in a good deal of stereotyped nonsense about birth, blood, coronets, ermine robes, and other somewhat obsolete stage properties. A touchingly ingenuous faith, too, is displayed with regard to the divine rights and qualities of county families. A curious *naïveté* on these points is combined with an evidently wide knowledge of the world; and a certain acrimoniousness in all the remarks about Americans leads one to suppose that the writer has fewer illusions about Transatlantic than about English society. The mysterious brother and sister from South Carolina, who come to lay their particular siege to London, are very well drawn, and their social adventures are told with great skill and restraint. The gentle maiden aunt, Lady Margaret, is a charming sketch, and her subjugation, in middle age, by the beautiful American adventurer is touched with delicate pathos and without cheap ridicule. Lady Cannington, on the other hand, is an unskilful caricature. But Fanny Wilmer and Bobby are natural young people. The author's standpoint is a little outside the ordinary groove, and there is a freshness about the story which gives even its eruditics a certain picturesqueness.

The Story of a Modern Woman. By Ella Hepworth Dixon. (Heinemann.)

The title of Miss Hepworth Dixon's story is unnecessarily forbidding, for her heroine has little in common with the self-assertive, heartless, sexless thing whom various writers have recently brought into fashion, and almost tempted the public to regard, as the typical modern woman. On the contrary, Mary Erle is a gentle and essentially feminine creature, who only took to journalism and a solitary life in London lodgings owing to the stress of outward circumstances after the death of her father, Prof. Erle. She knew no inward "call" to forsake home ties and duties in order to lead a higher life and to get her own way. There is no "modernity" in her. She meekly accepts her *rôle* as a failure in life; gives up drawing badly; makes what money she can by writing in a second-rate fashion; and loses her lover through his weakness, and her dearest friend through death, with no touch of wounded vanity or bitterness in her sorrow. There is little "modernity" in such resignation. Vincent Hemming is a clever outline, and Alison Ives a fairly convincing study of a brilliant young lady with a taste for violent social contrasts which is decidedly more "up to date" than her friend's attitude of mind. There is a quiet charm about the character of Mary which would have been heightened if her creator had treated her with less of the seriousness and copiousness of a biographer. The anecdotes of her childhood might well be spared. It is an ungraceful habit to refer to any poor heroine as "the girl" so many times on every page, and really at last suggests maid-of-all-work associations.

Stanhope of Chester: a Mystery. By Percy Andreae. (Smith, Elder & Co.)

'Stanhope of Chester' is an odd book, not easy to classify. Perhaps the most definite thing to say about it is that we were obliged to finish it, and that interest of a fluctuating kind accompanied the reading. It is devoid (perhaps purposely) of beauty, grace, or charm of manner, but not altogether of power. Though the book announces itself as "a mystery"—is, in fact, unwise enough to give "bold advertisement" of its contents—it really has a mystery. The bald, direct, and singularly uneffusive manner of the commonplace, kind-hearted business man who tells the story rather helps than hinders the sense of mystification. There is no need to reveal what the mystery is, or to mention anything about it beyond the fact that it was taken up by the police. It seems to us it should have been put into the able hands of the Psychical Research Society—to whom we commend it. The story is in some ways poorly constructed and worked out, and there is not a pennyworth of style anywhere. Still, as has been said, there *is* the mystery. Some may be bored by it, others disappointed; a few will be neither. We confess that for more than the turn of a moment the sense of the supernatural and the eerie was upon us—the feeling that the writer had at least got hold of a good thing in "shockers," though he did not always know how to pull the strings.

Le Amanti. By Matilde Serao. (Milan, Fratelli Treves.)

It is much to be deplored that Matilde Serao has of late debased her very real talent by writing books of a coarse and trivial character. 'Gli Amanti,' a highly indecorous publication, did her little honour, and reflected small honour also on the public who could relish such equivocal literature. Encouraged, however, by the success this book undoubtedly met with in her native land, the author has followed it up with a sequel, 'Le Amanti,' a volume in which there is not depicted one healthy sentiment, one action that is not contrary to the moral law. If a foreigner were to judge Italian society from Matilde Serao's late books, he would deem that in it vice is cultivated for its own sake.

TRANSLATIONS.

The merit of novels which have chosen the French Revolution for their theme has not usually been singularly great, and their modest level is fairly attained by *The Red Shirts* (Chatto & Windus), which has been translated from the French of M. Paul Gaulot by Mr. J. A. J. De Villiers. M. Gaulot has paid special attention to Revolution history, and a very large proportion of his characters are historical. The immediate subject is the Batz conspiracy, best known to most readers as connected with the fate of Madame de Sainte Amaranthe and of Cécile Renault. This M. Gaulot has wrought into a story of sufficient interest, though he has not quite surmounted (he has tried it in the case of Saint-Just) the difficulty which has foiled every novelist we can think of in fashioning a live character out of a man of the Revolution. The translation is not elegant, but it may be read.

Money. By Émile Zola. Translated by Ernest A. Vizetelly. (Chatto & Windus.)—In some respects Mr. Ernest Vizetelly must have had comparatively little trouble with 'L'Argent.' He has duly cut out certain passages relating to the finding of Victor, Saccard's son by Rosalie Chavaille, and certain others relating to the financier and the Baroness Sandorff; and we do not remember anything else in particular that there was to cut. As for the translation, the book must have offered at least one *crux*—the problem whether to leave the *argot* of the Bourse much as it was, or to adjust it to English Stock Exchange phrases, or to subject it to some process of paraphrase or omission. Mr. Vizetelly, however, has been saved from any great difficulty about this by his general principle of translation, which is to stick as close to the French idiom in all cases as is consistent with being intelligible to Englishmen. It is not, perhaps, the best system of translation; but it is not quite the worst, and in work like M. Zola's (the purely literary value of which is little or nothing, while its matter and idiomatic force are much) it is applicable more freely than elsewhere. It is perfectly true, as the translator observes in a preface of "purpose," that the lesson of 'L'Argent' is by no means one of little meaning to England; and it is also true that it is one of the most forcibly put of the whole series.

The Last Day of the Carnival. By J. Kostromitin. Translated from the Russian. (Fisher Unwin.)—This purports to be "the first of a series in which the author intends to give, in a literary form, an important account of present social and political life in Russia." His intentions may be excellent, but the form of this, the first of the series, is anything but literary, and, though the "account" may be "important" to the author, it is also inaccurate and misleading. Apparently 'The Last Day of the Carnival' sees the light for the first time in its English dress, and has never been published in Russian—indeed, it is difficult to suppose that an austere Russian censor would ever have permitted it to receive his approval. Isolated incidents and scenes have a strangely familiar air, and remind us strongly of Gleb Ouspenski and Stchedrin. The book is a Rabelaisian satire, delectable reading, despite its barbarous "literary form," to those who are well acquainted with Russia; but it is no more an accurate picture of Russian life than Mark Twain's "account" of the Knights of the Round Table is a faithful reproduction of Arthurian chivalry. In Russia, where the press labours under capricious restrictions, reading between the lines has become an art. Curious works are produced, apparently without sense or continuity, and the public devour them eagerly, gloating over the sly satire of the powers that be which lies concealed in a mass of incoherent absurdities; but it is too much to expect that the unsophisticated British public should be able to put the dots on the *i*'s and understand the obscure allusions in disguised political pamphlets. Yet such a disguised political pamphlet is the work under consideration. It purports to relate the history of a day in a Russian provincial town. The *dramatis personæ* are grotesque caricatures, the incidents have the wild improbability of Lever's novels without their humour or their decency, the jokes have the coarseness of Swift without his wit, and the result is loathsome. Unless the reader possesses a previous knowledge of Russia he will miss the points and be nauseated. The story, if story it be, is briefly this. A successful barrister marries the only daughter of a wealthy publican; the publican disowns her. The girl loves a drunken, penniless officer, who marries a rich but ancient widow. The domestic relations of the heroine are intolerable; she runs away from her husband, and seeks refuge under her father's roof. The husband smashes the windows of the public-house, forces his way in, and is ejected. But so is his wife, who flies to the house of a fortune-teller and receiver of stolen goods, who is in league with the police. Finally the husband recovers her at a masquerade, and the book is brought to its dreary end. The story pursues its course through orgies and riotings that are sickening, and the only approximately decent person is the hero's brother, a Nihilist who has escaped from Siberia, and turns up most inopportunely in the midst of these Gargantuan junketings. What does all this mean? Is it supposed to be an "important account" of Rusian social life? It is merely a satire intended to show that in the land of the Tsar might is right, that the rouble is the real autocrat, and that topsy-turvydom reigns supreme. Everybody gets drunk, everybody is on the verge of ruin; robbery, cruelty, brutality are universal, honesty and virtue impossible. The only successful people are unscrupulous lawyers, who openly and cynically defy the laws alike of their country and of common decency. The object of such a book, of course, is to show that such a state of society cannot endure and must not be tolerated, and that while it exists "man, being reasonable, must needs get drunk." True as this may be from a controversial point of view, it is, of course, absurd when taken literally and applied descriptively. As has been already said, the book lacks originality; newspaper reports and reminiscences of Gleb Ouspenski and Stchedrin are jumbled together. The translator has added notes here and there, which are printed in the body of the work, and contribute towards the general confusion of ideas which will be the inevitable result to the candid reader.

The Prose Tales of Alexander Poushkin. Translated from the Russian by T. Keane. (Bell & Sons.)—This is a very able and very readable translation of some of the principal prose tales of the father of modern Russian literature; there seems, however, very little reason for its publication, coming as it does so soon after the admirable collection translated by Mrs. Sutherland Edwards. 'The Captain's Daughter' has been presented to the public in an English dress several times, notably by Capt. Godfrey, whose translation is the most faithful and scholarly of any. We are grateful for 'Doubrovsky,' which, so far as we are aware, is unknown to English readers. It is certainly a most powerful romantic story, in which the influence of Schiller's 'Robbers' is traceable. With the exception of these two stories, the collection published by Mrs. Sutherland Edwards is more complete than that of Mr. Keane. Poushkin's stories are nevertheless so charming and so suitable for translation that we are glad to welcome the present careful and very literary version.

Mr. Unwin has published in a handsome shape, under the title of *Piers Plowman: a Contribution to the History of English Mysticism*, a translation of M. Jusserand's valuable work 'L'Epopée Mystique de William Langland,' which we reviewed some eight months ago.—A work of modern mysticism, *The Kingdom of God is within You*, by Count L. Tolstoy, has been excellently translated into English by Mrs. E. Garnett, and published in two volumes by Mr. Heinemann.—An abridged translation of 'L'Arte di prender Moglie' of Prof. P. Mantegazza has been issued in one neat volume by Messrs. Gay & Bird, under the title of *The Art of taking a Wife.*

THE LITERATURE OF THE NEW TESTAMENT.

Adversaria Critica Sacra. With a Short Explanatory Introduction by Frederick H. A. Scrivener, M.A., D.C.L., LL.D. (Cambridge, University Press.)—These 'Adversaria Critica Sacra' consist of collations of forty-nine MSS. of portions of the New Testament, six MSS. containing fragments of the Septuagint, and a record of the variations from the *textus receptus* of the principal early editions of the New Testament. A minute and accurate account is given of each MS. It is needless to say that Dr. Scrivener did his work with the utmost

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conscientiousness, and that his labours are of great value, and deserve the heartiest recognition from all Biblical scholars. He made no effort to determine how far his new collations will modify the text of the New Testament, but throughout the book there runs a current of opposition to the principles laid down by Hort in his 'Introduction to the New Testament in the Original Greek,' edited by him and Bishop Westcott. It begins in a note on p. vi of the Introduction, in which Dr. Scrivener states that Dean Burgon

"had been engaged day and night for years in making a complete index or view of the manuscripts used by the Nicene (and ante-Nicene) Fathers, by way of showing that they were not identical with those copied in the Sinaitic and Vatican codices, and, inasmuch as they were older, they must needs be purer and more authentic than these overvalued uncials."

In a postscript to the Introduction Dr. Scrivener says that Dean Burgon

"very earnestly requested me that if I lived to complete the present work, I would publicly testify that my latest labours had in no wise modified my previous critical convictions, namely, that the true text of the New Testament can best and most safely be gathered from a comprehensive acquaintance with every source of information yet open to us, whether they be Manuscripts of the original text, Versions, or Fathers, rather than from a partial representation of three or four authorities which, though in date the more ancient and akin in character, cannot be made even tolerably to agree together."

Dr. Scrivener renews his avowal, and illustrates it by an instance. The opinion comes out most strongly in the words of Mr. Hoskier, who collated Evan. 604 for Dr. Scrivener. Dr. Scrivener says:—

"Mr. Hoskier's conclusion shall be given in his own words: 'I defy any one, after having carefully perused the foregoing lists, and after having noted the almost incomprehensible combinations and permutations of both the uncial and cursive manuscripts, to go back again to the teaching of Dr. Hort with any degree of confidence. How useless and superfluous to talk of Evan. 604 having *a large western element*, or of its *siding in many places with the neutral text*. The whole question of families and recensions is thus brought prominently before the eye, and with space we could largely comment upon the deeply interesting combinations which thus present themselves to the critic. But *do* let us realize that we are in the infancy of this part of the science.....and not imagine that we have successfully laid certain immutable foundation stones, and can safely continue to build thereon. It is not so: much, if not all, of these foundations must be demolished.....It has cost me a vast amount of labour and trouble to prepare this statement of evidence with any degree of accuracy; but I am sure it is worth while, and I trust that it may stimulate others to come to our aid, and also help to annul much of Dr. Hort's erroneous theories.'"

This work has a mournful interest, as it was the last that was prepared and edited by the great Biblical critic.

A First Introduction to the Greek Testament, with Extracts from the Gospels and Epistles. Accompanied by Notes, Grammatical and Explanatory. By Theophilus D. Hall. (Murray.)—This volume is specially designed for the use of those "who, not having acquired a knowledge of Greek in earlier years, are now deterred from the pursuit by the acknowledged difficulties of the subject." Many attempts have been made previously to meet the demands of this class, but Mr. Hall has certainly succeeded better than most of his predecessors. He has devoted great attention to the exact nature of the Greek which is found in the New Testament, and especially to the points in which it differs from classical Greek. He has in consequence been able to omit from the grammatical portion of his work many words and forms which occur in every grammar of classical Greek, and thus the student is relieved of many difficulties which would have unnecessarily obstructed his path. The work is, moreover, a model of clearness, and the arrangement of the grammatical matter is admirable. Still, we doubt whether a person who has not learnt Latin or Greek in his early days would make much of the grammar. We suspect that he would need a teacher to explain the technical terms, and to furnish him with the ideas on which every grammar of a synthetic language is based. We are not sure also whether Mr. Hall has not committed a mistake in trying to combine instruction in the language with criticism of the literature of the New Testament. His book is divided into three parts. The first is on "The Language, Manuscripts, Editions" of the New Testament. The information is accurate, concise, and attractive. But it supposes that the reader already knows something of Greek, and takes an interest in critical studies. The second part consists of the concise grammar which we have already noticed. The third part is composed of "extracts from the New Testament, presenting a connected view of the life of our Saviour from the commencement of his public ministry; chiefly from the Gospel of St. Mark," and of a few extracts from the epistles on Christian ethics and service. The selection is judicious. The extracts are suitable for beginners in Greek, and they are of the greatest value from a religious and moral point of view. Mr. Hall has performed a double function in regard to them. He has acted as an expounder of the language for beginners, and as a commentator on the subject-matter. He has performed both functions well, but we doubt whether it was wise to mingle the results in the same notes. Yet the book certainly deserves great praise, and will be of most use to those who, having learnt a little Latin or Greek in former days, wish now, from their interest in the contents of the Scriptures, to master the Greek Testament. It forms a serviceable introduction for such, both to the language and the criticism. On the whole the volume is accurate, but it needs revision. Thus on p. 28 the neuter of the present and perfect participle active of λύω is set down, with a note stating that it "is here given for the sake of the form; it could scarcely occur in actual use." But no explanation of this is vouchsafed, and the reader is led to infer that the neuters of present and perfect participles active are not likely to occur. And he will therefore be astonished to find when he comes to read his first lesson that a present participle in the neuter occurs in it, and that, as he goes on, perfect and aorist participles in the neuter occasionally make their appearance. There are also a few mistakes in the accents. κρατὴς is once correctly accented in small type, but the accent is on the penult several times when the word is printed in large type.

OUR LIBRARY TABLE.

It would seem that year by year fishing and shooting, whether big game or small game, are becoming more and more restricted to those sportsmen whose purses are deep and well filled. We learn in *Five Months' Sport in Somali Land*, by Lord Wolverton (Chapman & Hall), that the camp, or *cafala*, as he prefers to term it, consisted of eighty-eight men, sixty-six camels, a herd of sheep and oxen, seven donkeys, and eight ponies; and for all these water had to be carried over one hundred miles of desert. This must have meant considerable expense, and the return in the form of sport seems most inadequate. The lions, as usual, appear to have fallen far short of our notions of the king of beasts, and the mode of shooting them seems calculated to prevent the display of such courage as they may possess. Again, the country must be singularly uninviting and unhealthy if we may judge from the fact that 2,000 pills of three grains of quinine each proved to be inadequate, and that a further supply was required before the party returned to the coast. The book can hardly be treated seriously, for it has apparently been written with scant care; as, for example, when we are told of the bleaching bones of a villager "who, having been delayed, had returned homewards after sundown, and been killed and eaten the previous day by a lion." And, again, it would seem that the goats of the equatorial district have strange appetites, for that tract of land "must, we think, entirely depend, first, on its goats, which make very good skins; secondly, on its herds, which will in the future supply them with food," and so on. Yet the writer can do better if he chooses to take pains; and that he possesses both imagination and power of description is clear from the story of the mother and child left to die in the desert. The binding, type, and paper are all good; but the book—which, after all, has only 108 pages—has no contents, chapters, page headings, nor index. It is illustrated from photographs by Col. Paget, and there is a clear map, on which certain routes are laid down; but it is not possible, either from it or from the context, to say how much is due to "Mr. Vine, our cartographer."

South Sea Yarns. By Basil Thomson. With Illustrations. (Blackwood & Sons.)—These "yarns" are of exceptional value from more than one point of view. The writer is thoroughly conversant with the surroundings, remote and unfamiliar to most of us, amid which his scenes are laid; from humanity and imagination he feels strongly for the natives, though by no means—to use an expression of Lord Pembroke's—"South-Sea-islandized." The dedication of his book "To my Wife" may, indeed, be taken as a guarantee that it is sound family reading. And lastly, while interested in Fijian affairs, he has not lost the sense of the proportion which these bear to the affairs of Europe, though he admits that to retain this sense it is necessary to spend at least one month out of every five at a distance from those fascinating islands. Possibly a good deal of the romance which we associate with South Sea island life is the product of our own imaginations. At all events, the chivalrous sentiment is in the Fijian, as regards what many will consider the most important sphere, absolutely non-existent. His history abounds in acts of splendid devotion to his chiefs; towards women the sentiment is practically unknown. Thus in one of these stories a Fijian sailor dwells on the devotion of his British skipper to a dying and not even beautiful wife as not only foolish, but quite unseemly. On the other hand, these yarns give instances of great devotion on the part of the native women, often indeed—but this is not specially Fijian—to very unworthy objects, as the drunken European trader. But here again a limitation comes in. They can feel deeply, and are even capable of tragic endings to their despair; but their character is none the less, according to Mr. Thomson, essentially that of a child, and their emotions accordingly, however keen, proportionally short-lived. Certainly this is the impression, more or less definite, which the race makes, men and women alike, on those who have dealings with it. It is almost superfluous to say that these stories give curious glimpses into native life and into native thought, both the genuine and the sometimes rather confused product of missionary teaching; and we have besides some stirring reminiscences of the old fighting days. If Mr. Thomson should ever contemplate a second series of yarns, he might well collect a few of the old Fijian sagas (from one of which he quotes in the present work), for it is understood that they exist in considerable numbers, and the generation which could repeat, or indeed interpret, them is rapidly passing away.

Capt. Eardley-Wilmot, R.N., has arranged and edited Lord Brassey's *Papers and Addresses*, which are published by Messrs. Longman & Co. in two volumes, almost the whole of them dealing with naval topics. They will be found of value to all who are interested

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in such questions; but some of them are a little out of date.

Messrs. Sonnenschein & Co. publish *The English Democracy: its Promises and Perils*, by Mr. Arnold White, a volume in which we are told many things which most of us know already. Mr. Arnold White is persuaded that the House of Commons has deteriorated; yet he is, we understand, anxious to become a member of that body. When he does so he will probably agree in the estimate which has been formed by Mr. Gladstone and others of its oldest and most illustrious members—that the contrary is the case, and that there probably never was a moment in our history when the House of Commons contained so much ability (especially among the younger men) and so much devotion to the public welfare.

Mr. R. H. Davis, doubtless an American, publishes, through Messrs. Sampson Low, *Our English Cousins*, a bright and pleasant little illustrated volume. Mr. Davis has been to the Derby, he has visited the universities and Henley, gone through a general election, been in London in the season, and visited the East-End. He is decidedly intelligent; but his observation is here and there a little of the "slip-shod" order. He is under the impression, for example, that the Corrupt Practices Act has destroyed bribery, and he seems to imagine that the corruption of the smaller constituencies is a thing of the past. We fancy that there are those who could take him to boroughs where the practices of former days are not unknown. In order to prove how like a club the House of Commons is, he introduces "red-waistcoated waiters," who are, we believe, not to be detected in the precincts of that assembly. One of the oddest of his assumptions is that the presence in the gallery of the Prince of Wales might conceivably have some bearing upon whether members should or should not sit hatted. That question, history teaches us, was settled in the time of the Stuarts, by the discussions which followed the presence, not of the Prince of Wales, but of the king.

We have on our table *Governments in Ireland*, by W. Field (Dublin, Duffy & Co.),—*The Georgics of Virgil* and *The Bucolics of Virgil*, Literal Translations by Dr. A. H. Bryce (Bell & Sons),—*Juvenal, Satires I., III., IV.*, edited by A. H. Allcroft (W. B. Clive),—*The Royal English Dictionary and Word Treasury*, by T. T. Maclagan (Nelson & Sons),—*The Aldersgate Series of Civil Service Copy-Books* (Rolfe Brothers),—*The First Light on the Eddystone*, by E. Marshall (Seeley),—*Fallen Angels*, by One of Them (Gay & Bird),—*The Evolution of Woman*, by E. B. Gamble (Putnam),—*Creation: its Law and Religion*, by H. Felton (W. Stewart & Co.),—*The Microcosm and the Macrocosm: a Study in Philosophy*, by B. Waller (Kegan Paul),—*Practical Paper-Making*, by G. Clapperton (Crosby Lockwood),—*Miranda; or, the Adventuress*, by J. Bulmer (Durham, Andrews & Co.),—*The Invisible Playmate: a Story of the Unseen*, by W. Canton (Isbister),—*Tibbie and Tam*, by J. W. McLaren (Edinburgh, Baillie),—*Pity the Poor Birds!* by Dr. A. Jessopp (S.P.C.K.),—*The Cross of Sorrow, a Tragedy in Five Acts*, by W. Akerman (Bell & Sons),—*Plays for my Pupils*, by E. M. Jackson (Stanford),—*Idylls and Lyrics of the Nile*, by H. D. Rawnsley (Nutt),—*Vox Clamantium: the Gospel of the People*, by Writers, Preachers, and Workers (Innes),—*The Cup of Cold Water, and other Sermons*, by Rev. J. M. Jones (Sampson Low),—*The Incarnation and Common Life*, by B. F. Westcott, D.D. (Macmillan),—*The Bishops' Blue Book*, by the Rev. J. S. Reed (New York, Pott & Co.),—*The Anglo-Saxon Version of the Book of Psalms*, Dissertation by J. D. Bruce (Baltimore, the Modern Language Association),—*Notes of Spiritual Retreats and Instructions*, given by the late Rev. J. Morris (Art and Book Company),—*Good Style, Small Expense; or, We'll never go there any More*, by Ben Holt (New York),—*Strange Stories of Strange People*, by Oliver Dale (Henry & Co.),—*Herondas Mimiamben*, by S. Mekler (Vienna, Konegen),—*Individual- und Gemeindepsalmen*, by Dr. G. Beer (Marburg, Elwert),—and *La Fiancée du Docteur*, by P. Samy (Paris, Calmann Lévy). Among New Editions we have *Devonshire Antiquities*, by J. Chudleigh (Allonson),—*Zum Rosengarten*, by Dr. G. Holz (Halle-a.-S., Niemeyer),—and *Guillaume II. à Londres et l'Union Franco-Russe*, by G. Routier (Paris, Le Soudier).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Jewish Question (The) and the Mission of the Jews, 7/6 cl.

Law.

Campbell's (R.) Ruling Cases, with American Notes by I. Browne, Vol. 1, 8vo. 25/ net.

Fine Art.

Designs for Church Embroidery, by A. R., Letterpress by A. Wiel, 4to. 12 net.

Harper's (C. G.) A Practical Handbook of Drawing, 7/6 cl.

Poetry.

Bell's (M. T.) Poems and other Pieces, edited, with Memoir, by her Brother, cr. 8vo. 5/ cl.

Rhys's (E.) A London Rose, and other Rhymes, 5/ net.

Philosophy.

Wenley's (R. M.) Aspects of Pessimism, cr. 8vo. 6/ cl.

History and Biography.

Macpherson (J.), Life and Letters of, by B. Saunders, 7/6 cl.

Portal's (Late Sir G.) British Mission to Uganda in 1893, edited, with Memoir, by Rodd, 8vo. 21/ cl.

Geography and Travel.

Brine's (Vice-Admiral L.) Travels amongst American Indians, 8vo. 21/ cl.

Sutherland's (A.) Class-Book of Geography adapted to Education Code of Victoria, 12mo. 3/6 cl.

Wilson's (Mrs. R.) In the Land of the Tui, my Journal in New Zealand, cr. 8vo. 7/6 cl.

Folk-lore.

Folk-Tales of Angola, collected and edited by Heli Chatelain, 8vo. 12/6 net.

Philology.

Ciceronis pro L. Murena, ed. with Intro. by J. H. Freese, 2/6

Valentine's (W. W.) New High German, a Comparative Study, edited by A. H. Keene, 2 vols. 8vo. 30/ cl.

Science.

Bateman's (J. F. R.) Short Method, Ex-Meridian Tables, sm. 4to. 7/6 net.

Dixon's (C.) Nests and Eggs of British Birds, Large-Paper Edition, royal 8vo. 15/ net.

Foster's (C. Le Neve) Text-Book of Ore and Stone Mining, 8vo. 34/ cl.

Lefèvre's (A.) Race and Language, cr. 8vo. 5/ cl. (International Scientific Series.)

Mortimer's (J.) Cotton, from Field to Factory, 8vo. 2/6 cl.

Pavy's (F. W.) The Physiology of the Carbohydrates, 10/6

General Literature.

Autobiography of a Boy, Passages selected by his Friend G. S. Street, 12mo. 3/6 net.

Bickerdyke's (J.) A Banished Beauty, cr. 8vo. 6/ cl.

Braddon's (Miss) Thou Art the Man, a Novel, 3 vols. 31/6 cl.

Clifford's (Mrs. W. K.) A Wild Proxy, cr. 8vo. 2/ bds.

Dyan's (M.) All in a Man's Keeping, 3 vols. cr. 8vo. 21/ cl.

Gale's (N.) A June Romance, 12mo. 2/6 net.

Gilbert's (A. H.) The Thing that Hath Been, or a Young Man's Mistakes, cr. 8vo. 6/ cl.

Goldwin's (A.) In Due Season, cr. 8vo. 6/ cl.

Gordon's (A.) Greater Love, and other Stories, cr. 8vo. 2/6 cl.

Green's (C. R.) The Phantom Brother and the Child, and other Stories, cr. 8vo. 2/6 cl.

Gunter's (A. C.) The King's Stockbroker, cr. 8vo. 2/ bds.

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Lang's (A.) Cock Lane and Common Sense, cr. 8vo. 6/6 net.

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FOREIGN.

Theology.

Anrich (G.): Das antike Mysterienwesen in seinem Einfluss auf das Christenthum, 5m. 60.

Justinus's Rechtfertigung des Christenthums, verdeutscht v. H. Veil, 3m. 60.

Fine Art and Archæology.

Benedite (L.): Le Musée du Luxembourg, Part 1, 1fr. 50.

Music.

Nagel (W.): Geschichte der Musik in England, Part 1, 4m.

History and Biography.

Mémoires du Chancelier Pasquier, Vol. 4, 8fr.

Geography and Travel.

Belgique et Grand-duché de Luxembourg, 7fr. 50.

Philology.

Caspari (C. P.): Das Buch Hiob in Hieronymus's Uebersetzung, 3m. 50.

Frey (Général): Annamites et Extrême-Occidentaux, Recherches sur l'Origine des Langues, 6fr.

Noreen (A.): Abriss der urgermanischen Lautlehre, 5m.

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General Literature.

Claretie (J.): La Frontière, 2fr. 50.

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THE LATE BISHOP OF BATH AND WELLS.

Huddersfield, June 11, 1894.

The obituary notices that have appeared this week of the late Lord A. C. Hervey omit any reference to one of the most important events in the good bishop's life, namely, his discovery of W. Tyndale's translation of Jonah.

A tradition existed that Tyndale had translated into English and published the book of Jonah, but no copy of it was known to be in any English or foreign public library, nor in the hands of any private collector. Within a few years of Tyndale's death all trace of this work appears to have been lost; even John Rogers, Tyndale's intimate friend and literary executor, overlooked it, for when he gathered together the various portions of the Bible which had been translated by Tyndale, and published them in 1537 as "Matthew's" Bible, now commonly called Tyndale's Bible, he did not insert Tyndale's translation of Jonah, but substituted Coverdale's rendering of 1535.

After 324 years had passed away, and no copy of Tyndale's Jonah had turned up, its ever having existed was regarded as a myth by sceptical people; but traditions have a curious habit of in time showing themselves to be true. So it proved in this case, for one day the late bishop was fortunate enough to discover in his library a genuine copy which at some time had been bound up with a number of miscellaneous ancient pamphlets, and so had hitherto escaped recognition. It consists of twenty-four leaves, and bears internal evidence that it was printed by Martin de Keyser at Antwerp. There are twenty-six lines on a full page of the prologue; the printed matter measures 3 in. by 4½ in. The translation varies much from that of Coverdale.

J. R. Dore.

AN UNKNOWN BALADE BY CHAUCER.

June 11, 1894.

I think that in justice to my friend Mr. Warner, of the Department of MSS., I ought to state that he duly noted the existence of the Balade about which Dr. Skeat writes to you, at the time that the acquisition of the MS. for the British Museum was considered, and that he soon afterwards communicated it to me with a view to its publication. That it has not reached you sooner is, therefore, my fault, or, if I may plead an excuse, that of the heavy amount of correspondence I have had the last few months in connexion with the Bibliographical Society, which has made every additional letter seem an evil to be postponed at any cost. If I had shared Dr. Skeat's high opinion of the little poem, I should not have been so sluggish; but it seemed to me, and to some Chaucer friends to whom I showed it, that except at the beginning and end it has little of the poet's happiness of touch. The uses of *ful* in the lines:—

> That whiles I live myn hert to his maystresse
> Yow hath ful chose in triew perseveraunce,

and of *loo* in:—

> Considrynge eke how I hange in balaunce
> In yowre servicé; suche, loo, is my chaunce
> Abidyng grace, &c.,

appear to me difficult to defend, except by an acknowledgment that they were wanted as stopgaps; while in the first of the lines quoted the necessity for slurring the final *e* which must be added to *hert*, and about the full pronunciation of which Chaucer is exceptionally careful, raises a difficulty of another kind. That Stow, to whom the MS. belonged, did not

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print the Balade, at first sight detracted a little from its claims; but Dr. Skeat's explanation, that he was probably daunted by its faults of transcription, is a very probable one. I have not, therefore, pointed out what seem to me the shortcomings of the poem (even after its careful editing) with any serious desire to contest the correctness of its ascription, but rather in humble protest against Dr. Skeat's pledging his high authority to the statement that the Balade (written, by the way, with the easiest rhymes in Middle English, *ounce* and *ease*) "is the most complete example that exists of his [Chaucer's] mastery over the technicalities of rhythm," a statement which is surely an injustice to the poet for whose honour Dr. Skeat has done so much.

In connexion with the main reason for my letter, I should, perhaps, mention that the Balade is entered in the new volume of the 'Catalogue of Additional Manuscripts,' which is already in print, and will shortly appear.

ALFRED W. POLLARD.

THE ETYMOLOGY OF "LAD" AND "LASS."

As the derivations commonly assigned to these words are notoriously impossible, I venture to offer the following conjectures, which I believe have at least the recommendation of not being in conflict with recognized phonological laws.

The word *ladde* in English earlier than the fifteenth century does not mean a boy or young man, but a servant or a man of humble rank. Thus in 'Piers Plowman' we have "to make lordes of laddes"; in 'Ferumbras,' "Fleo þou schalt of þis lond, as a ladde doþ, on þy fote"; in Robert of Brunne, "A ladde (*baceler*, Wace) was y þys londe of fame, Karaucyus þen was his name.....Borne he was of pouere lynage"; and in 'Havelok,' "þe chaunpiouns, and ek the ladden" (where the weak plural is noteworthy). It is commonly supposed that this sense is developed from that of "boy," as in the case of the words *knave* and *wais*. But as the sense "boy" is nowhere distinctly evident in the early examples, it seems more reasonable to suppose that the word originally meant "servant." A parallel development may be found in the German *dirne*, the etymological sense of which is "female slave." The word *ladde* coincides with the adjectival form of the past participle of the verb *to lead*. It seems not impossible that this may be the real origin of the word; a "ladde," in the older sense, being one of those *led* in the train of a lord or commander. We may compare the Italian *condotto*, explained by Tommaseo as "soldato di banda, mercenario."

The feminine *lass* first occurs about the year 1300 in two Northern works, the 'Metrical Homilies' and the 'Cursor Mundi,' and in both passages is spelt *lasce*. This spelling suggests that the word is one of those in which Northern dialects represent a Scandinavian *sk* by *s*, as in *ass* for ashes (Scandinavian *aska*), Scotch *buss* for bush (Scandinavian *buskr*). Hence the etymology of the word may be sought in the Scandinavian **laskw*, the feminine of an adjective meaning unmarried; cf. Middle Swedish *lösk kona*, unmarried woman (Söderwall's dictionary). The original sense of the adjective (which is etymologically akin to the verb *to let*) is "free from ties, loose," whence the meaning "vagrant," also found in Middle Swedish, and the Icelandic sense (see Vigfusson, under *löskr*) "idle, weak." The association of the words *lad* and *lass* is, if this explanation be correct, due to their accidental similarity in sound.

HENRY BRADLEY.

SALES.

At the sale by Messrs. Puttick & Simpson the following prices were realized for books and MSS. from the library of Mr. C. Conway Thornton, between the 6th and the 13th of June: Heures à l'Usaige de Paris, on vellum, with miniatures, 1515, 11*l.* 11*s.* Lamb's Elia, boards, uncut, 1823, 4*l.* 4*s.* Landor's Gebir, with two MS. poems, 5*l.* 5*s.* Keats's Lamia, first edition, 7*l.* 10*s.* Lady Jackson's Works, 14 vols., 11*l.* Briefe Relation of the Discovery of New England, 7*l.* 5*s.* Scrope's Deer Stalking and Salmon Fishing, 9*l.* 15*s.* Early Ipswich Printing, 1548, 8*l.* Aubrey's Surrey, 9*l.* Hodgson's Northumberland, 31*l.* Loggan's Oxonia et Cantabrigia, 10*l.* Nash's Worcester, 8*l.* 11*s.* Missale Romanum, MS. on vellum, with miniatures, 14*l.* Horæ Intemerate, printed on vellum, with miniatures, 1515, 10*l.* The total of the sale was 1,600*l.*

Messrs. Sotheby, Wilkinson & Hodge have sold the following books from the library of the late Mr. Frederick Burgess: Boaden, Memoirs of Mrs. Siddons, extra illustrated, 18*l.* 10*s.* The Humourist, 4 vols., 1819, 14*l.* 15*s.* Dickens, Sketches by Boz, 1839, demy 8vo. 19*l.*; Pickwick Papers, in the original numbers, 1837, 34*l.* (this copy cost Mr. Burgess 28*l.*); The Strange Gentleman, 1837, 38*l.* (bought by Mr. Burgess for 22*l.*); Life of Kean, 3 vols., with extra illustrations, 21*l.* Lamb, Essays of Elia, both series, 1823-33, 13*l.* 5*s.* Thackeray, Dionysius Diddler, 9 plates and preface, 25*l.* 10*s.*; Flore et Zephyr, 1836, in morocco, 96*l.* A Scrap-Book containing portraits and autograph letters of actors, 56*l.*

The same auctioneers have sold the following books belonging to the late Mr. W. Parker Hamond, of Pampisford Hall, on June 5th: Crowe and Cavalcaselle, History of Painting, Vols. I., II., and III., 12*l.* 5*s.* Dibdin, Bibliographical Decameron and Tour in France and Germany, 22*l.* D'Avennes, L'Art Arabe, 4 vols., 1877, 17*l.* 5*s.* Gardiner, History of England, 8 vols., 18*l.* 15*s.* Pennant, London, with extra illustrations, 1805, 18*l.* 5*s.*

The same auctioneers sold the following books from the library of the late Sir Charles Eastlake, P.R.A., on June 8th: Nagler, Neues Allgemeines Künstler Lexicon, 1835, 18*l.* 10*s.* Crowe and Cavalcaselle, History of Painting in Italy and North Italy, 5 vols., 16*l.* Speculum Humanæ Salvationis (Gunther Zainer, Augsburg, *circa* 1471), 39*l.* 10*s.* Voragine, Legenda Sanctorum (damaged), 1473, 10*l.* 10*s.* Stirling Maxwell, Don John of Austria, 2 vols. large paper, 1883, 16*l.* 10*s.*

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

June 9, 1894.

I have to thank Mr. Murray for his obliging verification of the readings given by the *Athenæum* writer of 1831, who is shown to have erred in the transcription of all three lines. He is guiltless, however, of the statement that the first note respecting the duel was struck out of the fifth edition. He correctly describes the second note, dated "Nov. 11, 1811," as "additional."

Third Edition (spurious).—Mr. Bagguley's and Mr. Shelley's notes show that I was wrong in supposing "all editions" to read (p. 76, l. 5):

> But where fair Isis rolls her purer wave—

("when" in my note was a misprint for "where," due to my careless reading of the proof). It would be interesting to know whether these correspondents' copies agree in every particular; but though mine has none of the errors (except that in line 47) noted by Mr. Shelley in his, it would be rash to conclude from such minute variations that the copies belong to different issues, for in those days of the hand-press errors were often discovered and corrected while the printing was going on. In my copy I find "sung" misprinted for *song* (l. 107), "Printer's" for *Printers'* (l. 120), and "person" for *personage* (prose foot-note, l. 2). I observe also many errors in punctuation in the text, and the head-line to p. 2 wants its comma. We have still to lay hands on a *genuine* third. It ought to prove to be an exact reprint of the second, for Byron was abroad when it was published, and could have made no alterations.

Fourth Edition (1810).—I do not think I was wrong in saying that this was "a reprint of the third, which was a mere reprint of the second"; at all events, so far, no differences, except those resulting from presumably unintentional misprints, have been pointed out. Both my copies want an asterisk (*) to "Fitzgerald" in the first line; *Postscript* is misprinted "Postcript" at p. 83; and the punctuation throughout is very bad. There can now be little if any doubt that all copies dated 1810, and containing only 1,050 lines, are spurious.

J. D. C.

The Homestead, Lathom, Ormskirk.

Mr. Murray says: "I have Byron's MS. of the first 95 lines, which were prefixed—according to a pencil note in my grandfather's handwriting—to the third edition." These lines must surely be—less one—the 96 lines prefixed to the second edition, which J. D. C. dates "[October] 1809," so it would be interesting to know if Mr. Murray's MS. is dated.

In my copy of the second edition, l. 1007, p. 80, I find the misprint "Abedeen" to which J. D. C. draws attention, and which I had overlooked in my collation.

JAMES BROMLEY.

MRS. GLASSE'S COOKERY BOOK.

Upton Rectory, Didcot.

Since my former communications upon this subject, I have met with two interesting copies of the book. One has been lent to me by Prebendary Bothamley, of Bath. It is a copy of the fourth edition in octavo, 1751. It possesses the engraved advertisement "Hannah Glasse," &c., but there is a slight variation in the imprint:—"London: Printed for the Author, and sold at the *Blue-coat-Boy* near the *Royal-Exchange*; at Mrs. *Ashburn's* China-Shop," &c., thus reversing the order of the two names as given in my copy. Mr. Bothamley's copy, however, has an additional interest. Bound up with it is "Appendix to Mrs. Glasse's Cookery: Containing Many New and Useful Receipts in all Branches of the Art. Calculated for Universal Use. To which is added, A copious Index to this and all the Octavo Editions. London, Printed for the Author: and sold by A. Millar, in the Strand; and T. Trye, near Gray's-Inn Gate, Holborn. MDCCLVIII. [Price One Shilling.]" The signature "H. Glasse" in this Appendix is in facsimile. The Appendix consists of forty-eight pages, and the index of twenty-four pages. The pagination commences with p. 1. The volume was evidently bound in 1758, and is lettered "Glasse's Cookery."

I need hardly say the volume has interested me very much. It is the first and only copy of the Appendix in a separate form, and with Mrs. Glasse's name on the title, that I have hitherto met with; and there are three things to which I would call the attention of the reader. It is styled "Mrs. Glasse's Cookery" in the title. It is lettered "Glasse's Cookery." It bears on the title the name of one of the most famous publishers of last century. Andrew Millar was the publisher of Thomson's 'Seasons'; of all Fielding's works (in fact they are advertised at the end of the index of this volume); was the principal agent in the publication of Johnson's dictionary, and collected and published the 'Ramblers' and 'Adventurers.' The reader will remember the anecdote of Johnson's sending the last sheet of the dictionary to Millar. Millar retired from business in 1767, having acquired a large fortune by his integrity and liberality. Johnson said of him, "I respect Millar, sir; he has raised the price of literature." Would such a man connive at a literary imposture, and put Mrs. Glasse's name to a book written by such a charlatan as Sir John Hill?

The second copy before me is one of the sixth edition of 'The Art of Cookery.' This I have

acquired since I wrote to the *Athenæum*. The title is the same as in all the previous editions, with this addition: "To which are added by way of Appendix, One hundred and fifty New and Useful Receipts, And a copious Index to this and all the Octavo Editions. Never before published. The Sixth Edition, with very large Additions." The imprint is the same as in the Appendix noticed above, being sold by A. Millar and T. Trye, 1758. The price is mentioned as five shillings. Mrs. Glasse's signature is in facsimile. The contents of the Appendix are added to the contents of the book. The body of the book consists of 330 pp.; then there are 4 pp. of "Additions as printed in the Fifth Edition"; then a leaf (or 2 pp.) on terms of the art of carving (*e.g.* "To rear a Goose," "to unbrace a Mallard," "to unlace a Coney," "to allay a Pheasant," &c.); and then follows the Appendix with index, making a volume of 408 pp. I may remark on this volume that Mrs. Glasse's name is not on the title, but it has simply "By a Lady"; and that the Appendix is printed consecutively from p. 336 to the end. The date 1758 is the same as that of the title-page of Prebendary Bothamley's Appendix. When the fifth edition of the book was published I cannot say. These early editions are so rare that it is very difficult to find them.

Your correspondent Miss Jennett Humphreys may be pleased to hear that Mrs. Glasse's receipts in Jewish cookery first appeared in the Appendix of 1758. RICHARD HOOPER.

Literary Gossip.

THE forthcoming volume of the 'Dictionary of National Biography,' to be published on June 26th, extends from Morehead to Myles. Prof. J. K. Laughton writes on Sir Henry Morgan, the buccaneer; Mr. Stanley Lane-Poole on Sir Robert B. D. Morier, the diplomatist; Mr. Leslie Stephen on J. A. Cotter Morison; Mr. Cosmo Monkhouse on George Morland and Mulready; Mr. James Gairdner on Prof. Henry Morley; Prof. T. F. Tout on Roger Mortimer, first Earl of March, and many members of his family; Mr. W. A. J. Archbold on Cardinal Morton, Archbishop of Canterbury; Canon Venables on Bishop Thomas Morton; Mr. Joseph Knight on Munden, the actor, and Arthur Murphy, the dramatist; Mr. Sidney Lee on Edward Moxon, the publisher; Mr. B. B. Woodward on Henry Nottidge Moseley, the naturalist; Mr. Thomas Bayne on William Motherwell, the poet; Mr. G. A. Aitken on Peter Anthony Motteux; Mr. James Tait on Thomas Mowbray, first Duke of Norfolk, and on other members of the family; Dr. Greenhill on Prof. J. B. Mozley; the Rev. Alexander Gordon on Lodowick Muggleton; the Rev. J. H. Lupton on Richard Mulcaster; Mr. A. L. Hardy on Thomas Mun, the economist; Mr. J. D. Duff on H. A. J. Munro, editor of Lucretius; Sir Alexander Arbuthnot on Sir Thomas Munro; Dr. J. F. Payne on Charles Murchison; Prof. Bonney on Sir Roderick Murchison; Mr. R. B. Prosser on William Murdock, the inventor of gas-lighting; Dr. Richard Garnett on John Murray "the second," the publisher; Mr. Thomas Seccombe on the latter's son, John Murray "the third"; Miss Fell Smith on Lindley Murray; Mr. J. M. Rigg on William Murray, Earl of Mansfield, the judge; and Mr. Gordon Goodwin on Sir Hugh Myddelton.

THE Countess of Jersey has entered the lists of authorship with a story-book for children called 'The Red Jar,' which is to be published by Messrs. Macmillan with illustrations for the next Christmas season.

MRS. H. G. WOODS, after finishing a longer work of fiction, is understood to be engaged in writing some short stories.

MR. FRASER RAE, who is engaged upon a 'Life of Sheridan,' writes:—

"I should like to know whether collectors of manuscripts have in their possession any of the letters which Mrs. Sheridan wrote to her sister, Mrs. Tickell, during the years between 1780 and 1786, and, if they are extant, I should further desire to see them. Many letters from Mrs. Tickell to her sister have been preserved, and they are now in my temporary custody. I have been in communication with several of Mrs. Tickell's descendants, but none of them has any knowledge of these letters. They may have passed out of Mr. Tickell's hands after his first wife's death, and may now be in a private collection."

THE will of the late Prof. Robertson Smith has just been proved. By it he leaves his Arabic and Syriac manuscript books, together with twenty early printed or scarce books to be selected by the Librarian, to the University Library. With this exception, the whole of his working library, which is very valuable, is left to Christ's College. A preliminary meeting has been held, at which it was agreed that there should be a memorial at Cambridge of the late professor, and it was suggested that this might be done by raising a fund for the maintenance and extension of his library at Christ's College for the benefit of all Oriental students—an object which he was known to have much at heart—and for the purchase of further manuscripts for the University Library. It being now too late to take further steps this term, a meeting will be held at Cambridge early in October.

A GENERAL meeting of the donors to the Seaside Home for Booksellers, and a meeting of the Committee, both well attended, have been held during the week, Mr. C. J. Longman taking the chair on each occasion. Additional subscriptions have been received, making the total amount to hand about 850*l.* Rules have been framed, which will shortly be in the hands of the members, and arrangements are being entered into to take possession of No. 49, Royal Parade, Eastbourne, by the 24th of this month. It is, therefore, hoped that the Seaside Home will be ready for the reception of holiday-making booksellers, their assistants and their families, on and after July 1st next. Applications for rooms must be made on forms to be obtained of the Secretary at 48, Paternoster Row.

A NEW edition of the Catalogue of the Reform Club Library is nearly ready. It is eleven years since the last appeared, and, though printed for the members, a desire for copies was manifested by the public, which will be met by Messrs. Smith & Elder undertaking the publication of the present edition. An introduction, on 'The Reform Club and its Library,' contains an account of the foundation of the club and the formation of the library on a plan drawn up by the late Sir Anthony Panizzi, as well as personal and bibliographical details concerning the past and present members of the Library Committee, a body which is elected by the club and is independent of the General Committee.

THE autograph manuscript of Scott's 'Anne of Geierstein' was sold by Messrs. Sotheby, Wilkinson & Hodge on Wednesday for 300*l.*; and a volume containing portions of 'Waverley' and 'Ivanhoe,' and other fragments, realized 215*l.*

MR. WHIBLEY's edition of 'The Ethiopians' of Heliodorus, in Mr. Henley's "Tudor Translation Series," is nearly ready. It will be followed by Mabbe's translation of the 'Celestina.'

MR. HENLEY is going to edit a new series of English classics for Messrs. Methuen.

THE Huguenot Society proposes to pay a visit to Dublin in July.

WITH reference to the paragraph in our last week's issue concerning the price paid for the serial rights of 'Lord Ormont and his Aminta,' we hear that Mr. Stevenson asks 25*l.* a thousand words for the serial rights of 'St. Ives.' We have received letters telling us of prices of 14*l.* and 15*l.* a thousand words for short stories, but they are hardly to the point.

ANOTHER special copy (the twelve volumes being bound in twenty-four) of the Abbotsford edition of the Waverley Novels has just been sold by auction by a Manchester firm. Although in this expanded form the value is enhanced, it realized only the modest sum of 6*l.* 15*s.* An exceptionally low price has just been realized by the sale at a provincial auction-room of a copy of the scarce book 'Memoirs of Grimaldi,' with introduction by Charles Dickens and illustrations by George Cruikshank. It was knocked down for 1*l.* 18*s.*

IN reference to the forgeries of documents professedly written by Burns, Scott, Tannahill, &c., which some time ago created a sensation in Edinburgh, the *Scotsman* says that an album has been prepared, for presentation to the Scottish Society of Antiquaries, giving facsimiles of the spurious manuscripts. It contains an inscription describing it as a record of the most extensive literary forgeries which have occurred in Scotland.

MESSRS. DENT & Co. have in active preparation a new edition of Madame de Staël's 'Corinne.' The edition of Sterne which Mr. Saintsbury is editing for the same firm, and which begins with 'Tristram Shandy,' will include also the 'Sentimental Journey,' and a selection of the letters and sermons.

IN connexion with the recent discussion upon 'An Unknown Charter of Liberties' in the *English Historical Review*, Dr. Liebermann has decided to publish very shortly in this country the text of Henry I.'s coronation charter, with 300 variants from 28 MSS., together with an introduction in English describing the origin and classification of the several MSS., and the text of a unique French version dated about 1200. The contents of this treatise will be communicated by Dr. Liebermann to the Royal Historical Society, of which he is a Corresponding Fellow, at its next meeting on the 21st inst.

WE are glad to hear that the resolution to abolish the newspaper stamp has passed the Austrian Chamber of Deputies.

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The late Bishop of Bath and Wells deserves to be chronicled in these columns as a sound scholar of an old-fashioned type.—Last week we forgot to mention the decease of Prof. Roscher, the well-known writer on political economy.—From America comes the news of the death of Prof. Whitney, the distinguished Sanskrit scholar.

A hard-working scholar has recently passed away in the person of Dr. Wilhelm Freund, who died at Breslau, at the ripe age of nearly eighty-nine. Dr. Freund, who was a pupil of Böckh, issued a number of books, and he made for himself a name chiefly by his Latin dictionaries, which used to be well known in this country, but have been superseded for some time. For a number of years he edited a *Schulerbibliothek*, which, consisting of exhaustive "cribs," formed the abomination of teachers and the delight of pupils. It was often regretted in Germany that a scholar of his standing should have been obliged to stoop to the manufacture of the lowest class of educational works. In 1852 Dr. Freund came over to this country to collect materials at the British Museum for a scientific work.

The Turkish papers are publishing some statistics to illustrate the great progress of public instruction in Turkey under the present Sultan. Since his accession the increase in the number of schools is estimated at 25,000, said to be attended by a million and a quarter scholars of both sexes. It is difficult to ascertain what the number formerly was, but there is no doubt the increase is great. This is largely due to the measures taken by the late Sultans, Abd ul Mejid and Abd ul Aziz, in laying the foundation of a Ministry of Instruction, which of late years have been bearing fruit. The progress is also greatly due to the successful working of the reform of the administration of pious or ecclesiastical foundations. Thus, not only have numerous mosques and schools been founded, particularly in connexion with the large immigration of refugees, and religious fervour aroused, but the revenues of the local religious establishments have been considerably augmented. Formerly education in the country districts was very backward, particularly for girls, as parents did not value it; but since education has become compulsory the attendance has much improved. It is only of late that actual statistics have been collected on a satisfactory plan, but the means of comparison in the past are wanting and cannot be obtained.

The Austrian critic and essayist, Dr. Oscar Wolten, died on May 29th at Mödling, near Vienna. His book 'Zola-Abende,' in which he critically analyzed all Zola's romances, had a great success, and the popularity of the master of French naturalism throughout Germany is largely attributed to it.

Prof. Quidde's pamphlet on 'Caligula,' whose sale was forbidden by the German authorities, on the ground that it suggested comparison between Caligula and the Kaiser, may now be bought and sold in Germany. It has been largely read in England, and we hear that a translation will shortly be published, with an introduction by a well-known journalist who has made German politics an object of special study.

Some three years ago Herr Sigmund Brody, proprietor of the *Neues Pester Journal*, established—as we reported at the time—a triennial prize of 3,000 florins, to be awarded to the writer who had deserved best of his country by his journalistic activity. A few weeks ago, when the prize was allotted for the first time, the Hungarian Academy of Sciences adjudged it unanimously to the distinguished political writer Franz Pulszky. A more worthy choice could not have been made, since no man has done more by his writings than he to make the cause of Hungary and Louis Kossuth popular outside his native country.

Dr. A. Berliner's 'History of the Jews in Rome,' from the earliest times to the present day (2,050 years), in German, is now ready for publication.

Mr. Samuel Butler has determined to publish his life of his grandfather, Bishop Butler, in two volumes, containing about as much matter as Stanley's 'Life of Arnold.' As we have already said, the book will throw much light upon the state of the public schools, especially Rugby and Shrewsbury, in the early years of the century. Dr. Butler's episcopal correspondence, which will be largely drawn upon, gives much information about ecclesiastical affairs at the beginning of the present reign.

Messrs. Williams & Norgate will soon publish the first volume of the English translation of Prof. Harnack's large work on the 'History of Dogma,' which we announced several months ago. The translator has had the benefit of the advance sheets of the third German edition. Prof. Harnack has written a new preface specially for this edition.

The Parliamentary Papers of the most general interest to our readers this week are the Fourth Annual Report of the Astronomer Royal for Scotland (1*d.*); Education, England and Wales, Report on the Metropolitan Division, 1893 (2*d.*); and a Return showing the Persons employed in the Inspection of Secondary Schools in Scotland, with the Remuneration paid to Each, &c. (1*d.*).

SCIENCE

ZOOLOGICAL LITERATURE.

The Royal Natural History. Edited by R. Lydekker. Vol. I. Section I. (Warne & Co.)

Allen's Naturalist's Library. Edited by R. Bowdler Sharpe.—*A Handbook to the Marsupialia and Monotremata.* By R. Lydekker. (Allen & Co.)

Creatures of other Days. By Rev. H. N. Hutchinson. (Chapman & Hall.)

Horns and Hoofs; or, Chapters on Hoofed Animals. By R. Lydekker. (Horace Cox.)

Zoology of the Invertebrata. By A. E. Shipley, M.A. (Black.)

Although the professed biologist sees signs that the interest in his subject is not so great as it was a few years ago, the publishers appear to be confident that popular works on natural history will bring them the solid reward which enterprise deserves. When we say "natural history" we are using the term in a more correct way than Mr. Lydekker, or the editors of previous works of a similar character, for we have in mind the fact that a publisher has lately begun the issue of a large popular work on botany. Mr. Lydekker intends to confine himself to a history of animals; what Dr. Sharpe's object is we do not know, but we have strong reason for thinking that by "naturalist" he means "zoologist"; at any rate, we are quite sure that the statement in his preface that the "object of the 'Naturalist's Library' is to give within a handy compass a scientific, and yet popular, account of the Australian mammals" gives a much too confined idea of Messrs. Allen's or his intentions. Mr. Hutchinson, also, takes a too limited view of what his title means, for he deals in the volume before us with vertebrate animals only.

If, however, there is no improvement in the titles of popular works, we are certainly seeing at present a marked advance in the matter, the manner, and the illustrations of popular works on zoology. Of the 'Royal Natural History' we must, of course, speak with reservation, for we have been handed only a brick of the proposed edifice; but we may say that if the other bricks are up to this sample we shall be well pleased to compliment Mr. Lydekker on his work as a zoological Master Builder.

Not content with his own serial publication, Mr. Lydekker has been the first to produce a volume of the reissue of the "Naturalist's Library." This work, of course, has so far been easy that he has had to hand an authoritative monograph on his subject in Mr. Oldfield Thomas's British Museum Catalogue of the existing members of these two groups, and of this he has, as he amply acknowledges, made full use. He has made parts of his own book readable by adding some general observations and various notes on habits, and he has made it a more complete presentation of the subject by referring to the principal fossil forms; he would, we think, have improved his book had he introduced the extinct forms in their proper zoological place, so nearly as that is known, instead of relegating them to the second part of the volume. We are always glad to see signs of a widely spread interest in zoological inquiries, but we were not prepared to find that a work in any sense meant to be popular would be undertaken by a publisher when found to contain the many technical details which the author has introduced, and, while praising the execution of the work, we cannot allow the reader to imagine that it is meant for perusal even by the severe members of the National Reading Union. When reviewing the 'History of Mammals,' which some three years since was produced by the author and Sir William Flower, we urged that the Monotremata should be more sharply separated from the rest of the Mammalia than these two distinguished specialists were then inclined to allow; we are glad to see that Mr. Lydekker has come round to our view. This encourages us to hope that he may take yet another suggestion, to which, indeed, we have before now called his attention in this journal. We are not going to find fault with the dog Latin or bad English in which many naturalists couch their technical diagnoses, for no one reads them but themselves. With popular works of merit it is otherwise; they do not always fall into the hands of those who know little Latin and less Greek, and it will not need much scholarship on the part of men of general education to make them wonder at the term "Monotremata" being used where Monotrema is obviously correct, and they will wonder at the editor passing the hybrid adjective "oo-viviparous" unless they have noted that he himself misuses the Whewellism (we will not call it the word) "scientist." On one important point only have we observed that Mr. Lydekker, in his endeavour to be "popular," has been incorrect:

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Gegenbaur did not prove that the milk-glands of monotremes "correspond to the sweat-glands of [other mammals] and not to the milk-glands," but that the milk-glands of monotremes are formed on a different type from that of all other mammals.

We have not left ourselves much space to speak of the details of Mr. Hutchinson's brightly and intelligently written book, the body of which interested us so much that it was not till we asked ourselves how it was that it was so correct and so up to date that we turned to the preface, to find that many distinguished palæontologists have given him much assistance, and more than one has revised his proof-sheets. This does not detract at all from Mr. Hutchinson's merits, for the busy men who have helped him would never have been at the labour (and a labour it is) to revise another man's proofs had they not seen that they were giving a final touch to a well-conceived and well-executed plan. The author, we are sure, would wish that attention should be called to Mr. Smit's figures, representing his ideas as to the appearance of these creatures in those other days when they swam the waters, trod the land, or flew in the air.

The title of 'Horns and Hoofs' is a fair index to the style in which it is written; if we add that the articles of which it is made up were favourably received by the readers of the *Field* and of *Land and Water*, we shall probably convey a very fair idea of its scope and substance. We must own, however, that we are somewhat astonished at the large amount of technical zoology and zoological speculation which the modern sportsman will endure. When the subjects are brought before him as clearly as they are by Mr. Lydekker, we cannot suppose that he does not understand what he is reading about, and we must, therefore, express our satisfaction with one, at any rate, of the results of the attempt to popularize science. In a book of this kind Mr. Lydekker has several advantages: his knowledge of recent Ungulata is equalled, if not surpassed, by his acquaintance with the remains of their ancestors, and his discussion of certain problems of distribution and the like is, in consequence, intelligible and instructive. He has had, moreover, considerable acquaintance with many hoofed animals in their native haunts, and the work, therefore, is by no means that of a bookmaker. There are a number of woodcuts, some of which are excellent, but a few are by no means up to the average of the rest. The work is well printed, and we are inclined to think that a wife in search of a present for a sporting spouse might do worse than give him this book as a token of her admiration of his own sporting tales.

As the 'Zoology of the Invertebrata' is assuredly beyond the grasp of the "upper forms of schools," a part of the public for which the author designs it, and as it "is in no sense a work for advanced students," we conclude that it may be regarded as suitable for the "General" and the "First Part" of the Science Tripos at Cambridge; we hope it may prove useful to this somewhat limited public. Judged on the ordinary lines of a text-book, it is inadequate, even from the limited standpoint of pure morphology, although the author has evidently been at great pains to bring together widely dispersed observations and to select new and instructive figures rather than the usual text-book *clichés*. Unfortunately the figures are in many cases detestably reproduced, and the text is of a character which is best sought in the lecture room, consisting as it does of brief and somewhat dry descriptions of the Invertebrata, group by group.

ASTRONOMICAL NOTES.

The *Rapport Annuel sur l'État de l'Observatoire de Paris* has recently been presented to the Council by the new Director, M. Tisserand. He commences by a brief sketch of the great extension which has been given to the work of the observatory during the last few years, especially by the addition of the departments of spectroscopy and photography. All these have been continued in full activity and efficiency, whilst that of meridian observation still occupies the prominent position which it can never lose, for "c'est lui qui fournit en effet les constantes permettant de calculer les positions des planètes et des étoiles." That department has been under the immediate charge of M. Périgaud, and, owing doubtless in part to the favourable weather which prevailed, a large number both of stars (fundamental stars and supplementary stars of Lalande's 'Catalogue') and of planets was observed during 1893. Various changes have been made in the great *équatorial coudé*, under the superintendence of M. Lœwy; the small instrument of the same construction has been employed by M. Puiseux in the observation of double stars, of comets, and of a few small planets. M. Bigourdan repaired to Senegal to observe the total eclipse of the sun which was visible there on the 16th of April, 1893. He was able to resume his work at Paris with the equatorial of the western tower on the 16th of the following month, and obtained a large number of observations of double stars, of nebulæ, of comets, and casual phenomena; whilst M. Callendreau devoted himself principally to observing small planets and comets with the equatorial of the eastern tower. Celestial photography has been under the charge of M. Paul Henry; the portion of the photographic survey of the heavens undertaken at Paris has been vigorously continued, and lunar and other photographs have been also obtained. M. Deslandres has, as before, superintended the department of spectroscopy; he took part in the observation of the total eclipse of the sun in Senegal, and afterwards continued his work at Paris on the sun and stars. The meteorological observations, superintended by M. Wolf, have been regularly pursued by the same methods and with the same instruments as in preceding years. The reduction of all observations has been diligently kept up; the volumes for 1886 and 1887 will soon be issued, their printing being far advanced, and that for 1888 will shortly be commenced.

Prof. G. W. Hough, of the North-Western University and Director of the Dearborn Observatory, Evanston, Illinois, has published in Nos. 3233-4 of the *Astronomische Nachrichten* a new (third) catalogue of 187 double stars discovered with the 18½-inch refractor of that observatory during the years 1890-3, together with a valuable series of measures of 152 known pairs.

SOCIETIES.

Royal.—*June* 7.—Right Hon. Lord Kelvin, President, in the chair.—The annual meeting for the election of Fellows was held.—The following were elected: Mr. W. Bateson, Mr. G. A. Boulenger, Dr. J. R. Bradford, Prof. H. L. Callendar, Prof. W. W. Cheyne, Mr. R. E. Froude, Prof. M. J. M. Hill, Prof. John Viriamu Jones, Mr. A. E. H. Love, Mr. R. Lydekker, Mr. F. C. Penrose, Mr. D. H. Scott, Rev. F. J. Smith, Mr. J. W. Swan, and Mr. V. H. Veley.—The following papers were read: 'On the Newtonian Constant of Gravitation,' by Prof. C. V. Boys.—'On the Recurrent Images attending Visual Impressions,' by Mr. S. Bidwell.—'Niagara Falls as a Chronometer of Geological Time,' by Dr. J. W. Spencer.—'Contributions to the Life-history of the Foraminifera,' by Mr. J. J. Lister.—and 'The Influence of Intravenous Injection of Sugar on the Gases of the Blood,' by Dr. Vaughan Harley.

Geological.—*June* 6.—Dr. H. Woodward, President, in the chair.—Mr. F. L. Kitchin was elected a Fellow, and M. P. de Loriol-Lefort, of Geneva, a Foreign Correspondent of the Society.—The following communications were read: 'On the Banded Structure of some Tertiary Gabbros in the Isle of Skye,' by Sir A. Geikie and Mr. J. J. H. Teall.—'On the Microscopical Structure of the Derbyshire Carboniferous Dolerites and Tuffs,' by Mr. H. H. Arnold-Bemrose.—and 'On the Origin of the Permian Breccias of the Midlands, and a Comparison of them with the Upper Carboniferous Glacial Deposits of India and Australia,' by Mr. R. D. Oldham.

Archæological Institute.—*June* 6.—Mr. E. Green in the chair.—Dr. Hopkins read a paper 'On an Early Seventeenth Century Organ Contract.' The organ was built for the chapel of Chirk Castle, North Wales, by John Burward, organ maker of London, at a cost of 150*l.*, paid by Sir Thomas Myddelton, the then owner of the castle. The date of the contract is February 29th, 1631, and the organ was completed in ten months. Dr. Hopkins exhibited the original contract, and also some contemporary MS. music-books from the same chapel.—Dr. Wickham Legg read a paper 'On the Constitution *Quia propter* which governed Canonical Elections in the Middle Ages.' They were (1) by way of the Holy Ghost, (2) by scrutiny, and (3) by compromise. Instances of the survival of these practices in England in the nineteenth century were given.

Linnean.—*June* 7.—Mr. C. B. Clarke, President, in the chair.—Messrs. W. E. Bailey, F. W. Hildyard, and A. Zietz were elected Fellows.—The President nominated as vice-presidents for the year Messrs. J. G. Baker, W. Carruthers, and F. Crisp, and Prof. C. Stewart.—Dr. J. Lowe communicated the results of observations made by him in Madeira and Teneriffe on the habit in certain insectivorous small birds, belonging to the genera Sylvia, Phylloscopus, and Parus (of which specimens were exhibited), of puncturing the calyces of flowers for the purpose of attracting insects on which they feed.—An interesting discussion followed, in which the President, the Rev. G. Henslow, and others took part.—Mr. Carruthers exhibited a series of photographs of the celebrated Cowthorpe oak in Yorkshire, taken at long intervals, commencing with a reproduction of Dr. Hunter's engraving of 1776, and made remarks upon the rate of growth and decay, and probable duration of life in this tree.—Mr. R. Dowling exhibited and made remarks upon a dwarf glaucous pine, and some curiously shaped Trapa fruits from Japan.—Mr. T. Christy exhibited specimens of two species of Polygonum (*P. sachalinense* and *P. cuspidatum*), of value for forage, and pointed out that the roots of the mature plants when cut are, in the former species of a whitish colour, and in the latter of a bright yellow, enabling the two to be readily distinguished.—A paper was then read by Sir J. Lubbock 'On Stipules and the Protection of Buds.'—A discussion followed, in which the Rev. G. Henslow, Mr. A. W. Bennett, Prof. Marshall Ward, and Mr. J. Fraser took part.—Before the meeting adjourned the President announced that a bust of Charles Waterton, the Yorkshire naturalist, and author of 'Wanderings in South America,' had been presented to the Society by the trustees of the late Mrs. Pitt Byrne (*née* Busk). This bust was executed in 1865 (the year in which Waterton died at the age of eighty-three) by the late Mr. W. Hawkins. It is an excellent likeness, and the only bust of him in existence. The only accessible portrait of him is a small engraving by Adlard, which forms a frontispiece to the third volume of the 'Essays on Natural History,' from an original oil painting by C. W. Peale, made in Philadelphia in 1824, when Waterton was in his forty-second year. A comparison of this portrait with the bust shows a remarkable correspondence, allowing for the forty years which elapsed between the two sittings.

Zoological.—*June* 5.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during May, and Mr. Sclater made some remarks on the animals inspected during a recent visit to the Zoological Gardens of Rotterdam, Amsterdam, Hanover, Berlin, and Hamburg.—Communications were read: from Dr. E. A. Goeldi, on the opossums of the Serra dos Orgaos, Rio de Janeiro, Brazil,—from Dr. W. B. Benham, on a particularly abnormal vertebral column of the bull-frog (*Rana mugiens*), and on certain other variations in the anurous column of this frog,—and by Mr. L. Johnson on the pupils of the Felidæ, in which he stated that the conclusion he had reached was that the natural shape of the pupil in Felis is circular. Although under various degrees of light one might get every shape from the circle through all degrees of oval to a perfectly vertical line, yet instillations of atropine or cocaine solutions caused every pupil to become a true circle. The younger the cat the greater the tendency for the pupil to become pointed oval in ordinary light, and, conversely, the older the cat the more frequently did we find a circular pupil. Brilliant light always caused contraction to oval, and direct sunlight to a thin line, in the smaller Felidæ; in the larger Felidæ Mr. Johnson had frequently found the pupils contract to a small circle.

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Suddenly alarming a cat had the effect of momentarily dilating the pupil; while in sleep the pupil was always contracted. The communication was illustrated by models and diagrams.—Mr. O Thomas gave an account of the gazelles of Algeria, chiefly based on specimens brought home by Sir E. Loder, and distinguished three unquestionable species, *Gazella dorcas*, *G. cuvieri*, and *G. loderi*, the last being a new species of which examples had been obtained by Sir E. Loder in the sand-hills three days south of Biskra. A fourth gazelle, of which a skin and skull had been bought by Sir E. Loder in Algiers many years ago, was referred with some doubt to *Gazella corinna*, the Corinne of Buffon.—Sir Edmund Loder gave an account of his expedition in search of the "reem," as the *Gazella loderi* is called by the Arabs, and stated what he had learnt of its habits and distribution, and also made remarks on the period of gestation of the Indian antelope, as observed in captivity.

Entomological.—*June* 6.—Capt. H. J. Elwes, President, in the chair.—Dr. K. Jordan and the Hon. N. C. Rothschild were elected Fellows.—Mr. W. F. H. Blandford exhibited a series of eleven male specimens of *Rhina barbirostris* from British Honduras, of which the largest and smallest examples measure respectively 60 and 17 mm. The difference in bulk, supposing the proportions to be identical, is as 43 to 1. He remarked that this variation of the size is especially common in the Brenthidæ, Cossonidæ, and other wood-boring Coleoptera.—The President, Dr. Sharp, the Rev. Canon Fowler, Mr. Jacoby, the Hon. W. Rothschild, Mr. Merrifield, and Mr. Champion took part in the discussion which ensued.—Mr. A. J. Chitty exhibited specimens of *Cardiophorus equisetæ* taken near Braunton, on the north coast of Devon, in May, 1891.—Mr. Champion and Mr. Blandford made some remarks on the species.—Mr. MacLachlan exhibited for Mr. J. W. Douglas male specimens of a coccid (*Lecanium prunastri*), bred from scales attached to shoots of blackthorn (*Prunus spinosa*) received from Herr K. Sulc, of Prague.—Mr. Douglas communicated notes on the subject, in which he stated that the species was common on blackthorn in France and Germany, and should be found in Britain.—Lord Walsingham exhibited a series of *Cacœcia podana*, Scop., reared from larvæ feeding on Lapageria and palms in Messrs. Veitch's conservatories in King's Road, Chelsea, including some very dark varieties.—The Hon. W. Rothschild stated that he had taken the species on lime.—Mr. Hampson and Mr. Tutt also made some remarks on the habits of the species.—Mr. C. Fenn exhibited a long series of *Selenia lunaria*, bred from one batch of eggs, which included both the spring and summer forms; and also two unforced specimens, which emerged in November. He remarked that the variation between the two emergences, viz., spring and summer, is considerable, and also the range of variation *inter se*, especially in the spring form; but it is very remarkable that the summer form has one or two representatives among the specimens of the spring emergence. He said that the parent female was taken at Bexley in May, 1893.—Mr. F. Lovell-Keays exhibited a variety of *L. alexis* (female), having the marginal ocelli on the hind wings entirely without the usual orange-coloured lunules. The specimen was captured at Caterham.—Mr. J. H. Durrant exhibited a series of *Steganoptycha pygmæana*, Hb., taken at Merton, Norfolk, between the 25th of March and the middle of April last.—Lord Walsingham made some remarks on the species.—Mr. H. Goss read an extract from a report from Mr. J. R. Preece, H.M. Consul at Ispahan, to the Foreign Office, on the subject of damage caused to the wheat crop in the district of Rafsinjan by an insect which was called "sen" by the natives, and which he described as "like a flying bug, reddish olive in colour, with heavy broad shoulders." Mr. Goss said he had been asked by Mr. W. H. Preece to ascertain, if possible, the name of the species known to the natives as "sen."—Dr. Sharp said that in the absence of a specimen of the insect it was impossible to express an opinion as to the identity of the species.—Canon Fowler exhibited for Miss Ormerod specimens of *Dilobderus abderus*, Sturm, *Encranium arachnoides*, Brull., and *Megathopa violacea*, Blanch., which she had received from the La Plata district of the Argentine territories, where they were said to be damaging the grass crops. He also read notes from Miss Ormerod on the subject.—Mr. Hampson raised an important point as to what was the legal "date of publication" of Part I. of the *Transactions* of the Society, 1894. He pointed out that the question of the priority of the names of certain new species described therein would depend upon the date of publication.—A long discussion then ensued, in which Dr. Sharp, Hon. W. Rothschild, Mr. Goss, Mr. McLachlan, Lord Walsingham, Prof. Poulton, and Mr. Verrall took part.—Prof. F. Klapálek, of Prague, communicated a paper entitled 'Descriptions of a New Species of Raphidia, L., and of Three New Species of Trichoptera from the Balkan Peninsula, with Critical Remarks on *Panorpa gibberosa*, McLach.'—Lord Walsingham then took the chair, and a special meeting, convened under chap. xviii. of the by-laws, was held.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8½.—'A Survey of the English Lakes,' Mr. H. R. Mill.
Tues. Statistical, 7½.—'A Comparison of the Realized Wealth and of the Economic Condition of France and England, especially as relating to their Agricultural Productive and their Security in Case of War,' Mr. W. J. Harris.
— Zoological, 8½.—'Lepidosiren and Protopterus,' Prof. Ray Lankester; 'Notes on some Specimens of Antlers of the Fallow Deer, showing Continuous Variation and the Effect of Total or Partial Castration,' Dr. G. H. Fowler; 'Perforated Flexor Muscles in some Birds,' Mr. P. C. Mitchell.
— Colonial Institute, 8.
Wed. Geological, 8.—'Deep Borings at Culford and Wickfield, with Notes on those at Ware and Chesham,' Messrs. W. Whitaker and A. J. Jukes-Browne; and seven other Papers.
— Microscopical, 8.—'Curiosity of certain Characters generally accepted for Specific Diagnosis in the Diatomaceæ,' Mr. T. Comber; 'Formaniferra of the Gault of Folkestone,' Mr. F. Chapman.
— Folk-lore, 8.—'The Old Norwegian Speculum Regale,' Prof. E. Meyer; 'Ghostly Lights,' Mr. M. J. Walhouse.
— Meteorological, 8.—'Fogs reported with Strong Winds during the Fifteen Years 1878-92 in the British Isles,' Mr. R. H. Scott; 'Some Characteristic Features of Calm and Strong Winds,' Mr. R. H. Curtis.
Thurs. Chemical, 8.—'Specific Character of the Fermentation Functions of Yeast Cells,' Mr. A. J. Brown; 'Interaction of Lead Sulphide with Lead Sulphate and Oxide,' Mr. J. B. Hannay; 'Oxidation of Tartaric Acid in the Presence of Iron,' Mr. H. J. H. Fenton; 'Relation between the Solubility of a Gas and the Viscosity of its Solvent,' Prof. Thorpe and Mr. J. W. Rodger; and other Papers.
— Linnean, 8.—'Tabulation Areas,' Mr. C. B. Clarke.
— Antiquaries, 8½.
— Historical, 8½.—'The Causes of the Napoleonic War in 1803,' Mr. W. Rhodes.
— Society for the Encouragement of the Fine Arts.—'Colour and Gems in Jewellery,' Mr. J. W. Tonks.
Fri. Physical, 5.—Exhibition of Photographs of Planets,' Capt. Abney; 'Elementary Theory of Planimeters,' Prof. Henrici; 'The Hatchet Planimeter,' Mr. P. W. Hill; 'New Integrating Machine,' Mr. A. Sharp.
— Society of Arts, 9.—Conversazione.
Sat. Botanic, 3½.—Election of Fellows.

Science Gossip.

Dr. G. W. Balfour, of Edinburgh, has written a volume on 'The Senile Heart: its Symptoms, Sequelæ, and Treatment,' which Messrs. Black are to publish.

A biography of the late Dr. John Rae, the Arctic traveller, being in course of preparation, Mrs. Rae will be obliged by the loan of any correspondence or other documents likely to help her. Her address is 10, Royal Terrace, Warrior Square, St. Leonards-on-Sea.

The fifth deep-sea voyage of exploration undertaken under the auspices of the Academy of Sciences at Vienna will shortly be carried out, under the direction of Dr. Steindachner, the head of the Zoological Department of the Natural History Hofmuseum. The object of the expedition will be the Mediterranean.

FINE ARTS

Italian Painters: Critical Studies of their Works. By G. Morelli. Translated from the German by C. J. Ffoulkes. Illustrated. (Murray.)

It is difficult to understand why Miss Ffoulkes, who is favourably known as the translator of one or two works on art, selected for translation the least courteous and modest of the works of the late Signor Morelli. The lady's industry is more worthy of our respect than her judgment. She is occasionally a little at fault in rendering German terms of art, but it is right to say that Signor Morelli himself did not invariably employ them in the strictest way. We think the lady should have taken a warning from the very first paragraph of Signor Morelli's almost incredibly self-sufficient "Preface," in which he has the courage to say that while the book is in the main a reproduction of a former work called 'Italian Masters in German Galleries,' that sufficiently arrogant publication "has long been out of print," and therefore needed to be reprinted. There was really little need for another translation. Had Miss Ffoulkes been in a position to appreciate the drift of public opinion, she would have observed that critics are weary of Signor Morelli's attacks on Dr. Bode and his allusions to Messrs. Crowe and Cavalcaselle. Arrogance such as his generally overshoots its mark, and ensures sympathy for the objects of its hostility.

That Signor Morelli had awarded to Domenico Campagnola certain drawings which uncritical opinions, or rather habits of judgment, had long ascribed to Titian and Giorgione, has been the source of infinite gratification to the Senator and his friends, whose critical acumen may be measured by the readiness with which they deny to every artist but Campagnola every Venetian idyl in chalk or ink that is put into their hands. It is natural, therefore, that, in the new version of this book, the importance of Domenico as a quasi-Titianesque draughtsman should be enlarged upon. Like all shibboleths, it requires judgment in its employment, and too often leads to the ascription to Campagnola of all the rubbish of that school which ranks as Venetian works from the republic's continental domains. That Giovanni Cariani, of Bergamo (a special pet of Signor Morelli's, whom he may be said to have discovered in the latter stage of his critical studies, and valued accordingly), should again obtain a few pages of notice, rehabilitating his renown, will surprise no one who has observed the intensity of a paternal affection which had been stimulated by opposition. As to this Bergamasque artist, we may say, dismissing the hardy assumptions of Signor Morelli, that there is scarcely anything known about him, while the least questionable of the works bearing his always obscure name is very inferior indeed to some of those which Signor Morelli has been bold enough to ascribe to him.

In respect to drawings such as the so-called Titians, Giorgiones, Palmas, and Campagnolas the author was on much safer ground when he employed photographs for the purpose of forming an opinion upon them than when, as he was much too apt to do, he did the same thing when comparing pictures, and founded widely extended theories upon such untrustworthy examinations. In his additions to this book it is gratifying to find that, while he congratulates himself upon what he assumes to be changes in German public galleries due to his *dicta*, he is good enough to own to errors and offer fresh decisions, many of which have no better authority than his "convictions" and assertions.

It was certain that when a new edition of 'Italian Masters' was in hand the author would say much about a theory which developed and enlarged a whole class of "Northern, and principally Flemish" copyists. That such worthies existed, and were industrious as well as nefarious, was a fact known long before Signor Morelli was born, and has never been doubted by anybody for a moment. The names of some of them have not been forgotten, and the motives of their employers are well understood, but that all, or anything like all, the pictures Signor Morelli damned as due to the Flemish copyists are really such is not credible, unless the whereabouts of the originals is known. In support of the

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Flemish copyist theory applied in excess of the circumstances, it has been alleged that so great a number of originals as the catalogues describe could not possibly be due to one hand working during a life of the ordinary duration. On this point it is not to be forgotten that, apart from masters like Rembrandt, Rubens, and Teniers, who were really the chiefs of art factories, the numbers of pictures ascribed to great men are not really anything like so large as at first sight they appear to be. There is nothing, surely, wonderful in an old master producing, say, a hundred and fifty pictures; Mr. Alma Tadema has already signed his "Op. ccxvii."

Replicas and works of inferior masters of the great schools are quite sufficient to account for the great numbers of pictures bearing the names of the leaders of those schools, whose facile methods must also be allowed for when we reckon their output. They were enabled to produce pictures in much greater numbers than our slower modes permit, or the shortness of many of the artists' lives would appear to render possible; but this shortness, no one ought to forget, was often more apparent than real, the fact being that, of Signor Morelli's Italian masters, the majority undoubtedly produced pictures at an age when modern painters are still at school. Though intending to become an artist, a boy is nowadays considered a dunce if he leaves school at so early an age as fourteen, and is not examined in every subject but those in which art is concerned; while in Italy in the sixteenth and seventeenth centuries boys destined to be artists never, in the modern sense, went to school at all, but began to draw and paint while they were yet little more than infants, spent their childhood in the shops of their masters, and set up for themselves before they were twenty.

It does not need an Italian senator to tell critics trained in technical methods where the crisp and dexterous, but laboured touches of the copyists, Flemish or otherwise, differ from the firm and spontaneous handling of the true masters. It is one of the pleasing delusions of *dilettanti* such as Signor Morelli that they alone can discriminate the old lamps from the new; and one of the most edifying of these impulses of vanity is that of our author that the so-called Flemish copyist was quite unknown until he wrote about

"the question of the authorship of a great number of pictures in public and private collections, as to which I am convinced, after many years of careful study, that although they pass for works by Italian masters, they are in reality for the most part imitations by Northern and principally by Flemish painters. By commenting more fully than has hitherto been done upon the large number of Italian pictures, whether with right or wrong attributions, which are to be found in other European collections besides those specially noticed, I trust that I may have assisted beginners in art-criticism, and have afforded them more copious materials for their own studies.....It was not, however, my intention to produce a book to be admired, but rather one that might be read with profit before the pictures themselves."

While we must complain of what we may, without intending an offence, call the pettifogging methods of Signor Morelli in dealing with details, it is only fair to acknowledge that there are occasional instances of a certain breadth of view in the notice of the Dresden Gallery. Yet even these notices, or most of them, are but commonplace; for example, there is a long and authoritative passage on pp. 153 and 154, in which the writer dilates on the effect of social and political developments in Italy upon Correggio, Giorgione, Buonarotti, and Da Vinci, which would be out of place, because of its triteness, anywhere except in a primer of art history. In details of criticism we have many occasions for agreeing with him; for example, as to what he says of Rumohr on p. 127, and of the famous 'Reading Magdalen,' in the Dresden Gallery, long ascribed—but on grounds which are, to say the least of them, inconclusive—to Correggio. Yet, without attempting to find a better name for this pretty thing, we unhesitatingly refuse to attribute it to Van der Werff, to whom Signor Morelli allots it. The assertion "that it could not possibly have been by an Italian, and, least of all, by an Italian of the early part of the sixteenth century," is, however, good, so far as the date is concerned, although the other part of it is, we think, open to question. There is a good deal of truth in the remark that such a "Repentant Magdalen" is "simply a Jesuit rendering of the Venus of the Venetian painters," and in the assertion that between Giorgione's exquisite Venus and Correggio's (so-called) 'Repentant Magdalen' "lies the whole range of Spanish-Catholic Counter-Reformation." Even this sarcastic passage is not new when applied to the "Magdalens" in question. More than fifty years ago Browning, moved by a picture by Machse in the British Institution of 1842, wrote of the old masters whom the lovers 'In a Gondola' were loth to disturb:—

> Oh, could you take them by surprise,
> You'd find Schidone's eager Duke
> Doing the quaintest courtesies
> To that prim Saint by "Haste-thee-Luke!"
> And, deeper into her rock den,
> Bold Castelfranco's Magdalen
> You'd find retreated from the ken
> Of that robed counsel-keeping Ser—
> As if the Tizian thinks of her,
> And is not, rather, gravely bent
> On seeing for himself what toys
> Are these, his progeny invent,
> What litter now the board employs
> Whereon he signed a document
> That got him murdered!

Miss Ffoulkes has performed her task with a light, neat, and careful hand, and in a spirit which preserves the lively and *insouciant* style of her original. She makes a mistake, as we have already said, now and then, but not very often, in rendering those technical terms which entrap the amateur who has to do with painting. For instance, we are told that Leonardo attained "an intimate knowledge of pictorial modelling, that is, of chiaroscuro." The last is, indeed, a beautiful term, but Miss Ffoulkes may take our word that it is but slightly, if at all, related to "pictorial modelling," whatever may be meant by such a phrase. Some of the illustrations are good and sufficient for the purpose, many others are indifferent, while some are simply bad.

The Illustrated Archæologist. Edited by J. Romilly Allen. Vol. I. (C. J. Clark.)—The fourth part completes the first volume of this excellent magazine, which is now published with an index in a neat cloth cover, and we advise antiquaries to obtain it before it is too late. It does not cost much, and, unless we are mistaken, the time will come when many will covet a complete set and find it hard to get. We have already noticed the first three parts. The fourth is good, but scarcely up to the average level, and there is a rather undue proportion of borrowed prints. The first article is by Mr. Edward Lovett on 'Prehistoric Man in Jersey,' being an account of the examination of a "neolithic" cave there with figures of the cave and of some of the objects found in it. Then come 'Notes on the Corporation Plate and Insignia of Wiltshire,' by Mr. E. H. Goddard, illustrated by some good blocks lent by the Wilts Archæological Society. Mr. C. C. Hodges follows with an article on the remarkable early church at Escomb in Durham; but he does not show himself to be particularly competent to deal with such a subject. The history of English church building from the beginning of the seventh century to the end of the eleventh has not been studied with such success as has that of the centuries which follow, and men are only slowly becoming convinced that the still existing examples are much commoner than has been generally believed. Still it is rather startling to be told in print that the western porch of Monkwearmouth Church "is the only instance in which turned baluster shafts have been found *in situ*, and, but for this fortunate circumstance, their exact use would have been unknown." If Mr. Hodges has never heard of the churches of Brixworth and Earl's Barton in Northamptonshire, Barton-on-Humber in Lincolnshire, and some scores of others in which these shafts still remain in place, he might at least have discovered for himself that there are baluster shafts in the belfry windows as well as in the west doorway at Wearmouth. But though his essay may not be worth much, the illustrations will be useful. There are a good plan and several views reproduced from photographs taken before and after its repair. It is here called a "restoration"; but the architect to whom the care of the old church was given—the lamented R. J. Johnson, of Newcastle—knew better than to treat it in the way which that misused word has come to imply, and it is not to be reckoned as a thing of the past. After Mr. Hodges, Mr. J. C. Wall follows with a popular account of old pilgrims' signs and their use, with figures, most of which are old friends; and the rest of the part is taken up with "notes" and reviews of books. The "notes" are very good this quarter, but we miss the "notes in the sale-room," which we hope will not be given up. One note on 'An Unexplained Feature in the Church of Walpole St. Andrew, Norfolk,' makes a puzzle where none exists. The thing is neither more nor less than the base of a pulpit. There was another like it in the neighbouring church of Walpole St. Peter.

THE SALONS.

(Fourth Notice.)

As was to be expected from the appearance of so many volumes of unpublished memoirs about the First Empire, and the extraordinary success of Sardou's 'Madame Sans-Gêne' at the Vaudeville, there has been a revival of Bonaparte and Napoleon among the artists. It is at the Champs Élysées especially, where what survives of "historical painting" and the "genre historique" still finds an asylum, that this is to be seen. M. Lecomte-du-Noüy and M. Boislecomte show us Bonaparte at the beginning of his career, predicting to some surprised and respectable people his future destiny: "Croyez-moi, il viendra un homme qui saura réunir sur sa tête toutes les espérances de la

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nation." See the *Souper de Beaucaire* (No. 1106) and *Bonaparte à Nice* (217).—M. J. Girardet introduces us to the *Passage des Alpes* (825) at the moment Bonaparte is received by the monks of the Great St. Bernard.—M. Georges Cain escorts us to the general rehearsal of *Madame Sans-Gêne* (351); M. Lionel Royer to *Tilsitt* (1610); M. Cormon to *Eylau* (476); M. Perboyre to *Wagram* (1433); M. Chartier to *Waterloo* (415); M. Boutigny to *Essling* (264), &c.—As for M. Paul Laurens, he has endeavoured to illustrate the scene admirably described by Alfred de Vigny in 'Grandeur et Servitude militaires,' and has confronted *Le Pape et l'Empereur* (1072). All this illustration of a remarkable epoch interests the public, and a great deal of ability can be thrown into it. Still it occupies but a small place in the general movement of contemporary art.

The portraits, too, taken as a whole, are singularly insignificant, and after seeing so many indifferent faces lining the walls of the two Salons, one wonders at the craving for surviving which sustains poor humanity. When in the tombs of the ancient Egyptian empire we discover a vast number of portraits, the realism of which astonishes us, we explain this extraordinary development of iconophily by the peculiarities of Egyptian religious beliefs. In the opinion of the Egyptian, immortality was not assured except on the condition of preserving after the earthly existence a replica *ne varietur* of the bodily resemblance. The soul, being a double and a sort of aërial projection of the body, had need for its continuance of a permanent support. Now in spite of the science of the embalmer and the complication of the seals of the tomb, the mummy could fade away or be stolen; but the portraits offered an additional chance of immortality by multiplying the exact resemblance of the original. They therefore had to be of a scrupulous fidelity: there was no question of flattering the vanity of the living, but of taking precautions for remaining on the other side of the grave identical with oneself: hence physical defects, and even deformities, became venerable, and were scrupulously registered in this descriptive passport to eternity. Such a doctrine proved an admirable school for the portrait painter, and we are indebted to him for sundry masterpieces that are now more than five thousand years old.

When M. Prudhomme or M. Jourdain has his portrait painted nowadays, he obeys, on the whole, somewhat similar motives: he desires to survive. But as his religion, when he has one, does not exact, in the ultra-terrestrial interests of his soul, the presence of a remorselessly faithful representation of his perishable features, he is quite contented to leave behind him a document that is a trifle complimentary. This is what painters call an idealized portrait; and the most idealized are the most marketable. Modern iconography is thus full of falsehoods—photography itself has discovered ways of lying. Three-fourths of the portraits do not deserve to have a word wasted upon them; still there are some that are interesting.

"Pour bien tirer un personnage au vif," as was said in the time of Clouet, there is no need to go "seeking for midday at two o'clock," as so many painters do nowadays. The most "direct" portraits are the most convincing.

> Peins-moy, Janet, peins-moy, je te supplye,
> Sur ce tableau les beautés de ma mye,
> De la façon que je te le diray,

exclaimed Ronsard, and in a simple "crayon," without trickery or complication, the loyal, truthful, and charming master knew how to convey the living and faithful resemblance:—

> Il suffit bien, si tu la sais pourtraire
> Telle qu'elle est, sans vouloir desguiser
> Son naturel pour la favoriser.

This straightforward simplicity, this fine and persistent sobriety, is most rare nowadays. The art of painting has become, as the temper of our age has, charged with intentions and subtleties: we seek in the external features the most remote thoughts of the inner man; we pride ourselves on our psychology. Round the figure evoked several painters endeavour to place a symphonic accompaniment—"suggestive," as the slang of the day goes, whether it be right or wrong.

Mr. Whistler has founded a school. He exhibits this year at the Champ de Mars the portrait of one of his most fervent admirers, *M. le Comte Robert de Montesquiou-Fézensac* (1186). M. de Montesquiou is a most refined æsthete, whom the thought of being simple and looking like other people suffices to render ill, who writes verses that are laboriously obscure, in which he does his best to obliterate under a surplusage of inappropriate words and vague epithets whatever he may have derived from his ancestors of the instinctive need of clearness. The initiated assert that he has succeeded. M. de Montesquiou is an artist; he composes or *dreams* furniture, and a Psyche of his may be found this year among the *objets d'art*. Mr. Whistler's portrait represents him—and will preserve him for the admiration of posterity—in a harmony of black and gold—in evening dress, gloved with a glove that is derived, no doubt, from the cast-off properties of Barbey d'Aurevilly, armed with a switch, *serpentin*, with a small restless head at the top of a long spiral body.

Mr. Whistler has many imitators. Every time that you perceive in the midst of a more or less mysterious canvas a shadow slowly rising and taking many ways of pulling on or disposing of a glove, or even of doing nothing at all, do not hesitate to detect the results of his influence.

André Michel.

NOTES FROM THE EUPHRATES VALLEY.

Malatia, May 17, 1894.

Now that we are about half-way in our journey from coast to coast by way of the Euphrates valley, it may interest some readers of the *Athenæum* to know how our archæological exploration has fared.

After a delay at Tarsus and Adana, due to bad luck and officialdom, we started about a month ago and came straight to Aintab. There is little to record of the road so far. We examined carefully the ruins of Mopsuestia, where the double sites on both banks of the Pyramus show much still above ground, and copied several inscriptions, including a milestone of Valentinian. After crossing the Amanus, we spent a day with Drs. von Luschan and Koldewey at Zinjerli, seeing the different palaces and the medley of monuments, Assyrian, "Hittite," and old Semitic, which that extraordinary mound is yielding up to the spade. The harvest to be reaped in the Zinjerli plain is far from exhausted yet. There are two other mounds upon it in every way similar to Zinjerli itself, from both of which sculptures have been obtained already; and Dr. von Luschan urges strongly the necessity of excavating both. Any one who can obtain the necessary funds will have Dr. von Luschan's cordial co-operation, and in all probability find monuments not less notable than those obtained from Zinjerli. Aintab proved to be a mine of small "Hittite" antiquities, seals, axe and chisel heads, cylinders, and scarabei, whence obtained I could not learn satisfactorily. One small stone boss, engraved on the two sides with figures of a god and a mortal, accompanied by hieroglyphic legends, is worthy to be compared with any "Hittite" treasure in any European museum, and several other pieces are of exceptional interest.

From Aintab we made for the Euphrates, and struck the river at Khalfat. As the Gyuk Su, a right-bank tributary, is unfordable at this season, we were obliged to cross the Euphrates—not a pleasant experience when the river is swirling through its gorge, swollen by melted snows. Striking across a bend, we recrossed the stream just above Samsat, and spent two or three days in the miserable village which now represents Samosata. The ancient city lay immediately about the castle mound, and its limits are still to be seen. The modern village appears to occupy the situation of the legionary camp. We found an altar and two tiles inscribed "Legio XVI. Flavia Firma," and a few other inscriptions, but the site is not prolific. I made a copy and impression of the rudely inscribed and much decayed Hittite *stele* which lies near the castle, but, not having Humann and Puchstein's book with me, cannot tell whether I have improved in any way on their publication.

The most remarkable relic of ancient Samosata is undoubtedly the great aqueduct by which water was brought some twenty miles from the Kiakhta river into the town. The stream flows mainly through tunnels, but is carried on arches across the mouths of numerous ravines running down to the Euphrates. These bridges are very massive, and present the appearance of having been strengthened at a period later than that of their first erection by masonry built within the arches. It must be owing to them that an idea prevails that on the Euphrates the Romans defended their frontier by walling up the mouths of the lateral ravines. We followed the aqueduct to its junction with the Kiakhta, and, after fording the river with great difficulty and some danger, made our way up to Kiakhta, abandoning, owing to the height of the tributary streams, the project of following the right bank of the Euphrates through the Taurus. Some of the party reached the same place by way of Adiaman, visiting on the way the site of Perre, about two hours distant from that town.

Kiakhta lies near two relics of antiquity, each unique in its way: the famous monument on the Nimrud Dagh, and the great Roman bridge over the Kiakhta river. The latter has been used ever since the time of Vespasian, and nothing but powerful explosives could ruin it now. Seen either from the roadway, where the massive balustrade and inscribed columns and tablets are before the traveller's eyes, or from below, where the full magnitude of the single arch, 70 ft. high and 115 ft. span, can be appreciated, this magnificent monument of Roman rule, still intact in a wild glen on the extreme limit of the empire, must make a strange impression on any beholder. It carried beyond question the great military road from Melitene through the Taurus to Perre and Samosata, and, indeed, the roadway can be seen running from the eastern end of the bridge up into the mountains. This military highway did not, therefore, take the Adiaman-Besne-Pulat pass, as has been supposed, but a more easterly line, probably that of an easy path still much used as a route from Adiaman and Kiakhta, which goes by way of Birnishe and Bekiakr to Malatia, in about twenty hours from the bridge. We proposed to follow its line across Taurus, but native guides disposed, and took us by a hill-track, often so narrow that our packhorses had to be unloaded and led across bad places and reloaded again; and it was rendered still more difficult at this season by treacherous snow bridges across the gullies. We toiled up and down precipices for two days, always hoping to strike again the line of the old roadway, but in vain. Our horses rolled down snow-slopes, or broke through snow bridges, or half drowned themselves and their loads in swollen torrents, and when we struggled through at last to Malatia, we had had enough of the Taurus in a backward May:

Under the inscription of Julia Domna on the Kiakhta bridge is a long-erased text of which I made out a letter here and there, agreeing with the formula of Vespasian. Even without that evidence the probability would be all in favour of that emperor being the original builder of this great bridge in the country which he was the first to reduce to the status of a province. The *stele* of Septimius Severus and his sons, which are also

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on the bridge, and the honorific dedications by the four cities of Commagene to Caracalla and Julia Domna, point to the same fact as the milestones on the Cæsarea-Melitene road, viz., that an important reorganization of the frontier was made at the end of the second century. Arrived here we were at once told on all sides that a stone five thousand years old had been found a few days back at Ordasu, on a mound called Arslan Tepe, about three miles distant from the site of Melitene. We were taken to view it at the Government House, and there, sure enough, lay a most notable "Hittite" relief with a text in raised symbols running along the top. The scene is a lion hunt; an unmistakably "Hittite" archer, standing in a chariot, draws an arrow to its head. A driver guides a spirited horse, beside which is a dog. In front ramps a great lion, already pierced with a bolt, looking back at his pursuers. The scene is in a sunken panel of white limestone, admirably preserved. Two fragments of another panel were found at the same time, on which a woman sits opposite a goddess, a cross-legged table of offerings being between the two, while on the right is the hinder part of another chariot, in which stands a man in the act of drawing an arrow from the quiver at his shoulder. We shall visit Arslan Tepe before we leave Malatia; there can be no doubt that it is the site of yet another "Hittite" mound-palace, similar to those of Eyuk and Zinjerli, and it is interesting to note that it supplies a missing link on the line of the road from Central Cappadocia, which descends the Tokhma Su, by way of the "Hittite" monuments of Gurun, Palanga, and Arslan Tash, to the Euphrates. The absolutely similar character of these widely scattered "Hittite" mound-palaces of Syria and Asia Minor, and the unmistakable identity of the art displayed on their reliefs, is a very remarkable and significant fact, which is gradually forcing itself into a prominent place in the field of ancient history.

We hope to continue our journey in two or three days' time up the right bank of the river, but cholera is about, and rumours of quarantine are in the air, and our plans may be frustrated.

D. G. Hogarth.

A PERSIAN INSCRIPTION.

To Mr. H. E. M. James, Commissioner in Sind, the British Museum is indebted for a paper cast of a curious inscription kept as a great treasure in a shrine on Khwâjah Khizr Island, opposite Rohri, on the Indus, and jealously guarded from the gaze of the vulgar. The inscription consists of a Persian couplet, which reads as follows:—

Chu in dergáh i 'álí shud huveidá—ki áb i Khizr dáred der javání,
Khizr bá khatt i shírín der nivishteh—pei tárikhesh ez dergáh i 'álí.

When this noble structure shone forth, endowed with the water of Khizr in [perennial] youth,
Khizr, with graceful script, inscribed for its date the words "dergáh i 'áli" (lofty shrine).

In Persian poetry Khizr, the ever-living saint, is always associated with the water of immortality, and in the valley of the Indus he is an object of worship alike to Hindus and Mohammedans. Capt. (the late Sir Richard) Burton in his work on Sind gives an interesting specimen of the Sindhi hymns, in which Khizr is invoked as the tutelary deity of the mighty stream. The Hijrah year 341 (A.D. 952), expressed by the above chronogram *dergáh i 'áli*, and engraved in Arabic figures underneath, is a very early date for the erection of his shrine. On whatever authority it may rest, the above inscription is no contemporary evidence. Its character, an elegant Indian Nestalik, can hardly be earlier than the seventeenth or sixteenth century. The style also is decidedly modern, and not so elegant as the character. *Der javâni* is an awkward and inadequate expression of the idea intended, and the *ez* in the last hemistich smacks of Indian Persian.

THE LATE MR. J. M. GRAY.

National Portrait Gallery Offices.

Whilst mourning the loss of my most highly valued friend John Miller Gray, of Edinburgh, a fellow worker in the field of portraiture and historical research, and a most genial companion, who died suddenly in March last, I read with considerable emotion a letter from him in the *Athenæum* of April 14th, which seemed to me as a voice from another world. It was really written during his last illness, and a reference to me in that letter showed that my name was on his dying lips.

I now wish, before it is too late, in common with a host of other friends, who have already borne testimony to his high worth and generous unselfish nature, to record my full sense of his rare qualifications for the duties to which circumstances had fortunately led him, as Curator of the Scottish National Portrait Gallery. Gray was devoted to history. He had a strong natural perception of form (an essential qualification for the identification of likeness), a quick memory, with indomitable energy and sagacity in penetrating to the origin and groundwork of whatever came before him. He was well able to sift evidence. His industry and extensive reading were shown in the varied and numerous reviews which he contributed to the leading periodicals both of London and Edinburgh, many containing monographs on portrait collections in ancestral houses; and his essays on Burns and the Tassies will be constantly referred to.

He completed an excellent Catalogue of the Loan Collection of Portraits at Edinburgh in 1885. One of his most useful and characteristic productions was his history of the Scottish National Portrait Gallery, opened in state at Edinburgh July 15th, 1889, which was printed in 1891 with illustrations. He there gave a clear account of the origin of the gallery and its progress, fostered by the munificence of an anonymous benefactor, whose honoured name, John R. Findlay, was first revealed on the occasion of the state inauguration. My high appreciation of Mr. J. M. Gray's qualifications had long determined me to endeavour to obtain his co-operation in carrying out the arduous task which still remains before me of arranging the portraits on the walls of the new building, now nearing completion, in the neighbourhood of Charing Cross. Mr. Gray had already become acquainted with my wishes, and I had every reason to hope that arrangements might have been made for realization of the scheme.

Gray was of a responsive disposition, and always ready to impart information to others from his abundant stores of knowledge. I feel his loss as that of a younger brother who would most ably have assisted in carrying out the projects I had in view.

George Scharf.

SALES.

Messrs. Christie, Manson & Woods sold on the 9th inst. the following pictures, from the collections of the late Mr. A. Dennistoun and others: R. Ansdell, Stag and Dogs, 204*l.* J. F. Herring, sen., Feeding the Horse, 147*l.* A. Kauffmann, Children, with fruit, 262*l.*; Children, with a bird's-nest, 210*l.* W. F. Witherington, The Cornfield, 115*l.* E. W. Cooke, The Port of Havre, fishing boats in a squall, 299*l.* T. S. Cooper, A Highland Scene, with peasant woman and pony, 262*l.*; Morning in the Windsor Meadows, 420*l.* C. Kiesel, Reflection, 157*l.* F. R. Lee, Plymouth Breakwater, 225*l.*; Waiting for the Boats, 152*l.* J. Linnell, The Timber Waggon, 651*l.* G. Morland, African Hospitality, 294*l.*; The Slave Trade, 168*l.* W. Muller, A Mediterranean Coast Scene, 598*l.* J. B. Pyne, Windsor Castle, 220*l.* J. Sant, The Babes in the Wood, 126*l.* C. Stanfield, A Coast Scene, with jetty at the mouth of a river and shipping, 147*l.* J. and A. Both, A Landscape, representing a hilly and well-wooded country, 787*l.*; A Grand Rocky Landscape, with a river falling in cascade on the left, 231*l.*; Soldiers conducting Prisoners, a grand landscape, representing a view in Italy, 315*l.* A. Cuyp, A Landscape, with windmills, 225*l.*; A Sunny Landscape, with a farmer on a grey horse, 168*l.*; A River Scene, with two artists in a boat sketching a picturesque ruined building, 330*l.* W. Hobbema, A Landscape, with cattle, 250*l.* P. De Koning, A Landscape, with a sportsman and dogs on a winding road, 325*l.*; A Bird's-Eye View, with a village on the left, 619*l.* Murillo, The Triumph of Religion, angels supporting a mitre and crozier, 131*l.* A. Pynaker, An Italian Landscape, with peasants and animals, 110*l.* J. Ruysdael, A River, falling over rocks in a cascade, 320*l.*; A Snow Scene, with windmill and cottages, 404*l.*; A View near Haarlem, with the great church in the distance, 525*l.*; A Woody Landscape, with a peasant and dogs approaching a ford, 173*l.* P. Wouwerman, A Hilly Road Scene, 116*l.*; A Landscape, with a peasant and a horse, 283*l.* J. B. Greuze, Head of a Young Girl, in white dress, leaning on a table, 178*l.* A. Van de Velde, A Landscape, with peasant woman and animals, 162*l.* A. Van Ostade, The Interior of a Country Alehouse, 183*l.* D. Ghirlandaio, The Virgin and Child, 357*l.* F. Hals, A Boor in Red Cap and Jacket, 105*l.*

The same auctioneers sold on the 12th inst. the following engravings, from various collections: R. Morghen, The Last Supper, after Leonardo da Vinci, 63*l.* Rembrandt, The Cottage with White Pales, 38*l.* R. Strange, Charles I. with the Duke of Hamilton, after Van Dyck, 43*l.* After Sir E. Landseer, Children of the Mist, by T. Landseer, 29*l.*; The Monarch of the Glen, by T. Landseer, 76*l.*; The Challenge, by J. Burnet, 25*l.* After J. Constable, The Vale of Dedham, by D. Lucas, 92*l.*

Fine-Art Gossip.

The third general meeting of the Society of Antiquaries of Ireland for the year 1894 will be held at Carnarvon (by invitation of the Cambrian Archæological Association) in the evening of Monday next. The papers to be read on the occasion are: 'Implements from the Larne Raised Beach' and 'Irish Arrow-heads,' by the Rev. George R. Buick, Vice-President; 'Irish Art as shown on Irish Crosses,' by the Rev. Denis Murphy, Vice-President; 'British Pottery at Silchester and the Potter's Wheel in Ireland,' by the Rev. Leonard Hassé; 'Notes on the Progress of the Antiquarian Photographic Survey of Ireland,' by Mr. J. L. Robinson, Hon. Provincial Secretary for Leinster; 'The Old Session Book of Temple Patrick Presbyterian Church,' by the Rev. W. T. Latimer; 'The Fitzgeralds of Rostellane, co. Cork,' by Mr. R. G. Uniacke Fitzgerald; and on 'Prehistoric Ornament in Ireland and its Relation to Cup and Circle Markings,' by Mr. G. Coffey. Excursions are to be made on Tuesday to Bangor and Conway, Gloydys, Llanrwst Church, and Bettws-y-Coed; on Wednesday, to Llanaelhaiarn; on Thursday, by steamer from Carnarvon to Beaumaris; on Friday, to Llanberis; while on Saturday the remains of the Roman city of Segontium and Carnarvon Castle and church will be visited. The seven churches and other antiquities at Glendalough will be visited on Saturday, the 1st of September.

Prof. Jebb, as President, will take the chair at the annual meeting of the Hellenic Society, to be held at 22, Albemarle Street, on Monday next, at 5 P.M., and will deliver an address on the progress of Hellenic studies during the past year.

To correct a misapprehension which seems to be somewhat general, we may mention that the fine unfinished portrait of Romney by himself, lately sold at Christie's, was acquired, not, as has been stated, for the National Gallery, but for the National Portrait Gallery. On the other hand, several acquisitions of old Italian pictures

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were made for the National Gallery at the sale of the collection left by Lady Eastlake, including the small diptych attributed to Ercole Roberti, the small Ambrogio Borgognone, and the picture bearing the rare signature of Andrea Cordegliaghi.

A portion of the library of Mr. Crawhall, formerly of Newcastle-on-Tyne, will be sold at Messrs. Sotheby's on June 23rd. The selection includes a series of albums of humorous sketches by Mr. Crawhall, to which the late Charles S. Keene was indebted for the suggestions of some of his best-known illustrations in *Punch*. Mr. Layard refers to this in his life of Keene, and in the albums are letters from Keene to Mr. Crawhall generously acknowledging his indebtedness. Keene's treatment of the subjects is in many cases inserted opposite the original sketches. There is also a series of drawings for *Punch* by Keene, all of which were presented by him to Mr. Crawhall.

Messrs. Boussod, Valadon & Co. invite visitors to a private view, to be held in their gallery, 5, Regent Street, Pall Mall, to-day (Saturday), of a number of paintings by Troyon. The public will be admitted on Monday next, and the exhibition will be open for about a month.

Mr. John Brett, observing that, although his brethren of the Royal Academy give medals and other prizes for landscape painting, they do not profess to teach it, proposes to receive a class of pupils at his house, Daisyfield, Putney, for instruction. They will have the advantage of the adjoining heath to draw and paint on. The notion seems a good one.

Some misstatements having been circulated with regard to the purchases made by the committee administering the remnant of the Madox Brown Fund, it may be well to say that the committee bought at the sale of the deceased artist his large cartoon of 'William the Conqueror,' representing the body of Harold brought to the Conqueror, exhibited at Westminster Hall in 1844, which it is intended to offer to a minor public gallery of art in London. The National Gallery has already received Madox Brown's 'Christ washing Peter's Feet,' his 'Last of England' being at Birmingham, and, besides his paintings in the Town Hall, his 'Work' at Manchester. The committee bought a number of smaller cartoons for distribution to local galleries and art schools. A cartoon of 'Justice,' which was also at Westminster Hall, has been bought by another authority, for, as we understand, the gallery at Liverpool. This, too, is a noble piece of monumental art, compact of dignity and beauty, and worthy of any public collection, however ambitious and select it may be.

A general meeting of the Society for the Encouragement and Preservation of Indian Art is to take place in the Indian Conference Room at the Imperial Institute on Monday at four o'clock. Sir James Linton is expected to take the chair. The society is badly off for funds, and needs fresh subscribers. A petition, by the way, for the preservation of ancient monuments in India has been presented to Mr. Fowler. The Royal Academy, the Society of Antiquaries, the Society for the Protection of Ancient Buildings, and the Archæological Institute have joined in the petition. The Department of Public Works is nearly as destructive, it would seem, as Mr. Five per Cent. here.

The death is announced of the celebrated Spanish painter Don Federico de Madrazo. The son of Jose Madrazo, the noted artist, he was born at Rome in 1815. He studied at Paris under Winterhalter, and was a frequent exhibitor at the Salons. He obtained a Third Class Medal in 1838, a Second Class in 1839, and First Class Medals in 1845 and 1855, and a *rappel* in 1878. He became a Correspondent of the Académie des Beaux-Arts in 1853, and a Foreign Associate in place of Schnorr in 1873. He obtained the Legion of Honour in 1846, and became an Officer in 1878. He was for many years the fashionable portrait painter of Madrid, and Keeper of the Museum of Painting and Director of the School of Painting. All visitors to Madrid who cared for the fine arts were charmed by Don Federico's high-bred courtesy and genuine desire to aid them; but he had long been in failing health. His son Don Raymundo is also an artist of high distinction.

The Burlington Club's exhibition of pictures by old masters, chiefly of the Ferrarese School, contains, no doubt, a considerable proportion of questionable works—copies, for instance—and pictures inherently bad; but there are not a few that are supremely interesting. Among these is the very fine and pathetic 'Pietà,' from the Roscoe Collection at Liverpool, which was formerly attributed to Mantegna (whose work it does not at all resemble). There is, too, a remarkably good 'Entombment' by the same interesting master. Marco Zoppo is admirably represented by more than one capital work; the best is enriched with painted fruits and richly coloured marbles, parts of the throne of the Virgin, such as were commonly introduced by Venetian painters, and were probably due to the influence of the Byzantine mosaics and other decorations with which the old Venetian masters were very familiar. There are also works by Cosimo Tura, Lorenzo Costa (see 'A Concert,' No. 14), Lorenzo Lotto, Perugino (or his scholars), a questionable Francia or two, and a still more questionable Correggio, as well as several exceedingly fine Dosso Dossis, especially a 'Circe,' No. 54.

Mr. P. G. Hamerton will contribute to the second number of the *Yellow Book* a criticism of the drawings and of the letterpress published in the first number.

Dr. Woermann, the Director of the Royal Galleries at Dresden, is preparing for publication a series of facsimiles of the most important examples in the collection of drawings by old masters under his care. The selection is to include upwards of three hundred specimens, and to be accompanied by a critical text from the pen of the Director.

Excavations are going on at a place called Fidesh, in the caza of Homs, in Asiatic Turkey. They are under the direction of M. Gratier, a French architect, but all objects excavated are to go to the Imperial Museum at Constantinople.

An addition to the archæological parties in Asia Minor this season is that of Messrs. Émile Sonto and Edward Oula. They will visit Mazin, the ancient Heraclea, Alabanda, Halicarnassus, Mylasa, Stratonicea, Lagina, and Mooghla, in Southern Caria, in continuation of the last year's explorations of Profs. Koomichek and Raichel in Eastern Caria.

MUSIC

THE WEEK.

Royal Opera, Covent Garden.—'Rigoletto'; Production of M. Massenet's 'Werther'; 'Roméo et Juliette.'
St. James's Hall.—Wolff Musical Union.
Queen's Hall.—Philharmonic Society.

The revival of certain decayed operas at Covent Garden last week is understood to be due to the desire of Madame Melba to prove that the genuine Italian school of vocalization is not extinct. The Australian artist is an excellent witness to this effect, for after her delightful singing in 'Lucia,' she offered an impersonation of Gilda in Verdi's 'Rigoletto' last Saturday, which, from a strictly vocal point of view, could not be easily surpassed. Signor Ancona sang the part of the Jester superbly, and avoided the melodramatic exaggerations into which exponents of this character frequently fall. Words of commendation are due to Signor de Lucia as the Duke and Mlle. Giulia Ravogli as Maddalena.

M. Massenet's 'Werther,' produced for the first time in London on Monday evening for the *rentrée* of M. Jean de Reszke, is understood to have been mounted at the special request of the Polish tenor, who has achieved a great success in the titular part on the other side of the Atlantic. First performed at Vienna two years ago, the work at once made a profound impression, and, in fact, may be said to have been far more favourably received in foreign countries than in the land of its composer's birth. Two reasons may be assigned for this, the first being that the subject is essentially German, and the second that it is undramatic. M. Massenet was unwise in making what is virtually a four-act opera out of a story that could easily have been treated in one act with two tableaux. The mere fact that it took three librettists, MM. Édouard Blau, Paul Milliet, and Georges Hartmann, to construct an opera book on the basis of Goethe's story shows the difficulty of the task. Yet although the dramatic interest is feeble, and the subject itself rather morbid, it is impossible to be deaf to the sensuous charm of the music. The score glows with colour and freshness in melody and instrumentation, and, as usual with the French composer, the love music is remarkable for sentiment and tenderness. On the other hand, that allotted to the light-hearted Sophie and to the children is in admirable contrast to the strains, now dreamy, now passionate, allotted to Werther and Charlotte. The orchestration is, of course, rich and picturesque, and, speaking generally, if the work possesses all the characteristics of the modern French school, of which Berlioz may be said to have been the founder, M. Massenet owes nothing to any composer in particular. The music is his own, and it stamps him as the greatest living master of his nationality. With the exception of the scenic accessories, which will not compare with those at Vienna, the Covent Garden performance is excellent. M. Jean de Reszke has returned to us in full possession of his lovely voice, Madame Eames renders full justice to the part of Charlotte, and Mlle. Sigrid Arnoldson is charming as Sophie. The minor parts are safe in the hands of M. Albers, M. Castlemary, and Signor De Vaschetti. The orchestra, which is very fine this year, is firmly guided by Signor Mancinelli.

Gounod's once neglected but now immensely popular 'Roméo et Juliette' has seldom been so effectively performed as on Wednesday evening. M. Jean de Reszke was again in superb voice, and although Madame Melba can scarcely be regarded as an ideal Juliet either in appearance or manner, she sang the music to perfection, and all the other parts were well filled. Again the magnificent orchestra acquitted itself extremely well.

M. Saint-Saëns accomplished a heavy task in a thoroughly artistic manner on Thursday last week. At the concert of the Wolff Musical Union at St. James's Hall in the afternoon he took part in his Pianoforte

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and Violin Sonata, Op. 75, his Pianoforte Trio, Op. 18, and his Pianoforte Quartet in B flat, Op. 41. These well-written works are not unfamiliar to English amateurs, but renewed attention may be drawn to the pearly touch and beautifully finished technique of the French artist and composer. Indeed, many pianists possessing, perhaps, more remarkable executive gifts might take a lesson from the pure style of M. Saint-Saëns. In connexion with this concert attention should be drawn to the solos played in masterly fashion by M. Waefelghem on that difficult but very charming and undeservedly neglected instrument the viola d'amore. Other artists who took effective part in the performance were the concert-giver M. Johannes Wolff, M. Hollmann, and Mr. Eugene Oudin.

M. Saint-Saëns was also the most prominent performer at the Philharmonic Concert on the evening of the same day. We cannot profess much admiration for his so-called Symphony in C minor for orchestra, organ, and pianoforte, the work being pompous and grandiose rather than grand. The score contains, in addition to the usual instruments, an extra flute, corno inglese, base clarinet, an extra trumpet, contra fagotto, tuba, bass drum, triangle, and cymbals. The work was first performed in London at a Philharmonic Concert on May 19th, 1886, and we felt then constrained to speak of it unfavourably (*Athen.* No. 3056), and though heard under better conditions last week, with a magnificent organ, at which Mr. W. S. Hoyte presided, and Messrs. Henry Bird and Norman P. Cummings as the pianists, it cannot be said that the work made a more agreeable impression upon the musicians present. Far more pleasant was M. Saint-Saëns's Violin Concerto in B minor, frequently played by Señor Sarasate, and interpreted in excellent fashion at the present concert by Mlle. Frida Scotta, her harmonics at the close of the slow movement in the remote key of B flat major being beautifully pure in intonation. Wagner's 'Faust' Overture, Sullivan's denominated 'Di Ballo,' and Beethoven's 'Adelaide,' artistically rendered by Mr. Ben Davies, with Spohr's orchestration, completed the programme.

Musical Gossip.

We have heard little recently of Mr. Hamish MacCunn. It is, therefore, satisfactory to learn that the talented young Scottish composer has practically finished his opera 'Jeanie Deans,' and that it will positively be produced by the Carl Rosa Company next season. Mr. MacCunn is also said to have written three pieces of a dramatic character for violoncello and pianoforte.

We regret to say that Miss Liza Lehmann will shortly terminate her professional career, in consequence of her approaching marriage, and that her farewell concert is fixed for the afternoon of July 14th, at St. James's Hall.

The new Leeds College of Music, the initiative of which is largely due to Messrs. Haddock, will be formally opened next Monday by Sir Joseph Barnby, and a series of twelve concerts will follow during the week.

Mr. Ernest Fowles purposes to give four concerts of instrumental chamber music by English composers, in the most suitable hall in London, during the ensuing autumn. This is an excellent scheme, and should receive the cordial support of amateurs. Further particulars may be gained on application at St. James's Hall, or from any of the leading concert agents.

Mr. David Bispham deserves thanks for commemorating the anniversary of Schumann's birth by a concert at St. James's Hall on Friday afternoon last week. With the valuable assistance of Miss Fanny Davies, Mrs. Henschel, Miss Marguerite Hall, and Mr. W. Shakespeare, admirable performances were secured of a large selection of the 'Davidsbündlertänze,' the 'Spanisches Liederspiel,' and no fewer than seventeen songs and duets.

The final pianoforte recital this season of Josef Hofmann at St. James's Hall, on Saturday last week, was not an unqualified success, the youthful executant being apparently unnerved. His rendering of Beethoven's Sonata in E flat, Op. 31, No. 3, left much to desire, and the same may be said of Chopin's Sonata in B flat minor, the 'Marche Funèbre' being taken at a singularly rapid pace. The best performance was that of some pieces by Rubinstein and Liszt.

The next pianoforte recital calling for record was that of Madame Sophie Menter at St. James's Hall on Monday afternoon. The powerful German pianist was heard to advantage in Chopin's Sonata in B minor, and in various smaller pieces by Beethoven, Scarlatti, Schumann, Rubinstein, Sapellnikoff, and Tschaïkowsky; but the items by Schubert-Liszt and Wagner-Liszt might well have been spared.

The second Richter Concert, on Monday evening at St. James's Hall, may be lightly treated, as the programme was of a popular and familiar nature. The Symphony was Schubert's great work in C, No. 9, according to the numbering generally observed in this country, though in Germany it is known as No. 7, the two unfinished works being left out of account. Bizet's first 'L'Arlésienne' Suite; Berlioz's overture, 'Carneval Romain'; and Beethoven's 'Leonora,' No. 3, were the remaining orchestral items, all of which were splendidly interpreted, as were, of course, the Werberlieder, and the Preislied from 'Die Meistersinger,' by Mr. Edward Lloyd.

The third of the present series of chamber music concerts given by the Musical Guild took place at the Kensington Town Hall on Tuesday evening. The programme included one of Onslow's neglected quintets; Beethoven's Sonata in G, for pianoforte and violoncello, Op. 5, No. 2; and Brahms's Clarinet Trio, Op. 110. Vocal items by Leoncavallo and A. Davids were contributed by Mr. John Sandbrook, and the scheme may be generally commended, if only on the avoidance of hackneyed works.

The concerts of Wednesday afternoon included that of the professional students of the London Academy of Music, several of whom displayed considerable promise; and Master Huberman's third violin recital at the Princes' Hall, at which the very youthful violinist again evinced wonderful talent even in such an exacting work as Beethoven's Concerto, which, however, was an unwise choice, as it loses much with merely a piano accompaniment.

Dvořák's new Pianoforte Trio in E minor, Op. 90, bearing the title of 'Dumky,' which was the principal feature in Mr. Isidor Cohn's concert at St. James's Hall on Wednesday evening, must be heard again during a less busy time, when it can be fully discussed, for it is a fresh and beautiful work in the composer's most characteristic manner. Mr. Cohn, who is an able pianist, was assisted by Lady Hallé and Mr. Whitehouse, and in other portions of his programme by Miss Lydia Möller, Mr. Ries, and Mr. Gibson.

A young Manchester organist, Master Granville Archer Hill, was to make his *debut* as solo organist and composer at the Crystal Palace yesterday (June 15th). He gained the diploma of Associate of the Royal College of Organists last January at the age of fifteen, and he, together with Mr. T. Sharples, Mus.Bac., are the two youngest organists who have been engaged to play on the large organ at Sydenham.

PERFORMANCES NEXT WEEK.

Mon. Herr Eisoldt's Concert, 3, Brinsmead Galleries.
— Mr Hayden Coffin's Concert, 3, St James's Hall.
— Madame Carvoglia's Concert, 3, Prince of Wales's Club.
— Miss D'Esterre Keeling's Pianoforte Lecture Recital, 3.30, Queen's Hall.
— Royal Opera, Covent Garden, 8, 'Faust.'
— Miss Frida Scotta's Violin Recital, 8, Princes' Hall.
— Mr F. Leonard Southgate's Concert, 8, Brinsmead Galleries.
— Richter Concert, 8.30, St James's Hall.
Tues. Miss Isabel Hirschfeld's Concert, 3, Queen's Hall.
— Mr. Ernest Fowles's Concert, 8, Princes' Hall.
— The Chaplin Trio's Chamber Concert, 8, Queen's Hall.
— German Opera, Drury Lane, 8, 'Die Walküre.'
— Mr Robert Hessler's Concert, 8, Steinway Hall.
— Mr Alfred Capper's Concert, 8.15, St Martin's Town Hall.
Wed. Mr T. Mathay's Pianoforte Recital, 8, Queen's Hall.
— Mr Scenevell's Concert, 8, Princes' Hall.
Thurs. Signor and Signora Cirelli's Pianoforte and Vocal Recital, 3, Steinway Hall.
— Miss Margaret Wild's Pianoforte Recital, 3, Princes' Hall.
— Mr. Zelig's Matinée Musicale, 3.30, Brinsmead Galleries.
— Philharmonic Concert, 8, Queen's Hall.
— Concert in Aid of the National Orthopædic Hospital, 8, Princes' Hall.
Fri. Handel Festival, Public Rehearsal, 12, Crystal Palace.
— Mr Cecil Sharpe's Eighth Wagner Lecture, 3, Hampstead Conservatoire.
— Miss Eldina Hight's Concert, 3, Collard & Collard's Rooms.
— Royal College of Music Orchestral Concert, 7.30.
— Signora Borghi's Concert, 8, Queen's Hall.
— Miss Clarence Maud's Concert, 8, Queen's Hall.
Sat. Sir Augustus Harris's Operatic Concert, 3, Queen's Hall.
— Mr John Thomas's Concert, 3, St James's Hall.
— Concert in Aid of the Ear, Nose, and Throat Hospital, 3, Queen's Hall.
— Mr S. Mared's Concert, 4, Brinsmead Galleries.
— German Opera, Drury Lane, 8, 'Siegfried.'
— Miss Violet Nicholson's Concert, 8, Queen's Hall.

DRAMA

The Tudor Library. — Narcissus, a Twelfe Night Merriment, 1602. Edited by Margaret L. Lee. (Nutt.)

Our knowledge of Elizabethan dramatic literature has had some important additions made to it of late years by the publication of pieces hitherto hidden away in MS., and notably by Mr. A. H. Bullen and the Rev. W. D. Macray. Miss Margaret L. Lee, of St. Hugh's Hall, Oxford, now follows suit, and gives us 'A Twelfe Night Merriment,' performed at the College of St. John the Baptist in Oxford, A.D. 1602, which she has discovered in a MS. volume forming part of the Rawlinson collection in the Bodleian Library. This volume is supposed to have been the commonplace book of some Oxford man, and contains, besides the play in question, sundry excerpts from known and unknown authors of the end of the sixteenth and the beginning of the seventeenth century. As a specimen, apparently, of the unknown, the editor gives us a piece of four stanzas, entitled 'Of a Gull'; one—according to the heading in the MS.—of certain "English Epigrammes much like Buckminster's Almanacke . . . . calculated by John Davis of Grayes Inne . . . . 1594." Of Buckminster and his almanac we confess our ignorance, nor can we guess from this abridgment of the entry in the MS. volume what resemblance there can be between epigrams and almanacs; but surely Sir John Davis's epigrams cannot be unknown at Oxford. They were printed several times, without date, with Marlowe's translations of Ovid's 'Elegies,' and are accessible to all in Dyce's edition of Marlowe's works. This, however, is by the way; "the play 's the thing," and the piece which Miss Lee has selected for publication, and which from its subject she entitles 'Narcissus,' is certainly not known to exist in any printed form. It is a burlesque of the story as given in the 'Metamorphoses,' following it pretty closely, though, for its greater grace, with some additions. The company being

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set in hall after supper, the porter of the house craves permission to introduce some "youths of the parish," bearing the wassail-bowl. They enter, and join in a vigorous song in its praise which would have rejoiced the hearts of the Squire of Bracebridge Hall and Master Simon. As they are about to retire the porter insists that they shall afford the company some further entertainment, and they agree to perform a "most condolent tragedye," "Ovid's owne Narcissus."

The personages represented are Narcissus; his father and mother, Cephisus and Lyriope; the blind prophet Tyresias; two youths, Dorastus and Clinias; two damsels, Florida and Clois, or Cloris as she is called in one place; and, of course, Echo. There is also an actor who brings in a bucket of water, some grass, and boughs, which he places on the stage, explaining to the audience that they represent the well in the forest at which Narcissus is to meet his fate. We need not follow the plot of so well known a story; it will suffice to note that one of its embellishments is a hunting scene, another the addition of some scenes in which the youthful friends Dorastus and Clinias are set at enmity by Echo. At the end of the play the porter who has introduced the players performs the part of Epilogue, and incidentally mentions that his name is Frances.

Following up this clue, Miss Lee labours to prove, and we think with success, that the porter was Francis Clark, who was appointed to the office of "janitor" on May 8th, 1601. She gives in an appendix, as evidence in support of her argument, three speeches and a letter composed for this person, also contained in the MS. volume; they show him to have been a confident and humorous personage much like the porter in the induction and epilogue of the play.

In some coincidences of expression in the play itself Miss Lee finds traces of Shakspearean influence, and may possibly be right. These coincidences are confined to Shakspeare's 'Henry IV.'; but she also considers that the "well," because it is included in the list of "Interloquutores," therefore presents an instance of inanimate objects being represented by living actors parallel with that afforded by "Wall" and "Moonshine" in the immortal 'Pyramus and Thisby,' played by Peter Quince's company before Duke Theseus. Here, we think, she is clearly wrong. In the 'Narcissus' the "well," *i.e.*, the bucket, &c., is merely a piece of movable scenery; "Wall" and "Moonshine," on the other hand, do actually walk and talk. Narcissus and Echo at the end of the play might better have been compared with them: for the one then represents a flower, the other a stone or rock. Another incident in 'Narcissus' might also be adduced as suggesting the influence of 'Midsummer Night's Dream': we allude to the scenes in which Dorastus and Clinias are deceived and set at enmity by Echo; one can hardly read these scenes without being reminded of Demetrius and Lysander, alternately provoked by Puck.

As an illustration of what may be called the hunting scene in 'Narcissus' we may call attention to the fact that a play on the same subject was "showen on Twelfe daye at nighte by the Children of the Chappell" before Queen Elizabeth in 1571. No line of this play has come down to us, but the Accounts of the Revels at Court, first brought to light by Malone (see Malone's 'Shakspeare' by Boswell, 1821, iii. 365, 369), show that it also contained a hunting scene, managed apparently on a like plan, though with far greater elaboration. The entry is curious and worth extracting:—

"John Tryce for mony to him due for Leashes, and dog-hookes with staves, and other necessaries by him provyded, for the hunters that made the crye after the fox (let loose in the coorte) with theier howuds, hornes, and hallowing, in the play of Narcisses, which crye was made of purpose even as the woords then in utterauncе, and the parte then played, did Requier," &c.

Tryce got 21*s.* 8*d.* for his services. A second entry shows that a sum of 22*s.* was paid to John Izard "for his device in counterfeting Thunder and Lightning in the play of Narcisses."

It is the "hardye hare" which is the subject of the chase in the play we have under review, and there is no thunder and lightning in it. This thunder and lightning suggests that the Revels' play was a serious one, or at least intended to be so. Can the St. John's play have been a burlesque of it? This, of course, must remain a mere matter of conjecture; but in any case Miss Lee deserves the thanks of all students of the Elizabethan drama for having given us an interesting and amusing little piece; her work on it is excellently well done. We think, however, we detect one oversight in it. The play is printed *verbatim et literatim*, except that some contractions have been expanded, but the pointing professes to have been revised throughout. In l. 561 we read, "Jove helpes then if woe fight": surely it should be "helpe 's"—help us. In l. 466 "grammer," we presume, is a misprint; had it been an error of the MS., it would have been noted; obviously, the word should be *gammer*. Paper and print are all that can be desired in the production of a beautiful book.

Dramatic Gossip.

We know not if 'The Blackmailers' of Messrs. John Gray and André Raffalovich, which saw the light at an afternoon representation last week at the Prince of Wales's Theatre, is to be accepted as typical of the new drama. It is at least pessimistic enough to have taken its rise in Scandinavia, and amorphous enough to mark a new departure in effort. An inn is said to exist with the unpromising title of "Five Miles from Anywhere." A title somewhat similar seems due to a piece such as this, which is like nothing in the world, and is scarcely inchoate. The one notion by which the characters are possessed is that they require more luxuries than they can command, and that to the need for these things all moral and social obligations and responsibilities give way. *Chantage* seems the most promising method of obtaining what is sought, and to this they accordingly resort. What is the secret that enables an expert in crime to make youth of good family discharge for him offices worse than menial it would be superfluous, and perhaps inexpedient, to inquire. During three acts various more or less leprous persons exhibit their nudity, and then all, with one exception, disappear. A new set of characters then appears, for the sake of sitting in judgment upon one of the delinquents, who takes to flight, and the establishing nothing, exhibiting nothing, and being nothing comes to an end. Miss Olga Brandon all but interested the audience in the fortunes of a guilty woman who is the victim of the blackmailers. So soon, however, as she had raised a faint flutter of expectation she disappeared, to be heard of no more.

The circular addressed to the managers of music-halls by the Licenser of Plays, to which we referred last week, has been withdrawn. But the managers of the halls have drafted a Bill, to be presented to Parliament next session, proposing to remove the restrictions which now prevent the acting of "stage plays" in unlicensed buildings, and this will include a clause compelling all sketches to be submitted to the Licenser.

The performance at the Haymarket of 'A Modern Eve' has been postponed to July 2nd.

Mr. Henry Irving has bought both the English and American rights of 'Journeys End in Lovers' Meetings,' the proverb by Mrs. Craigie and Mr. George Moore, which was so favourably received at Daly's Theatre a few days ago. The same writers have a new play nearly ready, and Mrs. Craigie has completed one in which she has had no collaborator.

'The Jerry Builder,' a three-act farcical comedy by Messrs. Mark Melford and William Miller, first produced at the Prince of Wales's Theatre, Southampton, on June 13th, 1892, was produced on Monday at the Grand Theatre, Islington, by Mr. Edouin. It will be transferred to the Strand on Monday.

Among recent engagements for the coming season at Drury Lane are Miss Beatrice Lamb and Mr. Arthur Bourchier.

'A Family Matter,' by Messrs. C. G. Compton and A. G. Hockley, is to be produced at the Garrick on the morning of the 27th. Misses Mary Rorke, Ellis Jeffreys, and Winifred Fraser, and Messrs. Bucklaw and Charles Groves will take part in the representation.

For the next season of the Independent Theatre Mr. Grein promises Gerhart Hauptmann's 'Lonely Souls,' and new plays by Mrs. Oscar Beringer, Mr. E. F. Spence, and Mr. Bernard Shaw.

Signora Duse has departed, and has not obliged her admirers with a single novelty. It is an indefeasible privilege of womanhood to be obstinate, and were it otherwise none would be so ungracious as to refuse it to so delightful a representative of her sex. The success of the artist has, however, been impaired by the rigorously limited *répertoire*. Ignorance of Italian is another cause why her reception has been literary rather than popular.

It is curious, and on the whole satisfactory, that M. Mounet Sully comes as far short of satisfying an American as an English public. The French have failed to discover what a less quick-witted race have long seen, that "sound and fury" are wholly antagonistic to tragedy. They will have to take a further lesson from our book or forfeit their pre-eminence in matters theatrical.

A Duologue by Mr. E. H. Whitmore was given at the Criterion Theatre on Thursday afternoon, the exponents being Miss Irene Vanbrugh and Mr. Bourchier.

To Correspondents.—M. J. M.—G. A.—H. S.—J. C.—C. T.—H. P. M.—W. S. C.—T. H. B.—C.—J. H.—J. W. P.—G. S.—received.

H. O.—No; we never make such recommendations.

C. A. M.—No; chronology is quite against you.

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LITERATURE

The British Mission to Uganda in 1893. By the late Sir Gerald Portal, K.C.M.G., C.B. Edited with a Memoir by Rennell Rodd, C.M.G. With the Diary of the late Capt. Raymond Portal and an Introduction by Lord Cromer, G.C.M.G. (Arnold.)

The diaries of Sir Gerald Portal will be widely read, but do not add much to our knowledge of Uganda, although the photographs by Col. Rhodes, from which the book is illustrated, are singularly interesting. It was right that this work should be published, if only as a memorial of the brilliant young diplomatist who was the author of the greater part of it. Gerald Portal was an excellent specimen of an Etonian: a popular athlete, rider, and shot, who played for the school eleven, although not in the years "1886 and 1887," as stated in the memoir. In those years he was at work in a very different field. Those who dislike examinations will make use of the fact that he failed to obtain his entrance at Oxford from being unable to pass the matriculation examination of a college; but they must also bear in mind the fact that he was able shortly afterwards to successfully compete by examination for the diplomatic service. Possibly the requirement of income from the candidates in the latter case restricts the competition. Gerald Portal was certainly an honour to the diplomatic service, which has in it too few men of equal distinction, and could ill afford the loss which it sustained by his early death.

In the introduction his friend Lord Cromer, under whom he had long served at Cairo, says:—

"The deadly African climate proved fatal to his gallant brother, who accompanied him, and ultimately to himself, for I conceive that his constitution was undermined by fever and by the fatigues which he underwent in his Uganda journey."

Portal speaks of himself as having been, in common with the other Europeans who accompanied him to Uganda, "pulled down by fever," and the photograph of him as he appeared at Kikuyu shows him worn almost to the bone.

The greater part of the volume is concerned with the march up, as when Portal was writing his report for the Government he was too busy to write much privately on his impressions, and his diary of the time is given in small type. The road up comes out badly in this book. He repeatedly speaks of the greater part of the districts through which the road passes being "absolutely foodless"; and there is one entirely waterless and desert tract, thirty-seven miles wide, which acts as a deterrent upon travel to the caravans, necessarily heavily loaded, and which sometimes becomes forty-eight miles by the drying of a single pool—forty-eight miles to be traversed at a single march. The result is that the road to Uganda through the German sphere of influence is preferred by all.

The British East Africa Company appear from Sir Gerald Portal's book to have opened a 24-inch tramway from the coast "with great ceremony under the name of the 'Central African Railway'"; but it is complete for seven miles only, although since its hasty abandonment "rails, bolts, sleepers, screws and nuts, sufficient for some seventy or eighty miles of line, lie in stacks and heaps near the beach of the harbour." Sir Gerald Portal writes: "Not a living soul, until ourselves, had ever made use of the line for any practical purpose, and the whole work remains as a monument to good intentions overpowered by force of circumstances."

The country about Kikuyu is evidently such as may one day be utilized for European settlement, although it is probable that healthy white children cannot be reared there, in spite of the elevation, as it is under the equator. For the present, however, the natives have been so badly treated as to have been driven into an attitude of fierce hostility, which only increases the natural difficulties of the road. Sir Gerald Portal frequently points out how great has been the hypocrisy of the European powers in reference to their dealings with the natives of Africa. For example, the traders have flooded Africa with a cheap pernicious spirit under the name of "Eau de Cologne," which is not entered in the trade reports as spirits, but in many cases as "perfume." He tells us of being assured "by an African traveller of great renown that the only way in which to deal with the Kikuyu people, whether singly or in masses, was 'to shoot at sight.'" Sir Gerald Portal himself writes:—

"It is to be greatly feared that the breech-loader and the repeating rifles of the European officer and his half-disciplined troops are still emptied far too often in the cause of civilisation, and that the fire in which the African now finds himself is not much more comfortable than his former passive position in the frying-pan."

Although he does not entirely credit the stories told him by the natives, he says:—

"We were the recipients of a string of bitter complaints against caravans which had previously passed along this road, and long stories were told us of burnt villages, looted cattle, and of volleys poured into flying crowds."

When once matters have come into this condition it is, as Queensland colonists well know, not easy to set them right. Raids take place until the Europeans, who are supposed to be in occupation of the country, turn upon the natives and attack them. For example, Sir Gerald Portal says that in Kuvirondo

"a certain local chief, who had acquired rather more power than his neighbours, had been in the habit of raiding all over this country, till it was more than half ruined, and that then a 'punitive' expedition of the Imperial British East Africa Company, directed against this chief, had overrun the district, and completed its desolation."

In the mean time not only spirits, but gunpowder, are plentifully introduced:—

"All, I noticed, had well-filled cartridge-belts round their waists. In my innocence, as I thought of all the thunders of the General Act of the Brussels Conference, and all the ordinances, enactments, and regulations which had been published thereafter by different Powers having possessions on the African coast, I wondered how, in the very centre of Africa, these people were enabled to keep their belts so well replenished with cartridges of different and of the most modern patterns. I had not been a month in the country before I had learnt that, for those who had the wherewithal to trade, guns, powder, lead, and all the instruments of destruction thereunto appertaining, could be as easily purchased in Uganda as in Pall Mall."

Sir Gerald Portal formed the same unpleasant impression of the representatives of both sides of the religious world in Uganda as that which we noticed as being Capt. Lugard's when we reviewed his work. When the bishops met in his presence Portal described the atmosphere as "electric," and wrote in a letter to his mother:—

"All's well that ends well, but I don't wish ever again to have a three and a half hours' skirmish with two angry bishops—one not understanding English, and the other knowing no French. The whole history of Uganda for the last ten years is more worthy the Middle Ages, or the days of the Edict of Nantes, than the end of the nineteenth century; but I don't think either side is more to blame than the other."

The policy which at one time prevailed of mapping out mission countries between the contending European parties was, perhaps, a wise one, and certainly the results which have followed their coming into collision in Uganda have been most discreditable to all concerned.

Social Evolution. By Benjamin Kidd. (Macmillan & Co.)

Mr. Kidd, we should imagine, is a self-taught man. His learning is superficial and his quotations mostly from magazines. With additional quotations his readers could very well dispense; it is a more considerable fault that in a spirit of light-hearted dogmatism our author puts aside whole schools of philosophers without any serious attempt to expound or estimate their position, and settles the worth and function of our reason with a carelessness to justify himself which smacks rather of the provincial pulpit than of the teacher's chair. And yet we cannot help being both entertained and instructed by him. He has the virtues (and they are not few) of his deficiencies. One-sided and uncritical as he is apt to be, he has thought seriously, boldly, and consecutively. His grasp of the principle of biological evolution is firm and sure; his confidence in applying it to unlock the puzzles of history and the mysteries of the future is fascinating. He has the independent attitude of a man conscious that thought and study have given

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him the right to speak as a teacher—at least, amongst those who share his fundamental doctrine: the authority neither of a Huxley nor a Spencer can overawe him. That his views are less absolutely novel than the absence of references would lead one to suppose he would probably be himself ready to admit. But even what is old has here, we allow, a new setting, and the book contains ingenious speculations which we believe to be genuinely original.

Gibbon tells us in a well-known sentence that the numerous religions that could boast followers in the Roman empire were regarded by the multitude as equally true, by the philosopher as equally false, by the magistrate as equally useful. Gallio, according to this description of his class, would have thought Mr. Kidd a most sensible person, though prone to make needlessly lengthy appeals to history and to wrap plain truths in obscure language. Gallio, as a rule, has been denounced by ardent but narrow believers; but the religious bodies are, as Mr. Kidd observes, showing a tendency to close up into a single phalanx, and they will possibly be glad to accept him as their champion. He will readily accept the function, if offered on his own terms. He must not be asked to prove the truth of any religion or of the common basis—for he admits such a common basis—of all religions. He apparently does not regard any of them or their common element as susceptible of proof; or rather he allows, if we understand him rightly, that an investigation of their history and written credentials suggests, though it cannot prove, that they are false. But, true or false, history, he thinks, shows that belief in them is necessary to social progress. They are to him the one possible source of all unselfish, disinterested, altruistic energy—as was, indeed, previously sought to be demonstrated, at least for primitive societies, in that famous book, the 'Cité Antique' of M. Fustel de Coulanges. To Mr. Kidd the view seems proved for all ages by the general existence of religions in the sense of codes with supernatural sanctions, and by the perpetual and seemingly inevitable resurgence of religion in the race when it had come to seem wholly discredited. That civilization cannot stand for one generation, much less be propagated into another, without much self-denial is obvious; nor is it less obvious that religious belief has been a very potent force in originating such self-denial. What will appear to many more disputable is that religious belief is needed to combat not merely man's animal impulses, but even his much-vaunted reason. Mr. Kidd is strongly of opinion, though he offers marvellously little proof, that reason is essentially individualistic and disintegrating. A rationalistic age is to him necessarily an anti-social age, and on the way to become, even if at first it is not, an immoral age—an age therefore of social decadence, weakness, and degeneration. He therefore broadly pronounces rational religion or rational morality a contradiction in terms. All systems of moral philosophy are thus involved in one undiscriminating condemnation. We think that even those in substantial agreement with him may here demur to his narrowness. It is surely not incorrect to consider our reason precisely as our power to view things from a universal, not an individual standpoint. Science does this with regard to nature. Is not a being who is capable of science capable also of regarding human happiness in a similarly impersonal way? Mr. Kidd may, perhaps, say he is capable of so regarding it, but not capable of so caring for it. But, if this last statement is broadly true (and we are not at present concerned to deny it), would it not be better expressed by denying that reason is effective when opposed to desire than by identifying reason with desire and denouncing it as wholly selfish? And perhaps, after all, in a few men and in a certain measure, there is a passion for reason; such men, if we offered them Prof. Sidgwick's famous alternatives "absurdity or unhappiness," would choose the latter. Let us, however, neglect this small minority and allow that the selfish instinct is not likely to be conquered except by altruistic instinct or sentiment; still it is certainly not clear that selfish instinct better deserves to be dignified with the name of reason than its opposite. A moral philosopher does not seem to us to be aiming at an end necessarily futile when he seeks to prove that the moral code is the realization of reason; of course he must not be understood to say that conscious reason discovered it, much less that it brought it into operation and gave it binding force over men. Very likely this was done, and could only be done, by religion, though we must own that even this point is far from clear to us. What, we are inclined to ask, produced religion? Not surely in all cases, if in any, direct revelation from heaven. Then how comes human nature so thoroughly and submissively to accept it? Mr. Kidd is indignant with some writers of his own school for "the triviality and comparative insignificance of the explanations offered to account for the development of such an imposing class of social phenomena" as religions. His indignation is, on his own principles, misdirected. The origin of religion, we should have thought, ought to be indifferent to him, just as much as that of any other of those "accidental variations" which, according to the Darwinian theory, have made such a profound difference in the history of the animal world. Not the origin of religions, but their social value, is the only thing in them which we should expect Mr. Kidd to care for. If this latter is under-estimated, as it no doubt ludicrously is when Mr. Grant Allen applies the absurd and offensive phrase "a grotesque fungoid growth" to "a characteristic feature in the higher religions," Mr. Kidd may naturally feel it his duty to protest. But how this "feature" came to be conceived and attached to religion seems to us to be no concern of his. If it can be proved *a priori*, as he thinks, that religious beliefs cannot possibly have their root in reason, then it would seem that their origin, if discoverable, must necessarily seem to us, as reasonable beings, fantastic and absurd.

Now this opposition of religion to reason fills a very large space in Mr. Kidd's book. It comes in both early and late; or, rather, even in the beginning it is less emphatically dwelt on than near the end of his volume, where, his exposition of the past and his prophecy of the future having been completed, he adds a special chapter (ch. ix.) to show that "human progress is not primarily intellectual." Have we not reason, he asks, to conclude that the ancient Greeks stood intellectually far higher than ourselves, as much higher — so Mr. Galton thinks—as we are higher than the African negro? He points out, with justice, that because we do not fall into Greek errors, because we can perform mental operations to which they were unequal, that by no means proves us to possess a keener natural faculty; we have a store of knowledge and intellectual machinery by which our minds may work both more surely and more quickly than theirs. We do not deny this; but we cannot allow that intellectual progress can only be viewed as heightening of natural faculty. Deeper insight may belong to the less talented race if it has accumulated better weapons with which to storm the strongholds of nature, if it works more continuously, the members of each generation co-operating with one another and continuing the work of past generations in a way unknown to the talented Greeks, each with a novel and comprehensive theory of his own, and with a range of experience of nature, the individual, and society infinitely more limited than ours. Mr. Kidd should therefore have proved, not that our intellectual leaders have less natural acuteness than eminent Greeks, or our average men less natural intelligence in following them, but that the insight of our leaders and our generation at large is less profound than that of the Greeks. But this he has not attempted to demonstrate. He asserts, and probably correctly, that our clearest innate advantage over the Greeks is in our social and moral qualities. The average Englishman is, it may be, to use Mr. Leslie Stephen's phrase, better "social tissue" than the ancient Greek. But moral superiority may also have intellectual results. The race that is better organized for one form of force is, unless it deliberately narrows itself, better organized for all. Mr. Kidd grants the superiority of modern civilization in the quality of perseverance. Is it not likely that those who can persevere and can co-operate will be in the end wiser than a nation of acute and unconnected speculators, brilliant in guessing, but tardy at verification and correction from experience? On these then and similar grounds we are unable to accept Mr. Kidd's absolute disjunction of reason from religion and social progress. Man is indeed divided against himself, but the combatants are not those pictured by Mr. Kidd in a truly impressive passage, a favourable yet fair specimen of his style:—

"The one fact which stands out clear above it all is that the forces against which man is engaged throughout the whole course of the resulting struggle are none other than those enlisted against him by his reason. As in Calderon's tragic story the unknown figure which throughout life is everywhere in conflict with the individual whom it haunts lifts the mask at last to disclose to the opponent his own features, so here underneath these religious phenomena we see man throughout his career engaged in a remorseless and relentless struggle in which the opponent proves to be none other than his own reason. Throughout all the centuries in which history has him in view we witness him driven

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by a profound instinct which finds its expression in his religions unmistakably recognizing a hostile force of some kind in his own reason."

There is, in fact, according to Mr. Kidd, "an old battle," not between philosophy and poetry as in Plato, but between religion and reason; and by an inevitable necessity religion can see in reason nothing but sin and presumption to be suppressed by scaffolds and *autos da fé*, while reason has seen in religion nothing but fantastic illusion and ignorant oppression. Such a picture may be plausibly confirmed by many a passage of history: yet perhaps, after all, reason only comes to be viewed as the enemy of religion because it seeks to reform it and raise it to higher levels, to detach from it irrelevant superstitions. Nor is it in every age that the two have been in opposition, but only in those when religion has become degraded, and reason has rightly become critical and censorious towards it.

With the above reservations we entirely admit Mr. Kidd's thesis of the immense importance of religion to human progress, and we deprecate with him the shallowness, unworthy of men of science, specially unworthy of evolutionists, with which so many have derided the more superstitions of religions or sought to pull down the whole structure as unprovable by any finite tests. But views like these are by no means his peculiar discovery. A more original point is the contrast he draws between the history of Christianity before and since the Renaissance and the Reformation. In the fourteen or fifteen centuries prior to those epochs he holds the work of Christianity was to form a new type of human character, or, rather, to re-form at a higher level an old but decayed type. The altruism—narrow, but strong and genuine within its limits—of the ancient world had gone hopelessly to ruin under the assaults of reason, so Mr. Kidd thinks. Earliest in the Greek world, later in the Roman, men had ceased to throw themselves with energy into the work of the world; they avoided responsibilities and uncertainties, they took thought for their own interests alone, they checked the reproductive instinct. Split into spiritless and selfish units, the imposing Roman empire had become so weak as to be an open prey to every invader. Christianity re-created manliness, disregard of self, regard for others. When the new type of character was fully formed—when it had abolished, at least in great part, slavery and serfdom, and carried deep into human consciousness the conviction that all men are equal before God—it flung itself with fresh vigour into practical life. It has protested against suffering, against the domination of class over class, against the privileges first of nobility, then of wealth, against the enslavement of the African, against the degradation of the proletariat. And here Mr. Kidd finds the next development of humanity, the work of the twentieth century. The Socialists, he contends, though utterly wrong in their practical programme, have truly seen that hereditary feudal privilege has decayed only to be supplanted by another system of privilege, hardly less exclusive and odious, and far more degrading—that of wealth. It is true that wealth seems open for every one to acquire; but it is not really open. "To him that hath shall be given." Wealth is the first instrument for procuring further wealth; poverty closes the avenues by which mental powers can be trained or exercised. We have not really given equal opportunities to all. We must not merely give to all rudimentary education, but to those who are fitted for it such higher education as their faculties are able to appropriate and use. We must stop by graduated income tax and death duties the huge accumulation of wealth in individual hands which gives its possessors the power to crush competition. We must tie their hands, if possible, that they may not further enrich themselves by the speculative tricks of the corn and cotton exchanges (of late so bitterly complained of here and in America), to the disorganization of legitimate trade, which should, if possible, bring supply at the lowest possible rates where there is genuine demand. Everywhere men have been made politically free; they must now be made socially free, that each may turn his hand towards what he is fittest for, and not be oppressed by the sense that he is always working for others, not for himself. And as the demand for political freedom won its battle by the prevalence of the altruistic instinct, which the Christian spirit has enormously strengthened, so effectiveness and ultimate victory are certain through great and, perhaps, revolutionary changes for the new demand. And thus the religious spirit will be, as it has always been, the greatest promoter of social progress; for the most efficient society is that in which liberty of individual enterprise is most complete, since competition and rivalry are the source of progress in the human as in the animal species.

We have done our best to represent the main positive thought of Mr. Kidd. Whether it will ultimately be found acceptable we cannot presume to judge. Suggestive as it is (and in some respects we have from want of space done less than justice to it), we cannot at present feel sure that it is self-consistent. It must be clearly understood that Mr. Kidd writes neither as a Socialist nor as a Christian, but as an evolutionist. What, he asks, is the tendency, what the forces, of evolution? What tends to promote continued and more vigorous existence? What tends to weaken, degrade, and dissolve it? He does not agree with Mr. Spencer that we are slowly tending to a harmony of the selfish and social instinct by the formation of a character in which, to use Bentham's phrase, "selfishness takes the form of benevolence." This result, he thinks, can only appear possible to those who hold that heresy "the inheritance of acquired characters"; but we must confess that for our part we have found here no proof of this. On the other hand, Mr. Kidd is at variance with the Socialist ideal, which, with its extinction of rivalry, seems to him to lead, by biological laws of universal validity, to a degeneration in the type of human existence; and which he identifies, as others have done, with individualism, a low rational calculation of the least arduous way in which each man's sensuous wants may be satisfied. Not to extinguish competition, but to extend its range, while equalizing its conditions, is his ideal. It will not to most of us seem the consummation of bliss. But this is a consideration of that mean and selfish reason which, our author tells us, is ever driving the race to commit suicide. Our last word should be—work, and the opportunity of work, for all.

The Autobiography of Theobald Wolfe Tone, 1763–1798. Edited with an Introduction by R. Barry O'Brien. 2 vols. (Fisher Unwin.)

This work appears at an appropriate time. It cannot be said, however, to appear in an appropriate form. Who, out of Brobdingnag, can comfortably read a volume weighing several pounds? The two exceed half a stone.

Mr. Barry O'Brien, who has edited it and written an introduction, may be as good a patriot as Wolfe Tone, but he is sadly deficient in critical taste and judgement. He has furnished a condensed summary of Wolfe Tone's life; he has omitted his political writings and an instructive preface to the American edition, and yet he has reprinted many pages which are utterly worthless. The contents of chapters iv. and v. might have been summarized in a few sentences. Indeed, the work does not interest the reader or possess much value for the historian till after Wolfe Tone has reached America and has passed from America to France. When he was in France his wife and children were in America, and his diary was kept for the information of his wife, to whom he was devotedly attached. He was a doting husband and a fond father, and, if uxoriousness could excuse his faults, he could plead it with as great effect as Charles I.

He hoped that the desire of his heart might be achieved with the aid of French arms. As he states at the beginning of the third chapter of the first volume,

"to subvert the tyranny of our execrable Government, to break the connexion with England, the never-failing source of all our political evils, and to assert the independence of my country—these were my objects. To unite the whole people of Ireland, to abolish the memory of all past dissensions, and to substitute the common name of Irishman in place of the denominations of Protestant, Catholic, and Dissenter—these were my means."

The Society of United Irishmen had been formed, yet the something more which was requisite to achieve the object of his dreams could only, as he thought, be supplied by France, and his utmost efforts were directed towards obtaining from France the aid which he considered indispensable. The Duke of Wellington was right in styling Wolfe Tone "a most extraordinary man." He arrived in France with a hundred guineas in his pocket; he could not speak the language of the country; he carried letters of introduction which did not avail much; and yet by sheer force of audacity and perseverance he persuaded the rulers of France to fit out an expedition for severing Ireland from the United Kingdom, consisting of forty-three sail and an army of fifteen thousand men. Its failure was wormwood to Wolfe Tone, yet he did not despair, and never relaxed his efforts till a second expedition was dispatched, which failed also, and led to the forfeiture of his life.

It is worthy of note how much he owed to the protection of the United States. He

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journeyed to Paris with a false passport under the name of James Smith. Mr. James Monroe, the American Minister at Paris, afforded him all the help in his power; and when Tone had to give Carnot a reference as to character, he mentioned Mr. Monroe as a gentleman who would vouch for him. If Tone's object had been attained, the representative of the United States might have taken a part of the credit or been liable to the burden of shame for aiding in the attack upon a friendly power. But these things are matters of indifference now.

It is as a man of letters that we prefer to contemplate Wolfe Tone, and all that proceeded from his pen displays a power which, if properly directed, would have made his name worthy of lasting honour. He possessed a fair knowledge of the classics, and the best works in English literature were engraven on his memory. He intersperses his autobiography with quotations which are at once apt and spontaneous. They flowed from his pen and they were not meant for display. Moreover, he writes with precision and point the tongue of the country which he desired to annihilate. Some of his remarks are as acute as they are well put. Let the following suffice for one example; it was written in Paris in 1796:—

"Went to see 'Othello'; not translated, but only taken from the English. Poor Shakespeare! I felt for him. The French tragedy is a pitiful performance, filled with false sentiment; the Moor whines most abominably, and Iago is a person of a very pretty morality; the author apologises for softening the villainy of the latter character, as well as for saving Desdemona, and substituting a happy termination in place of the sublime and terrible conclusion of the English tragedy, by saying that the humanity of the French nation, and their morality would be shocked by such exhibitions: '*Marry come up, indeed! People's ears are sometimes the nicest part about them.*' I admire a nation that will guillotine sixty people a day for months, men, women, and children, and cannot bear the catastrophe of a dramatic exhibition! Yet, certainly the author knows best, and I have had occasion repeatedly to observe, that the French are more struck with any little incident of tenderness on the stage, a thousand times, than the English, which is strange. In short, the French are a humane people when they are not mad, and I like them with all their faults, and the guillotine at the head of them, better, a thousand times, than the English. And I like the Irish better than either, and as no one can doubt my impartiality, I expect my opinion will be received with proper respect and deference by all whom it may concern."

No reader will require to have it pointed out, we should hope, that the last words, like many others in these volumes, are obviously written in a spirit of exaggeration or fun. The humour which abounds in Wolfe Tone's pages not only enlivens them, but endears the writer to his readers. He wrote, let it be remembered, for his wife alone, and this fact ensures the sincerity of his narrative. Before passing on, we may note that he makes another reference to Shakspeare, as deserving of attention as that which has been reproduced. At p. 171 in the second volume he writes:—

"We are not the best dressed body of men in Europe. I think I have seen a Captain of the Guards in St. James's Park who would burn for as much as one of our demi-brigades. *There's not a rag of feather in our army, good argument, I hope we will not fly.* *Apropos* of that quotation, it is inconceivable how well that most inconceivable of all writers, Shakespeare, has hit off the French character in his play of 'Henry V.' I have been struck with it fifty times this evening; yet it is highly probable he never saw a French officer in his life."

Tone's critical comments are generally sagacious and sound. One of his favourite authors was Lord Chesterfield, whose letters had been his "great resource against *ennui*." He comments upon them in strong terms, but his language is not much less polished than that of Dr. Johnson when treating the same subject, while his sentiments and those of the sturdy Englishman are in accord. After having recorded that he recurred to his favourite book, he adds:—

"His Lordship a damned scoundrel; he advises his son to attack Madame de Blot, because she has been married a year and loves her husband.....I wish I was kicking him! I do not pretend to more virtue than other people, but I have no notion of such cold-blooded villainy on deliberation."

The reader of this work who may begin it with a prejudice against its author cannot but like him before the close, and regret that a man who ought to have been one of his country's worthies should have ended as a rebel without having helped her by his devotion. His honesty is beyond question; his judgment was an unknown quantity. He could neither read the signs of the times nor accommodate himself to his surroundings. But like others whose views on any one subject are out of joint, he was perfectly sensible in matters of general concern. His diary reveals his character, and it displays him as a man of impulse and of fine feeling. His affections were strong, and he never injured a human being. His minor failings are not concealed, and those who judge him from his own confessions may think him worse than he was. He has been depicted as a drunkard. He certainly drank much wine on occasion. There are few who have done so whose record of the result is better reading than Wolfe Tone's narrative of what passed after a dinner on the 1st of November, 1792. He had grown warm with the subject of conversation, which was the formation of a company of volunteers, and then, it is added, he

"is very much surprised, on looking down the table, to see two glasses before him; finds, on looking at Hamilton Rowan, that he has got four eyes; various other phenomena in optics equally curious. Mr. Hutton [that is himself], like sun in the centre of the system, fixed, but everything about him moving in a rapid rotation; perfectly sober, but perceives that every one else is getting very drunk; essays to walk across the room, but finds it impossible to move rectilineally, proceeding entirely from his having taken a sprig of watercresses with his bread at dinner. 'God bless everybody.' Sundry excellent toasts. A round of citizens; that coming into fashion; trifling as it is, it is a symptom. All embrace and depart at twelve. Fine doings! Fine doings!"

Next day the entry is:—

"Sick as Demogorgon; purpose to leave off watercresses with my bread."

Sixteen days later he describes another dinner party at which he was present, and adds:—

"Drink like a fish till past twelve. *God bless everybody.* Embrace the Connaught men and go to bed as drunk as a lord. It is downright scandalous to see in this, and other journals, how often that occurrence takes place, yet I call myself a sober man!"

As he honestly chronicles his lapses from sobriety, and these are not many in number, he may have been a sober man according to the interpretation which was put on the phrase at the time he lived.

His accounts of the men with whom he associated abroad are instructive, and many of his observations supply food for reflection. After telling how Daendels, a general in the Dutch army, had to fly for his life, how he returned in triumph when his friends were in power, and how he had to fly again on their deposition, he pertinently adds:—

"It is with me a great proof of a man's integrity when, in times of revolution, he is sacrificed alternately by both parties; but certainly what he gains on the score of principle he loses on that of common sense. In order to do any good, with any party, a man must make great sacrifices, not only of his judgment, but what is much worse, I fear, of his conscience also. If he cannot bring his mind to this, there is but one line of conduct for him to pursue, which is to quit the field."

Le Odi di Pindaro. Dichiarate e tradotte da Giuseppe Fraccaroli, Prof. ord. di Letteratura greca nell' Università di Messina. (Verona, Franchini.)

Pindar: Olympian and Pythian Odes. By C. A. M. Fennell, Litt.D. New Edition. (Cambridge, University Press.)

The first thought that occurs to a critic on glancing at the title-page of Signor Fraccaroli's work is the novelty and appropriateness of the appearance of a commentary on Pindar in the island which is so closely associated with Pindar's muse, and which gave him the themes for many of his greatest hymns. Sicily—Greek for two long periods of history—cannot be said to have established a reputation for Greek scholarship; it would be about the last place one would think of trying if one were seeking an instructor in Pindar's odes to Hiero. But Zankle has come to the rescue, and the attempt of her professor of Greek literature to pay part of the deep debt which the Siceliot cities owe to the genius of Pindar, and diffuse a knowledge of his poetry through Sicily and the peninsula to which she belongs, is decidedly welcome.

Signor Fraccaroli is a good scholar, he knows his Greek grammar, and he has studied his poet laboriously. His work is generally sound, and he possesses considerable taste. The great fault of his book is its excessive length—730 pages, not counting the preface. To the translation of each ode is prefixed a prolix explanation of its argument, and discussions of difficult lines are subjoined in foot-notes. The prolegomena run to 165 pages, and contain a life of Pindar, an account of Dorian lyric poetry, and a disquisition on Pindar's art. All this might easily have been cut down, and the work would have been a gainer. But Signor Fraccaroli has the irritating habit of the man who could not get into a train without descanting on the origin of steam-engines. He is never quite at ease if he cannot go back to Adam. Nothing could be more tedious than his discussion "della creazione artistica" when he "trots out"

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Plato's theory of knowledge. It is as if an art critic, asked to explain the points of a painting, were to discourse on Locke's distinction of primary and secondary qualities. But allowing for this weakness, the prolegomena contain many interesting remarks. We fully agree with the view that it is an utterly false principle to seek in each ode for some "Grundgedanke" which can be expressed in a precise formula; the thought of the poem is to be found in "la somma delle impressioni di tutte le sentenze e di tutti i miti" (p. 154). And his criticism on Dissen's methods and tedious analyses ("nojose analisi"), if not perfectly just, is at all events useful as a corrective. He accepts Westphal's view that the odes are constructed on the basis of the Terpandric *nomos*, but gives indifferent entertainment to Mezger's theory of verbal responsions, though not altogether denying that instances of significant responsions are to be found. There is much truth and pertinence in his observations on the way in which one image leads to another without any logical connexion, and many passages, where the adventurous have fancied they detected secret signals, may be easily and fairly explained on this principle. In illustration of it he gives several instances from Dante, of which we cannot refrain from citing two. In 'Purgatory,' xix. 61, Virgil says, in reference to the Siren:—

> Suffice it thee, and smite earth with thy heels,
> Thine eyes lift upward to the lure that whirls
> The Eternal King with revolutions vast;

and then Dante proceeds—

> Even as the hawk that first his feet surveys,
> Then turns him to the call and stretches forward
> Through the desire of food that draws him thither,
> Such I became, &c.

Here the image of the hawk "is connected materially with the image of the lure, though there is no logical or rational link; the impression of the one has called forth the other." And such an impression can act, unconsciously, according to Signor Fraccaroli, at a considerable distance. Thus in 'Paradise,' xxxi., the image of pilgrims coming from afar—which occurs early in the canto in the lines (31 *sqq.*),

> If the barbarians.....
> Beholding Rome and all her noble works,
> Were wonderstruck, &c.,

and recurs, in logical connexion, a few lines later (43),—

> And as a pilgrim who delighteth him, &c.,—

reappears, without any deliberate reason, in 103:—

> As he who peradventure from Croatia
> Cometh to gaze at our Veronica, &c.

Signor Fraccaroli applies this observation to Isthmian V., where the image of the libation, with which the ode opens, forms the central piece of the myth.

In criticism and exegesis the translator is generally conservative, but has sometimes views of his own. We often find ourselves disagreeing. For example, in Ol. ii. 54, he thinks that the difficult passage beginning εἰ δέ μιν ἔχων τις οἶδεν τὸ μέλλον can be explained by an ellipse of ἐστί, and cites Pyth. xii. 28, which is totally irrelevant to the difficulty. But two verses before, he rejects the interpretation approved by Jebb, Fennell, and others of βαθεῖαν ἐπέχων μέριμναν ἀγροτέραν ("suggesting a deep ambition for quests"), and explains (independently of Mr. Gildersleeve) "sostenendo la profonda selvaggia cura." In regard to γαρύετον in the same ode, he thinks that Pindar really had Simonides and Bacchylides in mind, and chose the dual in order that any one who liked might apply it to them. This view has been generally abandoned.

It is not necessary to quote a specimen of Signor Fraccaroli's translation, which to English readers will be of little interest.

The second edition of Dr. Fennell's useful commentary on the Olympian and Pythian Odes possesses new features. The editor has wisely omitted etymological notes, which, except in the rare cases where etymology throws definite light on the meaning of a passage, are impertinent in exegetical notes. He has chronicled at the beginning of each ode all the "tautometric responsions" he could discover. But he does not therefore accept the catchword theory of Mezger—which in some recent books on Pindar has been carried to such absurd lengths; he admits that the recurrence of words may occasionally have some reference to the sense, but holds that they are more often concerned with sound. He still maintains the extraordinary view that "metrical literature was not committed to writing in Greece for nearly a generation after the Persian wars."

The gravest complaint that we have to make against Dr. Fennell is that he gives so little help to the understanding of the arguments of the odes, beyond the very meagre "Analyses." And the desire to compress, which in this edition is carried painfully far, often hinders him from explaining sufficiently the difficulties in the text. In a passage in Ol. ii. (57 *sqq.*), which in our opinion he treats inadequately and misleadingly, we are told that "Rauch.'s explanation is condemned by his separation of ἐνθάδε from θανόντων"—where "Rauch." means Rauchenstein, a favourable specimen of the penurious system of abbreviation adopted—but we are not told what "Rauch.'s explanation" is. Mr. Fennell surely does not expect the students who use his edition as a text-book to possess a Pindaric library. In the introduction to Ol. xi.—why, Fraccaroli pertinently asks, should x. and xi. be transposed, unless we arrange all the odes on chronological principles? — Mr. Fennell promises to discuss the relations of Anaxilaus with Hiero, and the relations of the Locrians with both tyrants, in the introduction to Pyth. ii. But when we come to that introduction Anaxilaus is not mentioned, presumably owing to considerations of space. If Mr. Fennell had allowed himself a little more room, he would have done himself a great deal more justice.

NEW NOVELS.

A Precious Scamp. By Henry Cresswell. 3 vols. (Hutchinson & Co.)

Mr. Cresswell's new novel, clever, but very unsympathetic in manner and matter, contains more than one scamp. The scamp *par excellence* is of course Harry Bethel, who, all the same, makes a fine end. The sentiments and morals of this clever gentleman are more than irreproachable, except where his commercial code is concerned. As may be imagined, he is, in Mr. Cresswell's hands, a curious study. The author's object—supposing him to have one—seems to be to show the undermining influence of money-making, and that fortunes are not to be gained by honourable men; also that you may be a scamp in business matters, and a good man in other relations of life. There is a core of truth in the view, but we fancy Mr. Cresswell brings an unnecessary and exaggerated bitterness to bear, and thereby, to some extent, defeats his own object. He talks of the book as "veracious"; whether or not it be so, so much outrageous, unmitigated fraud and rascality, or merely dishonest dealing, cannot be worked into one story without destroying its artistic balance. The City may be the den of thieves he represents, yet, even there, there must be a certain percentage of clean and yet capable hands. Nineteenth century commercial morality is at a low ebb, perhaps, but if this picture is to be accepted as lifelike, it is rotten to the heart. The part of the one righteous man is played by Percy Bethel, the brother of Harry, but he is a mere dummy. Old Mr. Maxstead, a City Father, is a good rather than a bad sort of man, but woefully weak of will. He is, at any rate, a human being, and so are his poor little daughters. A quartet of sharks—business men, and out-and-out scoundrels of different types—spread their nets in the sight of the reader. A good deal of interesting and rather surprising detail gathers about their schemes. The gigantic fraud perpetrated by the precious scamp on a stupider and more despicable rogue is ingenious and to some extent credible, though the character of the perpetrator is often very inadequately treated. Mr. Loxley, too, is insufficiently furnished with motives, especially for his extraordinary action with regard to his only daughter. The same thing applies to others—both men and women. They are riddles without answers, problems that have no key—neither of the stuff of every-day life, nor yet in any way ideal. Mr. Cresswell is a clever writer, but it seems to us his readers had need to be clever, too, to get real satisfaction out of his brilliant but hollow material. Of the manifest improbability of the non-recognition of one brother by another we say nothing.

A Baireuth Pilgrimage. By Edith E. Cuthell. 2 vols. (Sampson Low & Co.)

The notion of writing a society novel the scene of which is chiefly laid at the musical Mecca—as the musical critics have it—has, unless we are much mistaken, never yet been exploited, and Mrs. Cuthell is undoubtedly entitled to some credit for her enterprise. On general grounds, however, the new departure is not to be applauded. In the millennium, perhaps, every one will be thoroughly versed in the works of Wagner. But at the present day the novel-reading world is hardly ripe for fiction which cannot be duly appreciated without an intimate knowledge of musical "shop" of all sorts, and in which public performers are alluded to under thinly veiled pseudonyms. A good deal of the book may be described as a Wagnerian analytical programme cast in the form of a dialogue. Even to musical enthusiasts this method may not appear to be altogether a change for the better.

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The Best of her Sex. By Fergus Hume. 2 vols. (Allen & Co.)

Mr. Hume's title is not particularly appropriate, for it leads his readers away from the gist of the matter, and is a mere commonplace when applied to a girl who makes an excellent daughter to a selfish father, and an excellent wife to an unselfish husband. There are so many of that sort, and they cannot all be best. The main feature of the novel is the formation of a limited company (of two) for the purpose of introducing the virtues of T'ho as a specific in nervous affections, and by judicious puffery an enormous demand is created. Mr. Hume is amusing and ingenious in developing this plan; but there is, perhaps, more ingenuity than skill displayed in providing machinery and motive power to put the plan in action.

Major Joshua. By Francis Forster. (Longmans & Co.)

'Major Joshua' is a study in selfishness—a harmonious, a consistent, and an artistic study, since we have the quality illustrated in various characters, and recognized as a subject for detailed observation and interpretation, without any attempt to label it with hard names, or to render it hideous for moral purposes. Major Joshua Robinson is a wealthy gastronome, with a theory and a practice of self-pleasing; his absolute candour on the one hand, and freedom from vanity on the other, enable him to live a life of unruffled contentment. His friend Mrs. Fenwick has two daughters, whom she has brought up on a system, teaching them that it is to their advantage to be entirely selfish; that they have hearts only in order that some one may break them; that self-denial, kindness, charity, are weaknesses which minister to the lower instincts in others. The elder girl is beautiful, hates her plain sister, marries, and is happy. The younger one, having no compensation of beauty, is a savage with a volcano in her breast, and passes, as we are assured, through the gates of hell. There are two young men who assist to develope the character and fate of these girls; and altogether the story is well thought out and highly entertaining.

The Businesses of a Busy Man. By R. S. Warren Bell. (Leadenhall Press.)

Mr. Bell's book is a funny one from beginning to end. The humour is of a kind which has been supposed to be much in favour of late; it is boisterous, unremitting through two hundred pages, undiluted and undisguised. It is, indeed, so unremitting that one hardly thinks it worth while to reward the joker with a laugh, lest he should reasonably complain of undue preference for one jest over another. Everybody in the book jokes without difficulty, but most of all the author himself, until one longs for a dull, unjesting page or two, to break the long monotony of fun. The reader will understand what he has to expect from 'The Businesses of a Busy Man'; and, if he sends for it on the strength of what has been said, there is really no reason why he should not be thoroughly satisfied.

Pharais: a Romance of the Isles. By Fiona Macleod. (Derby, Murray.)

'Pharais'—let it be said at once that the word is an Anglicized form of the Gaelic for "paradise"—would be admirable, both as a story and as a study of a kind of insanity only possible, we imagine, in the remoter habitations of the Celt, but for two faults which constantly interfere with the progress of the narrative. The book is sadly over-written, in a style which, being florid and overburdened with weighty Latin compounds, is too complex for the matter wherein the author deals. The local colour also is laid on with a joyous extravagance, which speaks well enough for Miss Macleod's observation, to be sure, but serves to defeat her aim by irritating the Southron reader. If a writer elect to till one of "the half-acres of literature," as an American writer lately called the provinces over which it is now the fashion for romancers to "peg out" their "claims," economy, even parsimony, in the distribution of local colour is an essential of success. Miss Macleod's second defect is, like the first, a defect of generosity. The characters of 'Pharais' (characters whom she understands thoroughly) may be compared to Fitzroy barometers, in that they tremble and turn and are very nearly changed before every variation of wind or weather. They are designed on definite lines, but a passing cloud, the boom of a wave, an effect of moonlight, sets them acting almost discordantly with themselves. The islander of the North-West is, indeed, a creature of the elements, but they do not, we think, act upon him so swiftly and so transiently here on our every-day earth as they are made to do in 'Pharais.' Rather would we say that his way of life is the resultant of several forces, of which climate is the chief in moment. Now for the more gracious task of praise. It is unstinted praise that Miss Macleod deserves. She has justified the Northern Celts against the too-disparaging strictures of Mr. Yeats. True, there is a gloom and a blight upon their days; the wind speaks in their ears, as it were, with the cry of an everlasting sorrow; and they live at ceaseless war—often at unavailing war—with the malignant principles of the universe. Miss Macleod has touched that strife to effects of beauty. Her story relates how Alastair Macleod was smitten with the "mind-dark," a form of hereditary insanity, or rather of idiotcy, too well known in these islands, where spare nourishment and in-breeding work together with results that would delight a morbo-psychologist. The scene in which he discloses to his wife the naked awfulness of his impending dehumanization is a spectacle of the noblest passion, and the language is simple, dignified, and worthy of so high an issue. Lora's attempt to commit suicide with him in a lonely cave of the sea, for the sake of the child yet to be born, is too terrible almost for memory; and here, as in the other scene, the author rises far above her usual level. The Celt is a child of vain visions and decaying faiths; and this Miss Macleod understands. Few, indeed, are the writers who have brought out so significantly as she the full terror of these faiths and visions when they take hold upon sensitive imaginations. 'Pharais' is not for the idle; and as certainly not for the nervous. But for those who can brave the shadow of a great horror—yes.

The Daughter of Leontius; or, Phases of Byzantine Life, Social and Religious, in the Fifth Century after Christ. By J. D. Craig Houston, B.D. (Oliphant, Anderson & Ferrier.)

We frankly confess that we should have enjoyed Mr. Craig Houston's book a good deal more if he had been less conscientious, and had given a freer rein to his imagination. It takes a Kingsley, no doubt, to produce a 'Hypatia'; but in the hands of a livelier and bolder writer the romantic story of Athenais, daughter of a Greek Sophist, who rose to be Empress of the East, would certainly have been invested with more than archæological interest. As it is, the result of Mr. Craig Houston's method is colourless in the extreme. A passage taken at random from the opening of the fourth chapter, "Church Life in Constantinople," will at once explain our meaning:—

"We have said that the sister of Leontius, with whom Athenais had taken up her abode in Constantinople, was a Christian lady. That fact alone justifies us in believing that the Hippodrome, with its frivolous and withal pagan amusements, would not be the only aspect of Byzantine life that Athenais would be afforded an opportunity of witnessing. We could as easily think that she lived without seeing the sun for a whole month after her arrival in her new place of sojourn, as suppose that her aunt would allow even half that time to elapse before she persuaded her interesting niece to accompany her to divine service in one of the churches of Constantinople. Of such edifices there was of course no lack."

Then follow two pages describing the churches of St. Sophia and the Holy Apostles, and the sacred building known as Anastasia:—

"To one or other of these celebrated churches we may be very sure Athenais was conducted soon after her arrival in the Eastern capital. Nor would she, we are persuaded, offer the least objection to paying such a visit."

Surely it would have been better to dispense with all these cautious inferences and surmises, and to assert that Athenais "went" to church with her aunt, rather than that she "would undoubtedly have gone" there. Nobody, so far as we can see, would be a penny the worse for the statement, and the book would be much more agreeable reading. Having made this criticism, however, which naturally applies to the whole of Mr. Craig Houston's narrative, we have nothing but praise for the industry and ability with which he has collected the materials for it.

La Monégasque. Par Jean Blaize. (Paris, Plon.)

'La Monégasque' comes near to being a good novel. The Monaco lady herself, who is the heroine, is not over well drawn, and the young doctor from Monte Carlo, who is her husband and the hero, is also not a strong character. On the other hand, some of the shopkeepers of Monaco and the Condamine are admirably drawn, and so is an old doctor of great distinction in Paris; and the novel forms a careful piece of work, which is not without interest, and is, indeed,

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in some parts difficult to lay aside. The struggles of the good man and his indifferent wife, and the effect upon her of an education in the neighbourhood of gaming tables, are well studied, in spite of the flabbiness of the chief characters.

BOOKS OF TRAVEL.

Korea and the Sacred White Mountain: being a Brief Account of a Journey in Korea in 1891. By Capt A. E. J. Cavendish. Together with an Account of an Ascent of the White Mountain by Capt. H. E. Goold-Adams. (Philip & Son.)—Of all civilized peoples the English show the strongest and most frequent desire to return on occasions to barbarous life. And of the English race those who ordinarily live the most pampered lives are those in whom the propensity seems to be predominant. Guardsmen accustomed to life in Pall Mall and luxurious country houses find their supreme happiness in sharing the huts of African savages, or of camping out in the neighbourhood of the snow line on the Himalaya Mountains; and Indian civilians seek for relief in the wilds of Central Asia from the studied comfort of station existence. The more wild and savage the country, the greater are its attractions to these travellers, and on this principle Korea presents an ideal hunting ground, since there are few portions of the globe which offer fewer attractions and greater difficulties to the tourist. Not long since these characteristics attracted Mr. James, of the Indian Civil Service, who preferred spending a long leave in the squalid provinces of Korea to visiting his native land; and now Capts. Cavendish and Goold-Adams have been devoting some weeks to the same surroundings. Being quartered at Hong-Kong, and being therefore within range of no bigger game than pheasants, the attraction of possible tiger and bear shooting in Korea was more than they could resist. During their tour they heard of tigers and bears in abundance, and in one place which they visited eighteen people had lately been killed by tigers in one year. But, as fortune and their Korean guides determined, they saw nothing but the occasional trail of big game, and had to content themselves with sport which they might equally well have found on the shores of the Canton river. As in duty bound, they started from Soul, and from that point traversed the whole country northwards to the borders of Manchuria. Although the book is brightly written it tells us nothing that is new. The travellers had in no way prepared themselves for the scientific observance either of the people or of the country. They give, therefore, only the result of their very superficial experiences. The reader hears enough and more than enough of the dirt of the people, the discomfort of the inns, and the miserable condition of the roads; but of weightier matters he is told nothing. Capt. Cavendish had to return to Hong-Kong without making the ascent of the Long White Mountains, and from the foot of that range Capt. Goold-Adams takes up the pen. The book will be found useful to those who may desire to follow in the footsteps of the travellers, and who may wish to learn from their experiences which places and inns to stop at and which to avoid. But for the "general reader" the book offers few attractions, and is besides disfigured by an occasional coarseness in description which is repellent. It contains two good maps and some illustrations.

The general impression which remains after a study of most books on African shooting—that the country is uninviting and unhealthy and the sport indifferent—is confirmed by reading *The Congo Free State and its Big Game Shooting*, by Bula N'zau (Chapman & Hall). The author, Mr. Henry Bailey, seems to have well earned his *nom de guerre*, which being interpreted means the elephant smasher. He possesses evidently the first qualities of a successful big game shot—the determination to approach his quarry, however dangerous, so close that a miss or badly placed bullet is almost an impossibility, and the nerve which prevents failure or ensures escape, backed evidently by considerable strength of body and of constitution. With all this there is occasionally apparent in the descriptions a callousness to the sufferings which his game may have to endure which is, we think, to be regretted, though no doubt the greater part of the animals killed was eaten by his followers. In most parts of the country visited the game was undisturbed, approach was often very easy, and the science of woodcraft and stalking was seldom called into play. Hence some of the chief elements of interest and delight in such excursions were absent. Nevertheless the book, which is legibly printed, fairly illustrated, and generally well turned out, cannot fail to be of use to any one who visits the Congo on business or pleasure.

On Sunny Shores. By Clinton Scollard. (Gay & Bird.)—This is a Transatlantic production. Mr. Scollard has visited many well-known places in Europe and Syria, and writes about them as an educated man might be expected to do; but there was no special reason why he should publish his lucubrations.

The Gypsy Road is an account of a cycling tour of a thousand and odd miles from Cracow to Coblence, made by Mr. Granville A. J. Cole, M.R.I.A., F.G.S., and a companion, who is dubbed the "Observer." Why it should have been called 'The Gypsy Road' we have no more idea than a reviewer had lately why a novel about Strafford should have been called 'Thorough.' Else there is nothing in it more remarkable than that the Armada is said to have "advanced slowly, with curved front, in Plymouth Sound," and that Mr. Cole chooses to write of "the Indian 'Mutiny.'" Of the fineness, the superfineness of the style one sample may suffice:—"The market-place seems to beam with a quaint hilarity upon the traveller; one recognizes a cheery fulsomeness—Bohemia is *assez riant*."

SHORT STORIES.

The Purification of Dolores Silva, &c. By Morley Roberts. (Osgood, McIlvaine & Co.)—Mr. Morley Roberts is already known as a pithy writer of short stories, and the present book will do no discredit to his reputation. It is essentially the book of a man who has travelled much and who has observed keenly and with imagination the characteristics of the people among whom he went. Whether it be the artistic life of Paris, that of clubland in London, or of a gold-digger in America, which forms the basis of his stories, the *milieu* always has more reality than mere nomenclature to justify it, and further has a certain appropriateness to the theme chosen for the story. The subjects are nearly all different phases of love in women, from the initiation into its mysteries, which forms the subject of the first story, to the final story about purification by self-sacrifice, and the consequent substitution of a noble love for a gross and debasing passion; in this story the hot Mexican blood which runs in Dolores Silva's veins excuses and gives probability to the extravagance of her penance. But the best two stories are 'When She May' and 'Panic,' the first an original and striking picture of indifference turned into a hopeless love by jealousy, and the second a terrible glimpse of a sudden fit of cowardice and its swift retribution. One or two of the other stories have hardly enough body in them to make them worthy of such good company.

Jack's Partner, &c. By Stephen Fiske. (Gay & Bird.)—Mr. Joseph Hatton's brief introductory account of the author suggests the idea that in Mr. Fiske we have the George Sims of America, a suggestion which is confirmed by a perusal of his book. In fact, these stories are so very much the sort of thing which Mr. Sims writes, and his style is so well known here, that hardly any further criticism seems called for. There is the same genial jocularity, the same thinness of motive joined to a faculty for making the most of what is in the author's mind, and the same irreproachable, not to say claptrap sentiment. If there is any difference, it is that Mr. Fiske displays with rather more ostentation than the English writer what Mr. Hatton calls his "sympathies with struggling merit and honest poverty."

LOCAL HISTORY.

Somersetshire: Highways, Byways, and Waterways. Written and illustrated by C. R. B. Barrett. (Bliss, Sands & Foster.)—This is not, so far as the text goes, a work of original research. The author has been content to take the information which he supplies from ordinary books of history or reference; he has, however, in most instances made a judicious selection of the authorities on which he has relied. His chief object has been to furnish a series of engraved illustrations of Somersetshire buildings and works of art. We have little but praise to give to these, and the selection has in most cases been judicious. Thus places and objects which have been engraved over and over again are, if not omitted altogether, dealt with in a frugal manner, while those nearly unknown are given with considerable detail. Cleeve Abbey alone would easily furnish material for a work far larger than Mr. Barrett's volume, and the same thing may be said of Dunster, with its castle, church, and market-house. We are supplied with an excellent sketch of the market-house. In the old days Dunster was a manufacturing town, doing no inconsiderable trade in yarns and broadcloths. When this first grew into importance we do not know. The market-house was built, as we may assume from a date on the vane, in 1647; but we cannot be by any means sure that it does not supply the place of an earlier structure. The steam engine has destroyed the trade of Dunster, but the market-house or yarn market remains as a memorial of a decayed industry. It is a most curious building, but one which it is impossible to describe without the help of illustrations. Mr. Barrett has given two illustrations of the Lutterell Arms, an old inn which, although modernized, contains much of interest. The porch is, we imagine, the oldest part of the building. The cross-bow loopholes seem to point to a time when it might have been necessary to defend the place from armed attack. The carved woodwork of the back wing is also interesting. We regret that the scale on which Mr. Barrett has sketched is so small that it is not easy to make out its characteristic features. The question is often asked, When did burial in coffins become the universal practice in this country? It is one not easy to answer. The bier preserved in the south porch of Trent helps us somewhat, as it bears what the author regards as the genuine date of 1757. As we have not ourselves seen it, we cannot be certain that it has not been made for carrying coffins; but unless there be some structural reason for concluding that such has been the case, we must regard it as highly improbable. Witham, though its ancient glories have perished, is still an interesting place from its connexion with St. Hugh of Avalon, the canonized bishop of Lincoln. Here was the first house of the Carthusian order in England. It was founded by Henry II., who, though not by any means strait-laced so far as his own actions were concerned, seems to have had a great respect for the ascetic children of St. Bruno. There were originally two churches at Witham, one for the use of such of the monks as were in holy orders, the other for the lay brethren. That the church now remaining is in

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great part the work of St. Hugh does not, in Mr. Barrett's opinion, admit of doubt, but he, like those who have gone before him, is by no means sure which of the two churches it is. The matter is, in our opinion, incapable of being decided, unless some day or other excavations should disclose the foundations, and consequently the plan, of the lost church. The author remarks on the fact that the interesting Norman font at Lullington, of which he gives a sketch, has marks upon it indicating that it was once provided with a lid fixed to the stone by a hinge. Nearly every pre-Reformation font that we have examined has shown traces that means had been taken for securing the water inside from profane or meddlesome hands. In the decrees regarding the ornaments of churches issued by Winchelsey, Archbishop of Canterbury (1293-1313), and Gray, Archbishop of York (1216-1255), it was ordered that there should be in each church a font with a lock; and the Council of Durham held in 1220 decreed that "fontes sub sera clausi teneantur propter sortilegia." We cannot conclude our remarks without pointing out that Mr. Barrett has furnished his book with an excellent index.

A Brief and Popular History of the Hospital of God's House, Southampton. By the Rev. J. Aston Whitlock. (Southampton, Gilbert.)—It is not quite fair to call this book a history. Brief it certainly is—there are but sixty-four pages printed in large type; as to its being popular there is room for differences of opinion; we should rather call it scrappy and disconnected. The author, however, deals fairly with his readers. He tells them in the preface that lest he should weary the eyes of his readers he has used "as few foot-notes and inverted commas as possible." This is all very well in a romance, but in a history, unless it be a mere school compendium, references are an absolute necessity for every one who reads for any higher purpose than amusement. The Hospital of God's House at Southampton is worthy of a detailed history. This little book may serve the good purpose of directing attention to the subject. It certainly will not stand in the way of any future work constructed on broader and firmer lines. The Domus Dei, Maison Dieu, or God's House at Southampton was founded somewhere about the year 1185 by Gervaise the Portreeve. Southampton did not possess a mayor until a few years after Gervaise's death. We may be pretty sure that the Portreeve discharged many of the functions which devolved upon the mayor when the town had been incorporated by charter, but these would not be his only duties. The Portreeve of an important place like Southampton was, we may be certain, a custom-house officer and harbour master. Mr. Whitlock asks, "What impulse moved the good Gervaise to found his hospital?" No certain answer can be given, but we may assume as highly probable that he had long seen, when discharging his official duties, the miseries sustained by Englishmen returning from abroad. There were two classes of wanderers in those days which must have moved any good man's sympathies. First there were the wounded and diseased English soldiers, who had served the king in his wars in France—poor unhappy creatures who had lost everything but life in the royal service, and had then been turned adrift to make their way to the old home in England in the best manner they could. Then there were the pilgrims, many of whom would return in a plight little less evil than that of the soldiers. We must not draw our ideas of pilgrims solely from Chaucer or the partisan writers of the sixteenth century. There were, we may feel sure, many of them who went on their wanderings from religious motives, others from the same spirit of adventure which now leads some of our countrymen to try to reach the North Pole, to wander in Central Africa, or risk death in the fever-laden swamps of South America. There were also other pilgrims who had been sent by kings, bishops, or abbots on messages, carrying letters, and in some cases coin, into foreign lands. Many of these would land at Southampton weary and destitute, and it was a good thought of Gervaise to build and endow a hospital where these poor creatures could be carefully and kindly treated. There were both brethren and sisters attached to the house, whose duty it was to act as nurses, and attend on the wants of the sick. The founder caused his hospital to be dedicated to St. Julian, the patron of travellers, and vested the patronage in the successive bishops of Winchester. Several succeeding kings took an interest in Gervaise's hospital; at last Edward III. granted it to Queen's Hall—now Queen's College—Oxford. Thus a corporation (not a single person) has been down to the present date the warden of God's House. This seems to have been an unwise proceeding. It was benefiting the cause of education at the expense of poor suffering wanderers. Good has, however, come out of evil. Had the hospital remained as Gervaise wished it to continue, it would have been confiscated by Henry VIII. It, however, escaped the grasp of the plunderers on the ground that its revenues were devoted to learning and education. Nearly all the old buildings have perished. The chapel remains, that is has been rebuilt, preserving the chancel arch. For this we may be thankful, but what are we to say of restorers who wilfully destroyed a low side window which Mr. Whitlock says was in the south-west corner of the building? It was about breast-high, in the form of a quatrefoil. Among the fragments which still remain is, the author says, a Norman chimney. If this be so, we trust the people of Southampton will do their best to preserve it. As a hospital, in the sense of the founder, God's House may be said to have ceased to exist, but two brethren and two sisters are still there, and when a vacancy occurs the college authorities fill it up. The old chapel of St. Julian was assigned early in the reign of Elizabeth to certain Huguenot refugees. A French congregation has still possession of the new building, though we gather that there has never been a charter investing them with rights over a building which seems to belong to Queen's College. Three hundred and thirty years' possession may be assumed to be a sufficient title.

Ramsey Cartulary. By W. H. Hart and P. A. Lyons. Vol. III. (Stationery Office.)—We are glad to see this cartulary brought at length to its conclusion. It is, perhaps, because of the extent of the work that, contrary to the usual practice, the present volume is deprived of an introduction. Important for its elaborate character and evidently early date is a survey of the Abbey's manors (pp. 241-315), which we may compare with the St. Paul's fragment of the Domesday of Ralf de "Diceto" in 1181. They both record sworn inquests, and both refer throughout to the days of Henry I., just as Domesday Book refers to the days of King Edward. As this Ramsey survey records cases (pp. 261, 270) in which the tenant *temp.* Henry I. still held the land, it can scarcely be later than 1180. We cannot have too many of these twelfth century surveys in print: they all help us to solve the still puzzling problems connected with Domesday Book and with the land. Next in importance are the documents relating to the Abbey's knights and knight-service. These will be found at pp. 48-53, 218-220. It is, though almost incredible, a fact that in both places the Abbey's *carta* of 1166 was dated by the editors "1184-1189"; the error, we hasten to add, is set right in the *corrigenda*, but that it should ever have been made is discreditable enough. Ramsey is a test case for knight-service, having peculiarities of its own. We need not apologize, therefore, for calling attention to the importance of the version here given (from Galba, E. X.) of the Abbey's *carta*, which seems to us to represent the original document, and to modify the conclusion of Dr. Stubbs. The proceedings as to knight-service under Henry III. also should be compared, we may observe, with Prof. Maitland's edition of the rolls of the Abbot's court. Another interesting item in this volume is the catalogue of the abbots (pp. 171-189). It is greatly to be regretted that there is no work for the religious houses such as Le Neve's 'Fasti' for the bishops' sees: dated lists of the English abbots would be of great chronological value. As usual in cartularies, the records of lawsuits in the thirteenth and fourteenth centuries are too often of little general interest; what historical students want, but are not likely to get, is a collection from cartularies of those documents and surveys of real value which remain at present scattered about in manuscript. The 'Ramsey Cartulary' has suffered from the overlapping of the 'Ramsey Chronicle' (also in the Rolls Series), nor has its editing been perfect. Mr. Kirk is responsible for the index to the three volumes, in which, we observe, "wartpenes" are indexed separately from "wardpeny," with no cross-reference, as if the identity had escaped him.

An Old Kirk Chronicle, by the Rev. P. Hately Waddell (Blackwood & Sons), is a history, "from session records," of Auldhame, Tyninghame, and Whitekirk, three parishes of East Lothian, between North Berwick and Dunbar, the first two of which were united in 1619, and the third in 1761. It is a beautiful volume, adorned with twenty-two finely executed illustrations, and it contains a great mass of curious matter as to Scottish church life in the seventeenth century. But when in its preface we read that "this book has been written from a sense of duty," &c., and when neither in that preface nor in the body of the work we light on the slightest allusion to 'The Churches of St. Baldred: Auldhame, Whitekirk, Tyninghame, Prestonkirk,' by A. I. Ritchie (Edinburgh, 1883, 281 pages), we are filled with astonishment. It seems impossible that Mr. Waddell can be ignorant of the predecessor in whose footprints he treads so exactly; it seems still more impossible that, knowing of him, he could wilfully ignore him. Anyhow, to review at length 'An Old Kirk Chronicle' would be wholly superfluous; we will merely observe that Queen Mary was *not* in power in 1580, and that Charles I. did not suddenly appear in the Scottish lines on the next day after his defeat at Naseby. These mistakes at least are original.

OUR LIBRARY TABLE.

We regret that in *A Poet's Portfolio: Later Readings* (Blackwood & Sons) Mr. Story has not seen fit to follow the advice we gave him, in all friendliness, when reviewing his former book, 'Conversations in a Studio.' He still clings to his amœbean methods, and prefaces each of his poems with a tiresome dialogue, which recalls the artless prattle of the infantile interlocutors in Mrs. Markham's 'History of England.' As thus:—

He. In his old age he dedicated to her some verses, in which he strove, however inadequately, to express his feelings. Would you like to hear them? I have them, I think, here in my portfolio. Yes, here they are.

She. Do read them.

He. [*Reads.*]

Or again:—

He. And, by the way, here are some verses which my friend X. wrote, which perhaps may interest you, as in some way illustrating what I was saying.

She. Read them, please.

He. They embody only a man's feelings, as well as an artist's, and perhaps you will not sympathize with them. Your memories as a woman would naturally be so different.

She. Read them, and don't make any more apologies and explanations. You know what pleasure it gives me.

He. Well, here they are. [*Reads.*]

It is as though when each course of a dinner is served up the cook should appear upon the

scene, and inform the guests what it is made of, how it is made, and wherein its special toothsomeness lies. We presume that it must be the object of the author to ensure that the reader shall not by any chance, however remote, misinterpret his meaning: for certainly these prosy discussions have little intrinsic merit to recommend them. As for the verse itself, we gladly admit that Mr. Story's 'Portfolio' contains several very pretty poems (though "He" objects to "Her" applying that epithet to them), and we may instance the lines on old age, beginning "To crawl between earth and heaven," as well as 'Fioretta' and 'A Passing Cloud,' with which the volume concludes. Faust's answer to Mephistopheles, as Mr. Story handles it, is also vigorous and well conceived; while 'A Battle Hymn' and the captain's speech to his crew before the fight with the Armada have no little energy and swing. But sandwiched as they are between solid slices of conversation they lose a good deal of such charm as they possess.

UNDER the title of *Green Pastures*, Mr. Stock has published a pretty volume of extracts from the writings of Robert Greene. The selection has been made by Mr. Grosart.

MESSRS. WARD, LOCK & BOWDEN send us a shilling *Guide to London*, which is fairly good, but it needs revision. St. Paul's Cathedral is certainly not a specimen "of Grecian architecture."—Those useful volumes *Dickens's Dictionary of London* and *Dickens's Dictionary of the Thames* (Smith) have appeared in new editions.

MESSRS. WARNE & Co. have issued an "Albion Edition" of Pope's translations of the *Iliad* and *Odyssey*. The cuts from Flaxman's designs and Buckley's notes appeared originally, if we mistake not, in the reprint issued by Ingram & Cooke forty years ago and more.

A Sea Queen is the latest instalment of the handy edition of Mr. Clark Russell's novels which Messrs. Sampson Low & Co. are publishing.—Messrs. Macmillan send us new editions of *Grisly Griselda*, by Miss Yonge, and *The Curate in Charge*, by Mrs. Oliphant.—Messrs. Kegan Paul & Co. have brought out a revised edition of Sir John Strachey's able work on *India*.

WE have on our table *Desert London, and other Fancies*, by J. Burnley (M. Smith & Co.),—*The Persian Vizier, and other Poems*, by F. H. Cliffe (Remington),—*Sonnets, and other Verses*, by W. Gay (Petherick),—*Nemo Academy, a Serio-Comic, sometime Dramatic, finally Tragical Farce* (Digby & Long),—*The Llollandllaff Legends*, by L. Llollandllaff (Cassell),—*Grace Bell, and other Poems*, by J. Mallett (McCorquodale),—*An Introduction to the Study of Hebrew*, by J. T. L. Maggs (C. H. Kelly),—*Arnold's Bible Readers*, by M. T. Yates, LL.D.: Book I., *Simple Bible Stories*; Book II., *Old Testament Stories*; Book III., *New Testament Stories* (Arnold),—*The Witness of the American Church to Pure Christianity*, by the Right Rev. W. A. Leonard, D.D. (New York, Pott & Co.),—*Discipleship: the Scheme of Christianity*, by the Author of 'The King and the Kingdom' (Williams & Norgate),—*The Inspirations of the Christian Life*, by T. F. Lockyer (C. H. Kelly),—*The Building of Character: Familiar Talks on Christian Living*, by Rev. J. R. Miller, D.D. (Sunday School Union),—*The Printed English Bible, 1525-1885*, by R. Lovett (Religious Tract Society),—*The Supernatural in Christianity*, by Principal Rainy, Prof. J. Orr, D.D., and Prof. M. Dods, D.D. (Edinburgh, T. & T. Clark),—*The Nicene Creed Catechetically Explained*, by H. M. Thomson (Sonnenschein),—*Present-Day Tracts on Subjects of Christian Evidence, Doctrine, and Morals*, by Various Writers, Vol. XII. (Religious Tract Society),—*Eudes, Comte de Paris et Roi de France (882-898)*, by É. Favre (Paris, Bouillon),—*Les grands Coupables du Siècle*, by J. Simon (Brussels, Société Belge de Librairie),—*Sydney Smith et la Renaissance des Idées libérales en Angleterre au XIXe Siècle*, by A. Chevrillon (Hachette),—*Jours d'Épreuves*, by L. Enault (Hachette),—*La Voie douloureuse*, by Jean Doris (Paris, Calmann Lévy),—*Les premières Formes de la Religion et de la Tradition dans l'Inde et la Grèce*, by P. Regnaud (Paris, Leroux),—and *El Ritmo, Crítica contemporánea*, by S. Rueda (Madrid, Hernández). Also the following New Editions: *Cardinal Manning*, by A. W. Hutton (Methuen),—*English Practical Banking*, by T. B. Moxon (Manchester, John Heywood),—*The Health Resorts of Europe*, by T. Linn, M.D. (H. Kimpton),—and *La Vie inconnue de Jésus-Christ*, by N. Notovitch (Paris, Ollendorff).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Beeching's (H. C.) Seven Sermons to Schoolboys, cr. 8vo. 2/6
Divine Liturgies of our Father, ed. with the Greek Text by J. N. W. B. Robertson, 18mo. 12/ net.
Leach's (Rev. C.) Sunday Afternoons with Working Men, 4/6

Law.

Bott's (W. H.) Manual of the Law and Practice of Affiliation Proceedings, cr. 8vo. 6/ cl.

Fine Art and Archæology.

Fallon's (T. M.) The Cathedral Churches of Ireland, 2/6 cl.
Koch's (A.) Academy Architecture, 1894, royal 8vo. 4/ net.
Lagrange's (C.) The Great Pyramid by Modern Science, trans. and a Short Note by C. P. Smyth, cr. 8vo. 10/6 cl.

Poetry.

Chaucer's (Geoffrey) Complete Works, edited by Rev. W. W. Skeat, Vol. 3, 8vo. 16/ cl.
Oman's (J. C.) The Great Indian Epics, cr. 8vo. 5/ cl.
Stewart's (B.) Silent Hours, Poems, 4to. 3/6 swd.

Music.

Dickson's (W. B.) Fifty Years of Church Music, 2/ net.

Bibliography.

Clark's (J. W.) Libraries in the Mediæval and Renaissance Periods, cr. 8vo. 2/6 net.

Philosophy.

Collins's (F. H.) Supplement to Epitome of the Synthetic Philosophy, 8vo. 4/ cl. net.

History and Biography.

Dictionary of National Biography, ed. S. Lee, Vol. 39, 15/ cl.
Hinsdale's (B. A.) How to Study and Teach History, 6/ cl.
Maiden's (H. E.) English Records, a Companion to the History of England, cr. 8vo. 3/6 cl.
Méneval's (Baron de) Memoirs to serve for the History of Napoleon I., Vol. 3, 8vo. 18/ cl.
Rivington, The Publishing House of, ed. by S. Rivington, 6/
Rulers of India: Lord Amherst, by A. T. Ritchie and R. Evans, cr. 8vo. 2/6 cl.
St. Francis of Assisi, by P. Sabatier, translated by L. S. Houghton, 8vo. 9/ net.

Geography and Travel.

Conway and Coolidge's Climbers' Guides: The Range of the Todi, by W. A. B. Coolidge, 18mo. 10/ cl.
Davies's (Rev. J. S.) Dolomite Strongholds, roy. 16mo. 10/6

Folk-lore.

Georgian Folk Tales, translated by M. Wardrop, 4/ net.

Philology.

Jerram's (C. S.) Anglice Reddenda, 3rd Series, 12mo. 3/ cl.
Livy, Book 31, translated into English, with Notes, by A. J. Church and W. J. Brodribb, cr. 8vo. 2/ swd.

Science.

Fletcher's (H. L.) Practical Instructions in Quantitative Assaying, 12mo. 6/ cl.
Keith's (S. and G. R.) Text-Book of Abdominal Surgery, 16/
Musser's (J. H.) A Practical Treatise on Medical Diagnosis, royal 8vo. 24/ cl.
Nature's Method in the Evolution of Life, cr. 8vo. 3/6 cl.
Smith's (N.) Spinal Caries, cr. 8vo. 5/ cl.
Tayler's (A. J. W.) The Sanitary Arrangements of Dwelling Houses, cr. 8vo. 2/6 cl.

General Literature.

Aspects of Modern Study, being University Extension Addresses by Lord Playfair and others, cr. 8vo. 2/6 net.
Batson's (Mrs. S.) Dark, a Tale of the Down Country, 2/ bds.
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FOREIGN.

Theology.

Nowack (W.): Lehrbuch der hebräischen Archäologie, 2 vols. 16m.

Fine Art and Archæology.

Dubouchet (G.): L'Abbaye du Mont Saint-Michel, 2fr. 50.

Philosophy.

Christ (P.): Die sittliche Weltordnung, 2m. 50.

History and Biography.

Bachmann (A.): Deutsche Reichsgeschichte im Zeitalter Friedrich III. u. Max. I., Vol. 2, 16m.
Bibesco (G.): Règne de Bibesco, Vol. 2, 7fr. 50.
Droysen (J. G.): Kleine Schriften zur alten Geschichte, Vol. 2, 10m.
Hansische Geschichtsquellen, Vol. 7, 3m. 60.
Lemas (T.): Un District breton pendant les Guerres de l'Ouest et de la Chouannerie, 5fr.
Liebermann (F.): Leges Anglorum Saeculo XIII. Ineunte, 3m.

Geography and Travel.

Keppler (P.): Wanderfahrten u. Wallfahrten im Orient, 8m.

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Hilberg (I.): Die Gesetze der Wortstellung im Pentameter des Ovid, 28m.
Martan (P.): Arte de la Lengua Moxa, 20m.
Vergilii Opera, iterum rec. O. Ribbeck, Vol. 1, 5m.

Science.

Annalen der K. K. Universitäts-Sternwarte in Wien, Vol. 9, 15m.
Bachmann (P.): Zahlentheorie, Part 2, 12m.
Feldmann (C. P.): Wirkungsweise, Prüfung u. Berechnung der Wechselstrom-Transformatoren, Part 1, 6m.
Föppl (A.): Einführung in die Maxwell'sche Theorie der Elektricität, 10m.
Herz (N.): Geschichte der Bahnbestimmung v. Planeten u. Kometen, Part 2, 10m.
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Rühlmann (Prof.): Grundzüge der Elektrotechnik, Part 1, 6m.
Schutzenberger (P.): Traité de Chimie générale, Vol. 7, 14fr.

General Literature.

Allais (A.): Rose et Vert Pomme, 3fr. 50.
Borinski (K.): Baltasar Gracian u. die Hofliteratur in Deutschland, 3m. 60.

GILBERT À BECKET.

(The Musical Rights Reserved.)

THROUGH brawling Biscay to Ceuta's wave
He has ridden unwrecked, our merchant brave;
But, Gilbert à Becket, beware, beware!
For that sudden sail is the curst Corsair.

They have rifled his silks and his good red gold,
And hurled him to rot in a dungeon hold;
Till, Gilbert à Becket, for love of thee,
Thy gaoler's daughter hath set thee free!

Starry eyes and a storm of hair,
And a voice like the wind harp on the air;
But "Gilbert," "London," ere he goes,
All, all of his Northern speech she knows.

He has spun fresh silk, he has gotten fresh gold,
But his heart is behind in the Pirate's hold.
Now, Gilbert à Becket, what boots our wealth,
If a canker lurks in our rose of health?

Yet say, what burthen of song is borne
Through thy open casement this summer morn?
"Gilbert," "Gilbert," its accents rise,
"Gilbert," "Gilbert," despairing it dies.

Down the stair and into the street
He has flashed, his faithful love to meet.
Maid, in whose arms art thou folded fast?
"Gilbert," "Gilbert," at last, at last!

ALFRED PERCEVAL GRAVES.

LORD COLERIDGE.

LORD COLERIDGE'S death occurred too late to allow the appearance in these columns last week of a brief tribute to the bearer of one of England's most illustrious names. Never did the late Lord Chief Justice forget that he was the grand-nephew of the poet as well as the son of a judge and the grandson and nephew, on both his father's and mother's side, of Anglican clergymen. To all those traditions he was loyal through life, as Queen's Counsel, as member of Parliament, as Attorney-General, as Lord Chief Justice. He might not be familiar with the name of a burlesque actress; but in law, in literature, in religion, he was one of the best-informed men of his time. Naturally enough, during his latest years, his thoughts reverted to men and books and pictures of a lapsed generation, though he kept himself acquainted with contemporary poetry and fiction to the very end.

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Shakspeare he set above all poets, ancient and modern, and next to him Milton and then Wordsworth. "But would you put Wordsworth below Milton?" Lord Tennyson once rather surprised him by asking. To Tennyson himself, if you come to list-making, he assigned a lower place than would, perhaps, be generally approved. Browning, when he understood, he admired. His story of Browning's saying to him, "A reader of your calibre ought to be content if he understands ten per cent. of what I write," must have been, from all points of view, the merest jest. In the estimate of English poets he made in an address delivered in Yorkshire in 1893, and published in the *Contemporary Review*, he omitted his great-uncle, lacking, as he thought, the judicial impartiality necessary to a just decision. But in a public panegyric in Westminster Abbey and among friends he made no secret of his enthusiastic admiration. Of the half-dozen great pieces by which Coleridge endures, he thought that they were the high-water mark of the English poetry of this century; and to the usual list of 'The Ancient Mariner,' 'Kubla Khan,' 'Love,' and one or two others, he added, one thought rather arbitrarily, the 'Ode to the Departing Year.' With some feeling Lord Coleridge complained that all poets had written too much—all had, he thought, except Gray and Wolfe. In prose his greatest admiration was for Lord Bolingbroke among old masters of English, and for Cardinal Newman among moderns.

Lord Coleridge's constant admiration must have more than atoned for the homily which his father addressed to Newman in delivering the Achilli judgment. The younger Coleridge was at Balliol when Newman preached in St. Mary's, and never did he willingly miss an opportunity of being among the hearers. It was then he formed an opinion expressed in later years: "Raffaelle is said to have thanked God that he lived in the days of Michael Angelo. There are scores of men I know, there are hundreds and thousands I believe, who thank God they have lived in the days of John Henry Newman." Again, in the letter which he wrote for publication in Prof. Knight's 'Memoir of Principal Shairp,' he says:—

"No notice of any Oxford man of that period, who took life seriously, can omit that great penetrating influence, that waking up of the soul, that revelation of hopes, desires, motives, duties not of this world, not ending here even if here they had their beginning, which came to us week by week from the pulpit of St. Mary's, and day by day from the writings and the silent presence among us of that great man, a Roman Cardinal in title, but the light and guide of multitudes of grateful hearts outside his own communion, and beyond the limits of these small islands."

This letter was written in 1887, and was first published in the August of the following year, in *Macmillan's Magazine*—one of Lord Coleridge's infrequent contributions to literature. To his father's memoir of Keble he contributed a letter; also prefaces to an 1870 edition of Blosius's 'Mirror for Monks,' to an 1874 edition of Sara Coleridge's 'Phantasmion,' and, in 1888, to the second series, posthumously issued, of Matthew Arnold's 'Essays in Criticism.' It has been remarked that Lord Coleridge's handwriting resembled Matthew Arnold's; but it resembled the poet Coleridge's even more. Lord Coleridge also read before a Devonshire architectural society a paper 'On the Restoration of the Church of St. Mary the Virgin at Ottery St. Mary'—the church where his body now lies.

W. M.

PROPOSED TASSO CENTENARY IN 1895.

33, Holbein House, Sloane Square, June 18, 1894.

It is intended to celebrate on April 25th, 1895, the third centenary of the death of Torquato Tasso. A new life of the poet is being written for the occasion by Prof. Angelo Solerti, of Bologna, whose name is considered in Italy to be a sufficient guarantee for the work being well done, and is to be published early in next year by Messrs. Loescher & Co., of Rome and Turin. This book will embody the valuable matter contained in some 500 documents hitherto unpublished, and will be illustrated with photogravures of all the portraits of which copies can be obtained, besides other interesting memorials. Prof. Solerti is also preparing a new and critical edition of the minor poems of Tasso, of which two volumes have been already published by Messrs. Zanichelli, of Bologna. Knowing that England has many admirers of the author of the 'Aminta' and the 'Gerusalemme Liberata,' Prof. Solerti wishes to appeal to the English literary world for such assistance as it may be in the power of any one who owns portraits or MSS. of the poet to give him. Five portraits that are known to have existed in Italy in the last century cannot now be traced.

Any communication on the subject will be gratefully received by Prof. Angelo Solerti, 22, Via dell' Independenza, Bologna, or by

Wm. Kenworthy Browne.

THE ENGLISH ANCESTRY OF WASHINGTON.

[Paris, 126, Rue La Boétie, Champs Élysées, June 11, 1894.

I am greatly obliged to Dr. Eagar for pointing out an error by which I was made to say that the Dymokes derived the Championship through the marriage of Sir John Dymoke to Margaret de Ludlow, daughter of Joane de Marmyon and Sir Thomas de Ludlow, instead of saying the granddaughter of Joane de Marmyon and Sir Thomas de Ludlow. But, if Burke be correct, Dr. Eagar has also fallen into error in saying that Thomas de Ludlow was the grandfather of Margaret de Ludlow, and Sir Thomas de Ludlow her father, whereas the first was her father, and the second her grandfather.

Dr. Eagar's reference to the Championship of England as being attached to the manor of Scrivelsby was, in general terms, anticipated, first, by the words "His [Sir Thomas Windebank's] wife was Frances, daughter of Sir Edward Dymoke of Scrivelsby, co. Lincoln. By the tenure of his lands, Sir Edward Dymoke officiated at the coronation of Edward VI.," &c. Again, I give the inscription upon the brass to the memory of Anne Windebank, wife of Henry Read, in the course of which the following words occur: "She was begotten of ye body of Frances Dymmock, of Sheerlsby [Scrivelsby], in ye county of Lincolne, Knight, Champion to ye said Queen Elizabeth and her successors, by the tenure of his lands."

The letter of Canon Lodge also is most valuable. My mind was set upon tracing the descent of General Washington to the ancient house of Marmyon (from whom also descended the Rodes of Boarstall), "who," Burke says, "originally received from the Conqueror the manor of Scrivelsby, to be held by grand serjeantry, to perform the office of Champion at the king's coronation." Burke, under "Marmyon," also remarks that "the Marmyons, it is said, were hereditary champions to the Dukes of Normandy, prior to the conquest of England."

What I had to say about the later generations of the Dymokes being Champions was, as Canon Lodge very justly supposes, simply given in a general way, as I was not acquainted with the present condition of the estate.

I look forward with lively interest to the publication of Canon Lodge's new edition of the Dymoke pedigree. My learned colleagues in genealogical research will readily understand that, having in my leisure moments during the last thirty-five years investigated the histories of hundreds of families, I should be more than human if I were not obliged to rely upon the kindness of friendly critics to correct errors into which I may have inadvertently fallen in covering so wide a field.

I am much indebted to the *Athenæum* for the information from the New York *Nation* and *Virginia Historical Magazine*, giving the name of the wife of George Reade, who emigrated to Virginia, as "Elizabeth, daughter of Captain Nicholas Martian."

John Meredith Read.

THE BIBLE OF ST. ANTHONY.

33, Tedworth Square, Chelsea.

On a recent visit to Rome I was shown an illuminated manuscript Bible, which I promised to make known in England. It originally belonged to St. Anthony of Padua, and is a fine example of calligraphy displayed on the softest vellum. It is adorned by rich miniatures in a state of perfect preservation, and contains many marginal notes in St. Anthony's own hand. There is not, I believe, the smallest doubt as to its authenticity, and its records are easily accessible. I extract the following paragraph from De Azevedo's 'Life of St. Anthony of Padua,' a work published at Bologna in 1790:

"In the ancient dwelling of the Signori Corbici of Castrocaro they showed me a room where, according to tradition, the Saint lodged while on his way from Monte Paolo to Forli. Over the door there is the following inscription: 'In this room lodged the glorious St. Anthony of Padua when he passed through this town on his way to Forli for the purpose of ordination. In this room the Saint beheld a heavenly vision, in commemoration of which he presented his own Holy Bible to his host's family. This sacred relic, which contains notes in his own hand, is here preserved for the benefit of the Saint's followers.'"

"This Bible," says De Azevedo, "has always been held in great veneration by the Corbici family." On May 5th, 1778, Count Filippo Corbici died, and, having no children, he bequeathed the said Bible to his cousin Signor Cesare Albicini. A copy of his will may be consulted in the archives of Bologna. I conclude this brief notice with an extract from a letter written by Signor Alfredo Tartarini, a professor in the Royal Institute of the Fine Arts at Modena, to the Director of the State Archives at Bologna:—

"Most willingly do I reply to your questions about the beautiful Bible formerly belonging to the Corbici family, which I have lately had an opportunity of inspecting. I unhesitatingly affirm that I regard the miniatures by which it is adorned as of great value, not only because of their treatment, but also on account of their originality of design. These miniatures are in perfect preservation and freshness, and I am confident that they are very valuable. I have, as you know, made a careful study of miniatures through long experience of ancient parchments."

This Bible is now to be sold by private contract, and those wishing to inspect it with a view to purchase, or to have further information, would do well to write, without loss of time, to Signor Carlo Malagola, Director of the State Archives at Bologna.

Richard Edocumbe.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

I own a copy of this work, the third edition, "Printed for James Cawthorn, British Library, No. 24, Cockspur Street. 1810." "Printed by T. Collins, Harvey's Buildings, Strand, London." The water-mark on sundry pages is "Smith & Allnutt 1816." The fifth line on p. 76 in this copy reads:—

But where fair Isis rolls her purer wave.

I find in note to line 56 "ingenuous." Line 350 reads:—

If 'chance some bard, though once by dunces feared.

There is no comma after "Bards" on p. 2. "Aberdeen" is correctly printed on p. 80; and on p. 83 "Postscript" is rightly spelt.

A Surrey Lad.

I have four copies of this book which have the water-mark "E & P 1805" on three pages in each copy; of these being the genuine first edition I think there can be no doubt. For on comparing them with those copies which have no water-mark (I have two before me now) it is at once seen that the type (excepting the title-page,

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which is smaller) throughout is much larger, and the paper thinner and very inferior.

All six copies bear the same imprint, "T. Collins, Printer. No. 1 Harvey's Buildings. Strand." W. T. Spencer.

PROF. W. D. WHITNEY.

The alarming telegrams received in the early part of this month from the United States concerning the downward course of Prof. Whitney's illness had prepared us for the sad intelligence of his death which reached us last week. He expired at Yale College, New Haven, Conn., on the 9th of June.

William Dwight Whitney was born at Northampton, Mass., on February 9th, 1827; and four years after matriculating at Williams College, during which period he devoted all his spare time to the study of languages, he entered at Yale in 1849, and spent subsequently some years in the universities of Berlin and Heidelberg, to attend the lectures and enjoy the personal intercourse of Profs. Weber and Roth. In 1854 he was appointed Professor of Sanskrit at Yale, a chair which he filled till his death. In ancient Indian literature Vedic researches had from the very first a paramount attraction for him. In 1852 he brought out a tabular statement of the mutual relations of the various Vedic hymn collections, which by its lucidity and absolute trustworthiness earned for him high praise from competent authorities. In 1855 he commenced, jointly with Prof. Roth, the publication of an edition of the 'Atharva-Veda,' to which he added, in 1862, a scholarly edition of the 'Prâtiçâkhya' of that Veda. The translation of the Atharva hymns, on which he had been engaged for many years, was to go to press in the autumn of the current year.

His notes and other contributions to the Rev. E. Burgess's translation of the 'Sûryasiddhânta' proved him to be an excellent mathematician and astronomer; and in the literary controversies on such topics he could enter the lists against the most renowned scholars, and hold his own. In the department of Sanskrit grammar he achieved still greater successes. His work on the subject (1879) is the first attempt ever made at a presentation of grammatical facts on historical grounds. Whatever subsequent research in this direction may find to add, to modify, to correct, it will not take away a tittle of Prof. Whitney's merits as the founder of the historico-statistical method of Sanskrit philology. There is now a respectable and ever increasing band of Sanskrit scholars in the United States, all of whom have sat at Prof. Whitney's feet, and have made their mark in the several spheres of Sanskrit learning. In him they and the American Oriental Society have lost an ever ready and devoted guide. His various works on general philology—'Language and the Study of Language,' 'Oriental and Linguistic Studies,' 'Life and Growth of Language'—all bear the imprint of perspicuity, critical acumen, and mastery of details. As the author of 'Essentials of English Grammar,' and editor-in-chief of 'The Century Dictionary of the English Language,' he has done much for the cause of general education, not in his own country only, but wherever the English language is spoken.

Whitney was a stern but conscientious critic, especially in the field of Vedic interpretation, in which he was following his own independent lines; and he was most bitter and sarcastic, though never unjust, when he thought he had to deal with a disingenuous foe. His controversial essays, spread over a number of periodical and serial publications, are full of valuable grammatical observations, and should, together with whatever may have been ready for the press at the time of his death, be preserved in a collected form. Every educated American citizen was proud of owning Prof. Whitney as his countryman. The Philological Association chose him their first president, while in the American Oriental Society he successively filled the posts of librarian, corresponding secretary, and president. Among the numerous foreign academies and learned societies that enrolled him among their corresponding members may be mentioned the French Institute, and the Royal Academy of Berlin, at whose instance he was also created a Knight of the Order "Pour le Mérite." Many universities both at home and abroad also on various occasions conferred honorary degrees on him. But these recognitions of sterling literary work, gratifying as they must have been, were not calculated to divert him from the path of a single-hearted, modest, disinterested, and genial scholar, who had earned the respect and cordial affection of many a fellow worker also on this side of the Atlantic.

SALES.

Messrs. Sotheby, Wilkinson & Hodge sold a chosen portion of the library of Mr. Birket Foster on June 11th. The selection, though comprising only forty-five books, realized 1,850*l.*, thus bringing the extraordinary average of 41*l.* per lot. The Shakspeares especially sold well, in some cases realizing unprecedented prices. Queen Elizabeth's Prayer-Book, 1590, sold for 19*l.* Herrick, Hesperides, 1648, 33*l.* Sir P. Sidney, Countess of Pembroke's Arcadia, 1590 (one leaf in facsimile), 26*l.* Walton, Complete Angler, first edition, 1653 (mounted on guards throughout and portions of leaves in facsimile), 150*l.* Shakspeare, Poems, 1640, portrait inlaid and second title in facsimile, 40*l.*; A Midsummer Night's Dream, James Roberts, 1600, 122*l.*; Excellent History of the Merchant of Venice, J. Roberts, 1600 (a hole through one leaf), 146*l.*; First Part of the Life of Sir John Oldcastle (a hole through one leaf), 1600, 41*l.*; King Lear, 1608 (a few head-lines cut into), 100*l.* (this copy sold in the Daniell sale for 29*l.* 8*s.*); Henry the Fift, 1608 (a hole in one leaf), 51*l.*; A Yorkshire Tragedie, 1619, 38*l.*; Comedies, Histories, and Tragedies, 1623 (imperfect), 255*l.*; the second folio, 1632, 56*l.*; the third impression, 1664 (some margins restored), 130*l.*; the fourth impression, 1685 (a few leaves inlaid and margins restored), 25*l.* E. Spenser, Complaints, 1591, 40*l.*; Shepheard's Calendar, 1597 (a few leaves cut into), 17*l.* Books of Common Prayer, 1549 (imperfect), 30*l.* Froyssart, Cronycles, 1525 (imperfect), 35*l.* Caxton, Myrrour of the World (a portion of the work), 77*l.* Holinshed, Chronicles (imperfect), 1577, 25*l.* Lycophron, Geneva, 1601, John Milton's copy, with his signature on fly-leaf and notes on the margins in his autograph, 90*l.* (this copy cost Mr. Birket Foster 66*l.*). Turner, Liber Studiorum, 1812, 100*l.*

The same auctioneers sold the following books from various libraries on June 12th: Two volumes of Persian Drawings, formerly the property of Warren Hastings, 89*l.* Psalterium secundum usum Ecclesiæ Parisiensis, manuscript on vellum, fifteenth century, 24*l.* Houghton Gallery, 2 vols., 1788, 20*l.* 10*s.* Les Fais de Maistre Alain Chartier, Paris, 1489, 15*l.* 10*s.* Errard, La Fortification, 1620, 28*l.* Dickens, Pickwick Papers, 1837, 16*l.* Westmacott, English Spy, 2 vols., 1825–26, 12*l.* Egan, Life in London, in the original numbers, 1821, 14*l.* Voltaire, Œuvres complètes, 66 vols., Paris, 1819, 15*l.* Arabian Nights, by Sir F. Burton, 10 vols., 1885, 22*l.* Combe, English Dance of Death and Dance of Life, 1815–17, 34*l.* 10*s.* T. Churchyard, Churchyard's Challenge, 1593, 28*l.* Rembrandt, Original Drawings reproduced in Phototype, in portfolios, and edited by F. Lippmann and others, 15*l.* 15*s.* Alken, National Sports of Great Britain, 1821, 24*l.* Strange, Engravings from Celebrated Pictures, 26*l.* Engravings by Bunbury, in 4 vols., 110*l.*

The same auctioneers sold the following books on June 13th from the library of Mr. Neville Rolfe: Holbein, Les Simulachres de la Mort, Lyon, 1538, 26*l.* Blomefield, History of Norfolk, large paper, with extra illustrations, extended to 33 vols., 158*l.* Suckling, County of Suffolk, 1846, 10*l.* 5*s.* A volume of Engravings relating to Nelson, 78*l.* A series of seven volumes containing a collection of Norfolk Portraits, 206*l.* A volume of Suffolk Portraits, 81*l.*

On Tuesday, the 19th inst., Messrs. Puttick & Simpson disposed of the books, MSS., autograph letters, and literary collections formerly the property (most of them) of Thomas Astle, Deputy-Keeper of the Records in the Tower, viz.: Morant, History of Essex, with additional plates and MS. notes, 14*l.* 10*s.* Collection of Original Holograph Correspondence, in 17 vols., 125*l.* Collection of Original Letters relating to the American Colonies, 1660 to 1768, 216*l.* A volume of Autograph Letters from Sir Christopher Hatton, Sir Joshua Reynolds, and others, 50*l.* Visitation of Essex (1630 to 1636), 15*l.* 10*s.* John Taylor, Unpublished Poems, 3*l.* 7*s.* 6*d.* Original Charters, 8*l.* 4*s.* Oliver Cromwell, Autograph Letter, with signature, 8*l.* J. L. Motley, Private Correspondence with Prince Bismarck (nine letters, 1866 to 1872), 60*l.* The total amounted to 654*l.*

Messrs. Christie, Manson & Woods sold on the 19th inst. the following books belonging to various owners: Shakspeare, Comedies, Histories, and Tragedies, the third folio, 1664, 435*l.* R. Hakluyt, Principal Navigations, Voiages, Traffiques, and Discoveries of the English Nation made by Sea or Overland, 3 vols. in 2, black-letter, 1599–1600, folio, 375*l.* Claude le Lorrain, Liber Veritatis, 300 plates, after originals by Earlom, 1777–1804, folio, 27*l.* Turner, Liber Studiorum, frontispiece and 70 plates, folio, 88*l.* The Ibis, from the commencement in 1859 to 1891, 34 vols., 49*l.* Zoological Society's Proceedings, from the commencement in 1830 to 1887, 44 vols., 47*l.* Dresser and Sharpe, History of the Birds of Europe, 8 vols., 4to., 1871–81, 39*l.*

A NEW "BALADE" BY CHAUCER.

To save trouble, I propose to call the Balade which I lately printed in the *Athenæum* by the name of 'Womanly Noblesse.' These words occur in line 25; they also occur in 'Troilus,' i. 287.

I am sure I am very sorry that I claimed the discovery of this Balade, as it seems it was already well known. Let those who found it claim it, by all means. It was, however, wholly new to myself. As it is known that I am engaged in editing Chaucer, it would be a great kindness to me to give me any recent information in connexion with him or his works.

I cannot understand the difficulties that are raised. They do not consist with the facts. I notice some of the supposed objections.

1. In l. 20, *lo* is thought to be otiose. Rather, it emphasizes *swich*. It so happens that Chaucer is extremely fond of *lo*. *Lo here* occurs four times in four successive lines of 'Troilus,' bk. v. 1849–52. There are many examples of its use to fill up a line:—

> And seyde, O mercy, god, lo, which a dede!—T. iv. 1231.
> And whanne, alias! by god, lo, right anoon.—T. iv. 1319.
> Swich fyn hath, lo, this Troilus for love.—T. v. 1636.

Especially in the 'House of Fame,' where it is sometimes quite otiose; see lines 593, 667, 865, 932, 936, 955, 957, 1022, 1269 (a bad case), 1341, 1429, &c. It is quite absurd to rely on such a test as this.

2. We are next told that *ful chose*, in l. 8, a un-Chaucerian. It is perfectly right. *Ful* means "fully," and can be used with a past participle. Precisely parallel is *ful drive* (*not* the modern "full-drive"), where *drive* is short for *driven*, precisely as *chose* is for *chosen*. It occurs in the 'Cant. Tales,' F. 1230. And in Boethius, v. pr. 3, 138, we find *ful y-preised*, *i. e.*, fully appraised. How then can this be used as a test?

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3. Then, in l. 7, *herte* is, apparently, monosyllabic; and this is used as a test. But let us consider. It is easy to use a slight pause, or second cæsura, after *herte*; and the very faintest hint of a pause suffices for Chaucer to treat the word as an apparent monosyllable. Prof. Child gave some examples from the 'Cant. Tales' long ago: see B. 4005, E. 1237, F. 212, to which I can add another from 'Mars,' 185: "Therfor my herte for ever I to hir hette." The *frequent* use of *herte* as a monosyllable is a fair test; but a single example of it furnishes no test at all.

The ascription of the Balade to "Chaucier" (for such is Shirley's spelling) rests upon Shirley's authority. Since in other cases his authority is justly considered as being of some value, there is no reason for rejecting it in this particular instance.

I cannot go into the question of metre; it will be time enough to do that when any parallel example can be found. As far as I can see, the objections are individually, and therefore collectively, valueless; and I fail to understand why they have been raised.

Walter W. Skeat.

Literary Gossip.

In our number for July 7th we intend to publish a series of articles on the literature of the Continent during the past twelve months. In these Belgium will be treated of by Prof. Fredericq; Bohemia by M. V. Tille; Denmark by Dr. A. Ipsen; France by M. Joseph Reinach; Germany by Hofrath Zimmermann; Greece by Prof. Lambros; Holland by M. Taco de Beer; Hungary by M. L. Katscher; Italy by Commendatore Bonghi; Poland by Dr. Belcikowski; Russia by M. Milyoukov; and Spain by Don Juan F. Riaño.

Lord Russell of Killowen is engaged on an article on Lord Coleridge, which will appear in the pages of an American magazine.

Increased attention seems to be given to the discovery at Delphi of marble slabs containing fragments of hymns to the Delphic Apollo with a musical notation written above the words. Mr. Swinburne has made a metrical translation of the fragments, which will appear in the *Nineteenth Century* for July.

The conference, of which Prof. Ramsay is the convener, to consider the proposals of the Gresham University Commission, will meet on the 30th inst. in the hall of the Royal College of Physicians. All the colleges concerned in the plan have agreed to send deputies, and it is expected that both the Senate and Convocation of the University of London will be represented, though they are officially at a deadlock, as the Consultative Committee of the latter, which was hostile to the Commissioners' scheme, has broken up without having yet been regularly superseded.

A resolution expressing general approval of the scheme will be submitted, but it is not likely to be carried without material reservations. It is felt that the proposed Statutory Commission ought not to be tied, as it is by the report, to a single solution, which may break down under the difficulties which we have already noticed in connexion with the constitution of the Academic Council. If the terms of reference are wisely enlarged the Government may possibly succeed in carrying a Bill to establish the Statutory Commission before the end of the session.

The July number of *Blackwood* will contain an article on 'Senoussi, the Sheikh of Jerboub,' the recluse head of the great religious movement which has for years past been making slow but silent progress in Northern Africa, and penetrating even into the Soudan, the Senoussi's followers accepting him as the expected Mahdi. In the same number will appear an article on the 'Memorials of Old Haileybury,' by Sir Auckland Colvin, who writes with personal knowledge on the short but brilliant records of that training ground of distinguished Anglo-Indians. Sir Herbert Maxwell contributes an article on behalf of the Wild Birds' Protection Bill, with which he has so closely identified himself; and Prof. Blackie has a congenial theme in 'Place-Names of Scotland,' throwing light on the influence of Gaelic.

Mr. John Jacob Astor recently published in New York a scientific romance, entitled 'A Journey in other Worlds: a Romance of the Future,' which is said to have had a certain amount of success. Messrs. Longman & Co. are preparing a new and revised edition for the English market, and hope to publish it early in July.

An important holograph letter of Oliver Cromwell to his son Richard, written in 1656, will be sold by Messrs. Sotheby next month; also a very interesting letter from his son Henry, written when Governor of Ireland, referring to his retirement, with a holograph draft of the same letter, that he evidently drew up before he sent the fair copy.

Mr. Joseph Foster is about to resume his genealogical undertakings on a more elaborate scale than he has ever yet attempted. The completion of his labours in connexion with the University of Oxford has set him free to prepare a whole series of volumes, in which he is being assisted by the best heraldic artists. As a further incentive to improvement in heraldic art, he announces a prize competition for amateur designs in the mediæval spirit. It is his hope to found a British Genealogical Society, for the mutual intercourse of genealogists, of which his rooms at Cambridge House, Shaftesbury Avenue, are to form the headquarters.

The third volume of the Historical MSS. Commissioners' report on the Duke of Portland's family papers, edited by Mr. Richard Ward, will shortly be issued. It will consist entirely of extracts from the correspondence of members of the Harley family down to the year 1700, about the time when Robert Harley was first chosen Speaker. Among many letters of interest in the collection will be found some from Sir Edward (afterwards Lord) Herbert of Cherbury, and one only from his brother George, the poet; and many from Brilliana, the wife of Sir Robert Harley, much of whose correspondence preserved elsewhere was printed by the Camden Society some years ago. Her sons Robert and Edward held commands in the Parliamentary army in the West, and the letters to and from them supply many new details of events in the Civil War. There are also a few lively letters from Andrew Marvell to Sir Edward Harley on public affairs in 1677.

The Trustees of the British Museum will issue shortly the first volume of the 'Arabic Printed Books in the British Museum,' by Mr. A. G. Ellis, M.A., assistant in the Department of Oriental MSS. and Books. The plan followed in the work is, on the whole, similar to that of the 'General Catalogue,' and the first volume, of nigh upon 500 pages, will contain about 9,000 entries, and cover the literature from A to L. It is well known that the Museum is very rich in copies of early Arabic books printed in Europe, and all Arabic scholars will be grateful to the Trustees for the complete list, which, beginning with the 'Seven Canonical Hours' of the Greek Church, printed in Arabic type at Fani, A.D. 1514, ends with the last lithographed work printed in Bombay in 1894. The second volume will contain full indexes of titles and subjects, and a supplement.

A new and revised edition of Mr. S. R. Scargill-Bird's invaluable 'Guide to the Principal Classes of Documents in the Public Record Office' is being printed by Messrs. Eyre & Spottiswoode. The original issue met with a ready sale, and is now out of print.

The library and reading-room of the Royal Irish Academy will be closed from July 9th to July 21st, both days inclusive.

Mr. Edward Dicey's work on Bulgaria, where he has recently been residing for some months, will, we understand, be entitled 'The Peasant State.' It deals mainly with the political and economical conditions of a very interesting country.

The death of Madame Agenor de Gasparin is announced. The Countess's best-known work was 'Les Horizons prochains.' She also wrote 'Vesper,' 'Le Mariage au point de vue chrétien,' &c.

Fritz Reuter's widow, who died at Eisenach on June 9th, outlived her husband nearly twenty years. He died July 12th, 1874. Her self-sacrificing devotion to him in his sufferings, and his passionate affection for his "Lowising," are known from his own writings. The villa at the foot of the Wartburg, which was presented to him in 1864, and where he spent the last ten years of life, was dear to his widow for both reasons. Again and again since Reuter's death she has refused to sell it, though large sums have been offered for it, on account of its splendid situation. She has, it is said, bequeathed the house and all its contents to the Schillerstiftung.

Mr. Henry T. Thomas, publisher, of New York, is preparing for publication a large subscription work, to be entitled 'Men of the Century.' It will consist of one hundred short biographies—each by a different author—of the Americans most eminent in war, statesmanship, science, and literature, and will be illustrated by portraits executed in colour, and other pictures.

We hear with regret of the death of Mr. Virginius Dabney at New York, on June 2nd. Mr. Dabney, who was in his fifty-eighth year, was a native of Virginia, and some of the characters and characteristics of that State are represented in his remarkable novel 'Don Miff.' In November last Mr.

Dabney was appointed Deputy Collector of the port of New York.

A well-known bookseller has sent us the following amusing entry in the sale catalogue of the library of the late Mr. R. Montgomery, which was dispersed by auction at Antwerp the other day:—

"Plain or Ringlets? by Alfred Tennyson, Poet Laureate, with illustrations by John Leech. London, s.d., 8° d. rel. dos et coins chagr. rouge, tête dorée, figg. coloriées et noires."

Mrs. Tregaskis is going to open an interesting exhibition of bookbinding next Wednesday, and meanwhile has issued a catalogue with nice illustrations. Some of the bindings figured are excellent; but unluckily a German one has been made the frontispiece which is objectionable both in design and colour—to judge by the illustration.

A new edition of Chitty's 'Statutes,' superintended by Mr. J. M. Lely, the editor of the reprint of 1880, is to be brought out in twelve volumes or so by Messrs. Sweet & Maxwell.

Constantinople is not one of the places expected to be frequented by English governesses, but the small community there has established a home for them, to which 180*l.* was last year contributed, and which was visited twenty-eight times by English and five times by Americans.

We have received a short letter from Dr. Brockelmann regarding our strictures on his 'Lexicon Syriacum' (*Athen.* No. 3474). Naturally enough, those characteristics of his work which seem to us defects appear to him merits. We fear discussion would hardly lead to an agreement.

The Parliamentary Papers this week include Education, England and Wales, Report for 1893 for the East Central Division (2*d.*); and Education, Scotland, Reports for the Southern, Western, and Northern Divisions for 1893 (3*d.* each); Ordinances made by the Scottish Universities Commissioners as to Parliamentary Grants, Salaries, &c. (1*d.*), and as to Libraries and Museums (1*d.*); and Report on Strikes and Lock-Outs for 1892 (3*s.* 3*d.*).

SCIENCE

POPULAR SCIENCE.

The Story of our Planet. By T. G. Bonney, LL.D., F.R.S. (Cassell & Co.)—The announcement that Canon Bonney was engaged in preparing a general history of the earth was one calculated to arouse sanguine expectation. That it would be a scholarly production was certain, and that it would be well illustrated was probable. It is almost needless to add that both anticipations have been amply verified. 'The Story of our Planet' is indeed a sumptuous volume, in which will be found a singularly perspicuous exposition of the principal facts of physical geography and dynamical geology and of the present state of geological thought. Being addressed to the general reader, the work has the full advantage of the author's clear and incisive style, unmarred by the controversial acridity which sometimes distinguishes his more technical papers. By carefully avoiding the unnecessary use of scientific terms Prof. Bonney has succeeded in making the outlines at least of some of the most complicated problems plain to all. He has not stooped to mere popular writing—such lapses as a joke at p. 513 associating Stegosaurus with the victims of the late Dr. Busby's educational zeal, or as "The Proletariat of Nature" as the heading to a chapter on lowly animal and vegetable rock-builders and rock-destroyers, being commendably rare—and his work gains thereby in dignity. On the other hand, it cannot be said that he has reached the sustained elevation of style of Lyell's immortal 'Principles,' with which he in his preface somewhat unwarily suggests comparison. Considering Dr. Bonney's long-continued investigations in petrology, it is disappointing to find so little of detailed statement respecting the methods of this comparatively recent class of research. The microscope now frequently checks and corrects the inferences of the field-geologist, and probably no one better than the author could have explained to non-geological readers how this is done. We are also surprised that so experienced a narrator should, in telling his "Story," have so sparingly alluded to those pioneer observers whose labours have rendered its relation possible. A touch of human interest, of great value in securing the sympathy of the reader, is thus unquestionably lost. To treat of glacial action without once mentioning Agassiz, of the problems of the North-Western Highlands without naming Lapworth or Nicol, of the inner constitution of rocks without saying a word of Sorby, or of the succession of organic remains in the stratified deposits without naming William Smith, is deliberately to rob the study of geological progress of one of its greatest charms. Dr. Bonney refuses all such aids; he gives the names of those authors whom he actually quotes, and that is all. In another particular the probable tastes of his readers do not appear to have been sufficiently considered. Fossils, in which so much of the popular interest in geology is naturally centred, are decidedly neglected. One chapter only is devoted to them, and that the most sketchy and least completely illustrated. There are, moreover, signs of haste or carelessness in this portion of Prof. Bonney's book, such as, for instance, the reference of fig. 157 (an excellent, and therefore unmistakable, figure of the triassic *Encrinus liliiformis*) to the Jurassic genus Apiocrinus. Such slips are very rare in the previous chapters, and such as occur—*e.g.*, "A mine at Weardale in Northumberland"—are not likely to mislead any one of common education. The illustrations—though many of them have already appeared in some of Messrs. Cassell's serial publications, such as 'Science for All'—are most of them very good indeed, some of the plates being perfect triumphs of colour printing.

Our Secret Friends and Foes. By P. F. Frankland, F.R.S. (S.P.C.K.)—The thanks of a large class of readers will be given to the author and the publishers of this little book, which forms an addition to the "Romance of Science" series of the Society for Promoting Christian Knowledge. The title may not suggest the matter immediately to all who hear it, but nevertheless it is appropriate and well chosen. Dr. Percy Frankland is a well-known and acknowledged authority on bacteriology, and the author of much original and highly important work on the subject. He gave in 1892 a series of Cantor Lectures at the Society of Arts on the 'Chemistry and Bacteriology of the Fermentation Industries,' and in addressing large and critical audiences in Edinburgh and elsewhere he has spoken of our secret friends and foes; by expansion of notes of these lectures this work has been obtained. In his work on the micro-organisms Dr. Frankland has been ably assisted by his wife, to whom he gracefully dedicates this little volume, certain of the plates in which are from her pencil. The great importance to all men of some knowledge of the habits of the low forms of life known as micro-organisms or germs need not be insisted on, though nearly all our accurate knowledge of their behaviour has been gleaned within the last quarter of a century. Yet already we know that the power for good or evil of some of them is almost incalculable. Of course, Dr. Frankland is thoroughly at home in his subject, and writes generally in very clear and simple language, to be well understood by readers of the romance of science; but now and then we think he has left a sentence more adapted to a critical and advanced audience. After a general introduction to micro-organisms and the way in which they can be stained and examined, we are made acquainted with some of the micro-organisms in air, micro-organisms in water, useful micro-organisms, and malignant micro-organisms; and the concluding chapter is on the theory and practice of prevention in disease. Rightly Dr. Frankland often introduces examples and illustrations from his own work in studying these interesting organisms; but the reader is also made familiar with some of the marvellous discoveries of Pasteur, the devices of Tyndall and Hesse, and some of the work of Dr. Koch, of Hansen, of Warington, Winogradsky, Hellriegel, Kitasato, and others. He is shown how the number of microbes in a given volume of air can be measured, and how few there are in the air on a mountain, or even on the top of a cathedral, as compared with the number in a crowded railway compartment, or in the air at a soirée of the Royal Society. The number of colonies of micro-organisms found in one cubic centimètre of unfiltered Thames water, and the number in the same amount of water as supplied by the London water companies during every month in the year, are given in a table, and show how very efficient in freeing the water from organisms is the method of filtration adopted. For comparison results obtained from the waters of a few deep wells are given; these are almost free from micro-organisms. Among the useful organisms are mentioned the yeasts, the vinegar organism, the nitrifying organisms of the soil, and the nitrogen-fixing bacteria found on the roots of leguminous plants. Here also the power possessed by certain microbes of distinguishing between isomeric sugars or other physical isomerides is pointed out. The secret foes selected for notice are the anthrax bacillus, the erysipelas streptococcus—which, however, may occasionally be a friend—the tuberculosis bacillus, the tetanus bacillus, and the spirilla of Oriental cholera. The chapter on "Prevention in Disease" is specially worth attention; in it is told how some of the injurious microbes elaborate, when growing in the body, or even, under favourable conditions, when outside it, poisonous chemical substances which act in a very intense and rapid manner: to this poisoning by decomposed fish, mussels and the like, is due. The typhoid and the tetanus bacilli produce chemical poisons of this kind. The results of inoculation for small-pox, chicken cholera, anthrax, and hydrophobia are noted; and, finally, Metchnikoff's theory of leucocytes and phagocytosis is explained in a simple and lucid manner. The power of modifying the characters of bacteria by cultivation, and the power of educating them to attack some special enemy, are alluded to as of the highest importance in connexion with the problems of evolution, besides leading to possibilities of the utmost importance to the human race. Truly the romance of science is not lacking. This book deserves, and we feel sure will meet with, a large sale, and its readers will be both delighted and instructed. It is illustrated with forty-eight woodcuts.

Louis Agassiz: his Life and Work. By C. F. Holder, LL.D. (Putnam.)—This little volume forms one of the series of "Leaders in Science": it is naturally founded on the biography by Mrs. Agassiz, and may be recom-

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mended more particularly for boys of naturalist tendencies. It contains a useful Agassiz bibliography.

The Romance of Electricity. By John Munro. (Religious Tract Society.)—This is a collection of electric marvels in nature and in art. Remarkable instances of lightning, fireballs, and St. Elmo's fire are given, with full references to authorities, and excellent illustrations. Some artificial electrical glows are then described, special prominence being given to the experiments of Crookes and Tesla. Very full information is given about electric fishes; and the chapter on the telegraph contains a great variety of particulars respecting creatures whose ravages are destructive of submarine cables and of land telegraphs. Interesting anecdotes about telegraphy are also to be found. The materials have been collected with much care and judgment, and will to a large extent be novel to most readers.

ASTRONOMICAL NOTES.

The Fourth Annual Report of Prof. Copeland, Astronomer Royal for Scotland, speaks chiefly of the satisfactory progress which has been made with the construction of the new observatory on Blackford Hill. A new reduction of the Edinburgh astronomical observations has been undertaken, and an investigation made of the errors of the transit instrument. The service for the distribution of time has been carried on as heretofore at the old observatory on Calton Hill. A bifilar pendulum of extremely sensitive construction, on a principle suggested by Lord Kelvin, was temporarily mounted there on March 24th, the object being to indicate the minutest change of level in the foundation to which it is attached. Prof. Copeland proposes shortly to commence a series of systematic observations in conjunction with one to be made by M. d'Abbadie nearly on the same meridian in the south of France, which will show whether any appreciable tilt takes place at the same time at both stations.

The Report of the Kew Committee (registered on February 9th, 1893, as the "Incorporated Kew Committee of the Royal Society") for last year has been published. The work has been on the same lines as in preceding years. The new superintendent, Mr. Chree, commenced his duties on May 15th, and the Committee desire specially to record the efficiency with which the work was carried on in the early months of 1893 under the charge of Mr. Baker, the chief assistant.

The Report of Mr. Tebbutt's Observatory at the Peninsula, Windsor, N.S.W., for the year 1893, recently received, shows that there has been no relaxation in the work of that establishment. Its main efforts are directed to the observation of lunar occultations, of comets visible in the southern hemisphere, and of the meteorological instruments. Although not coming within the year 1893, it may be mentioned that Mr. Tebbutt secured a good series of observations of the comet (ii. 1894) discovered by Mr. Gale at Sydney on April 1st, the first of which was made on the 3rd of that month.

SOCIETIES.

Royal.—*June* 14.—Lord Kelvin, President, in the chair.—The following gentlemen were admitted into the Society: Mr. W. Bateson, Mr. G. A. Boulenger, Prof. H. L. Callendar, Prof. W. W. Cheyne, Mr. R. E. Froude, Mr. A. E. H. Love, Mr. F. C. Penrose, Dr. D. H. Scott, Rev. F. J. Smith, Mr. J. W. Swan, and Mr. V. H. Veley.—The following papers were read: 'Flame Spectra at High Temperatures: Part II., The Spectrum of Metallic Manganese, of Alloys of Manganese, and of Compounds containing that Element; Part III., The Spectroscopic Phenomena and Thermo-chemistry of the Bessemer Process,' by Prof. Hartley,—'The Complexity and the Dissociation of the Molecules of Liquids,' by Prof. Ramsay,—'The Molecular Surface-energy of the Esters, showing its Variation with Chemical Constitution,' and 'The Molecular Surface-energy of Mixtures of Non-associating Liquids,' by Prof. Ramsay and Miss E. Aston,—and 'On a Method of determining the Thermal Conductivity of Metals, with Applications to Copper, Silver, Gold, and Platinum,' by Mr. J. H. Gray.

Geographical.—*June* 18.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Dr. J. R. Jeaffreson, Messrs. E. H. Barton, W. H. Jessop, W. Le Queux, and A. J. B. Tapling.—The paper read was 'Survey of the English Lakes,' by Dr. H. R. Mill.

Asiatic.—*June* 12.—Mr. E. L. Brandreth, Treasurer, in the chair.—Mr. Beveridge read a paper 'On the Khalásat at-Tawárikh, or Essence of History, of Suján Rái of Patiala.' He remarked that the book was written two hundred years ago, and was interesting as being, perhaps, the earliest and the best historical work by a Hindu. Sir Henry Elliot had accused the author of plagiarism, but probably the so-called 'Makhtasar-at-Tawárikh' was an early draft of the 'Khalásat,' or a plagiarism from it. If the 'Khalásat' was a plagiarism, it was a fortunate one, as the alleged original had entirely disappeared. Prof. Dowson had described the author as writing like a bigoted and intolerant Mohammedan, but, in fact, there was not a trace of bigotry or intolerance in the work. On the contrary, the writer was remarkable for the liberality of his religious sentiments, and had been praised by M. Garcin de Tassy for his impartiality. He was certainly a Hindu, but his mind had been enlarged by association with Mohammedans. Probably he was a Sikh at heart. The paper noticed the valuable geographical information in the work and the writer's art in telling a story, and suggested that he might be described as the Indian Herodotus. The first part of the book had been rendered into Urdu by Sher Ali Afsos, but with additions and omissions that were not always improvements. Sher Ali's work had been translated into French by the Abbé Bertrand, and into English by Capt. Court, but it was desirable that the original work should be published in its entirety. This had been recommended by Col. Lees, who had also suggested that part of it should be translated into English.

Society of Antiquaries.—*June* 7.—Sir A. W. Franks, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—The President exhibited and presented four volumes of original drawings of seals.—The following gentlemen were elected Fellows: Rev. G. A. E. Kempson, Messrs. E. J. Poynter, W. Morris, P. W. Ames, J. A. R. Monro, J. L. Myres, A. J. King, W. D. Caröe, H. B. Walters, W. L. Nash, W. Ravenscroft, and G. Salting.

June 14.—Viscount Dillon, V.P., in the chair.—Mr. Hudd exhibited a silver medalet with portraits of Nicholas and Dorothy Wadham, and an English fifteenth century reliquary or locket with figure of St. Katherine.—Dr. C. March read a paper on the date of Dun Ængus.—Prof. Hughes exhibited and described a selection of horncores and skulls illustrative of the origin of breeds of English oxen.—Mr. Somers Clarke read a paper on the methods used in making and ornamenting an Egyptian rock-tomb by successive gangs of workmen, each of whom executed a particular section of the work.—Mr. W. C. F. Anderson gave an account, illustrated by lantern slides, of the excavations on the site of a Roman town at Doclea, in Montenegro, carried out last autumn by himself, Mr. Monro, and others.

Statistical.—*June* 19.—Sir R. W. Rawson in the chair.—Mr. W. J. Harris read a paper 'On a Comparison of the Growth of Wealth in France and England, also of their Economic Conditions, specially with Reference to their Agricultural Systems, and their Position in case of War.'

Meteorological.—*June* 20.—Mr. R. Inwards, President, in the chair.—Mr. R. H. Scott read a paper 'On Fogs reported with Strong Winds during the Fifteen Years 1876–90 in the British Isles.' Out of a total of 135 fogs, 108 were associated with cyclonic and 27 with anti-cyclonic conditions. The majority of the fogs occurred with south-westerly winds and with temperatures very close to the maximum for the day.—Mr. R. H. Curtis read a paper 'On some Characteristic Features of Gales and Strong Winds.' After calling attention to the unsatisfactory state of anemometry, and after describing the "bridled" anemometer at Holyhead, Mr. Curtis stated that the greatest force of an individual gust which he had met with was registered in December, 1891, and amounted to a rate of 111 miles per hour, which with the old factor would be equivalent to a rate of about 160 miles per hour. Gusts at a rate of 90 to 100 miles per hour have many times been recorded, but the usual limit for gusts may be taken to equal about 80 miles per hour, which on the old scale would be equivalent to about 120 miles per hour. Gales and strong winds differ in character very much; and as the result of a prolonged study of their general features as recorded by the bridled anemometer, the author has been able to group them into three general classes. He then described those gales which are essentially equally in character, in which the gusts constitute the main feature of the gale. In an average gale the ordinary gusts follow each other at intervals of about ten to twenty seconds, while the extreme gusts occur at the rate of about one per minute. Another class of gales are those in which the velocity of the wind is tolerably steady. In the third class are gales which appear to be made up of two series of rapidly succeeding squalls—the one series at a comparatively low rate of velocity, the other at a much higher one, the wind force shifting rapidly and very frequently from one series to the other. Mr. Curtis also stated that on looking carefully over the anemometer records he had not unfrequently found distinctly marked a prolonged pulsation in the wind force which recurs again and again with more or less regularity, of, perhaps, twenty minutes or half an hour in some cases, and in others at longer intervals of about an hour more or less.

Mathematical.—*June* 14.—Mr. A. B. Kempe, President, in the chair.—The following communications were made in abstract by the Secretary: 'The Solutions of Two Differential Equations (Hyperbolic Sine and Cosine Functions),' by Mr. F. H. Jackson,—'A Theorem in Inequalities,' by Mr. A. E. Johnson,—'Some Properties of a (Tucker) Circle,' by Mr. R. Tucker,—'Note on Four Special Circles of Inversion of a System of "Generalized Brocard" Circles of a Plane Triangle,' by Mr. J. Griffiths,—and 'On the Order of the Eliminant of Two or More Equations,' by Dr. E. Lachlan.—Impromptu communications were then made by Prof. Greenhill, Dr. J. Larmor, and Dr. M. J. M. Hill.—At the subsequent special meeting, amongst other business, authority was given to the Council to effect the proposed incorporation of the Society under section 23 of the Companies Act, 1867.

Physical.—*June* 8.—Prof. A. W. Rücker, President, in the chair.—Prof. Ramsay, in opening the discussion 'On Experiments on the Relations of Pressure, Volume, and Temperature of Rarefied Gases,' by Mr. E. C. C. Baly and himself, recapitulated the chief points in the paper.—Owing to the absence of Capt. Abney, the "Exhibition of Photographs of Flames," which had been announced, was postponed.—A paper 'On the Isothermals of Ether' was read by Mr. R. Innes.

Hellenic.—*June* 18.—*Annual Meeting.*—Prof. Jebb, M.P., President, in the chair.—The Secretary read the Council's Report, which showed the position of the Society to be eminently satisfactory. Besides the usual publication of the *Journal of Hellenic Studies*, the Society had in the course of the year renewed the annual grant of 100*l.* to the British School at Athens, and had made other grants for excavation and exploration in Asia Minor and in Alexandria. Important additions had been made to the library, and the loan collection of lantern slides had also been expanded. The general meetings had been so well attended that the Council had decided to raise their number from four in a session to six. The receipts of the year amounted in all to 1,034*l.*, the expenditure to 922*l.*, a balance of 214*l.* being carried forward at the end of the financial year, as against 259*l.* carried forward last year. Forty-eight new members had been elected, thirty-four had been lost by death or resignation, the total now being 769.—In moving the adoption of the Report Prof. Jebb took occasion to refer to some of the more important achievements of the year in the field of Hellenic studies. The discoveries of the French School at Delphi had been of great interest, and even greater promise. The treasure house of the Athenians, built shortly after the defeat of the Persians at Marathon, had been found, and the sculptures had proved to be most important examples of archaic art. In the walls of the temple of the Pythian Apollo had been discovered an archaic statue of the god which, as compared with the types known from Orchomenus and from Thera, presented a marked Egyptian character. The archaic colossal head of the Naxian sphinx had also been found. But no discovery had excited greater interest than that of marble slabs containing portions of a hymn to the Delphic Apollo, with a musical notation written above the words. The fragments were fourteen in number, and in one passage the musical notes were all but complete. The letters which indicated them were those of the ordinary Greek alphabet, and the key had been given by the Greek writer Olympios in the time of the Emperor Julian. The instruments used had

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been the lyre and the flute, and the vocal music was in unison. Performances of the hymn had been given first in Athens, but more recently in London and in Cambridge. In Athens, Dr. Dörpfeld had discovered the site of the fountain known as Enneakrounos. Outside Greece important researches had been made in Cyprus under the direction of the authorities of the British Museum, from funds bequeathed by Miss Elizabeth Turner. Among the publications of the year one of the most important had been that of Prof. Furtwängler's 'Meisterwerke der griechischen Plastik,' which had thrown much fresh light on the history of Greek sculpture in the fifth and fourth centuries B.C. Prof. Armitage Robinson had had the unique privilege of examining the MSS in the library of St. Sophia at Constantinople, but had, unfortunately, found no Greek MSS. there. In conclusion, Prof. Jebb referred to the following members of the Society, who had passed away during the year, viz., Lord Bowen, M. Waddington, Sir W. Smith, Mr. T. Wood (of Patras), and Mr. C. Jenner.—In seconding the adoption of the Report, Mr. E. Gardner, Director of the British School at Athens, acknowledged the services rendered to the School by the Hellenic Society, not only by the annual grant, but still more by the facilities given for the publication of results in the *Journal of Hellenic Studies*.—The Report was unanimously adopted.—Mr. Gardner then read parts of an article on recent archæology in Greece, which will appear in the next number of the *Journal*.—The President and Vice-Presidents were re-elected, Prof. Bywater and Dr. Sandys being added to the latter in the place of Dr. Freshfield and Prof. Poole. Mr. J. W. Headlam, Sir H. Howorth, Mr. M. R. James, Mr. H. S. Jones, and Mr. W. C. Perry were elected to vacancies on the Council.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of British Architects, 8.—Presentation of the Royal Gold Medal to Sir F. Leighton.
— Geographical, 8½.—'Kafiristan,' Mr. G. S. Robertson; 'The Harmsworth-Jackson North Polar Expedition,' Mr. F. G. Jackson.
Tues. Statistical, 5.—Annual Meeting.

Science Gossip.

The second part of the Royal Society's *Catalogue of Scientific Papers* (vol. x. of the whole series) for the years 1874 to 1883 has appeared after much delay.

M. E. Lefèvre, President of the Société Entomologique de France, died the other day at the age of fifty-five. He was one of the first entomologists in Europe, and also a distinguished botanist.

FINE ARTS

A Mound of Many Cities. By F. J. Bliss. (Palestine Exploration Fund.)

Under the above title Mr. Bliss gives an interesting account of the excavations which he carried out at Tell el Hesy, the supposed site of Lachish, for the Palestine Exploration Fund. The excavations were commenced in 1890 by Prof. Flinders Petrie, and they were continued during 1891–2 by Mr. Bliss, who has described the results he obtained in clear, modest language. The results, though of great archæological importance, are somewhat disappointing, for they do not supply any direct evidence that the mound is the site of Lachish, and, excepting the clay tablet with an inscription in cuneiform, few articles of value or interest were found.

Many centuries before Christ an unknown people, possibly Amorites, founded a town sixteen miles east of Gaza, on a bluff 60 ft. above the torrent-bed now known as Wâdy el Hesy. The town, constructed of sun-dried bricks, as buildings have been in the East from the earliest times, was for some cause abandoned. The mud houses fell to pieces, and streets and rooms were alike filled with fallen earth. On the ruins of this city another was built, and so, during the course of centuries, town followed town until there was a mass of ruin 60 ft. high. Then the site was finally abandoned, and centuries of wind and rain converted the vertical series of towns into the mound called by the Bedawin Tell el Hesy.

Mr. Bliss cut down one-third of the mound, layer by layer, and about 750,000 cubic feet of earth and rubbish were systematically removed and carefully examined. The mode of excavation adopted was well calculated to secure accurate results, and the system of offering *bakhshish* for all finds seems to have counteracted any tendency to petty theft. Mr. Bliss's descriptions of his work and of the men and women who worked for him are decidedly pleasant reading. With the Bedawin and the fellahin, no less than with the representative of the Porte, he was on the best of terms; and he has shown an aptitude for excavation which must be highly gratifying to the distinguished explorer under whom he served a short apprenticeship.

Mr. Bliss considers that the mound contains the remains of eleven cities; and he dates the first settlement as early as B.C. 2000, and the final abandonment of the site between B.C. 400 and 300—a period indicated by the absence of coins and other late objects. About midway in the Tell is a bed of ashes, 3 ft. to 7 ft. thick, which appears to extend over its whole area, and to form a marked line of separation between the six cities above and the five cities below it. Immediately beneath this bed was found a small tablet of hard burnt clay resembling, in size and shape and in the forms of the cuneiform characters inscribed upon it, the tablets discovered at Tell el Amarna. None of the articles associated with the tablet or found below its level is later than the eighteenth dynasty, so that the city in which it was discovered may with some certainty be dated at about B.C. 1450. The importance of this find can scarcely be exaggerated, for the tablet not only dates the pottery and other articles found with it in the mound, but it confirms the opinion, expressed many years ago by Prof. Sayce, that inscribed tablets of pre-Israelitish Canaan lie buried beneath the soil of Palestine. On the tablet a certain Zimrida is twice mentioned, who may possibly be identical with the Zimridi, Governor of Lachish, one of whose despatches to the Egyptian Pharaoh was found at Tell el Amarna.

Without entering into a discussion of the dates assigned to the several cities by Mr. Bliss, we may mention that in the two earliest, pottery of a well-marked type and copper or bronze tools were found. An analysis of the tools by Prof. Gladstone showed that they contained no admixture of tin, and indicated that the makers were aware of a process by which they could harden their copper so as to make it a good cutting instrument. Above these cities there is a distinct change in the character of the pottery: Phœnician pottery first appears, and with it were found fragments of pottery resembling the finest Egyptian ware of the Tell el Amarna period.

In the first two cities above the bed of ashes much Phœnician pottery, some of a good type, was found, associated with eighteenth and nineteenth dynasty scarabs, a cylinder with twenty-second dynasty glazing, and a fragment of a plate (fig. 194) with three Phœnician letters, which Prof. Sayce considers cannot be older than the eleventh century B.C. From the same cities came a scarab (fig. 115) with characters supposed to be Hittite or badly formed Egyptian hieroglyphs; and the only ornamented stone work uncovered—a pilaster (fig. 114) in low relief, terminating in a volute, which has a striking resemblance to, though more archaic than, the pilaster unearthed at Jerusalem by Sir C. Warren ('Recovery of Jerusalem,' p. 89). In the fourth city above the ashes was found the fragment of a neck of a jar (fig. 197), inscribed with four Phœnician letters, which Prof. Sayce and M. Clermont Ganneau consider to be of pre-exilic date. Above this city iron objects are common, and there is much of the polished red and black Greek ware which is known to range from B.C. 550 to B.C. 350.

There seems good reason to suppose that Tell el Hesy is the site of Lachish, but, unfortunately, nothing has been found which enables us to identify the city destroyed by Joshua, that fortified by Rehoboam, or that of which the siege by Sennacherib is so graphically represented on the Assyrian slabs in the British Museum. Possibly the city immediately below the bed of ashes is that destroyed by Joshua, and Mr. Bliss's City VI. the one besieged by Sennacherib.

'A Mound of Many Cities' is well illustrated, and there are useful appendices containing Prof. Sayce's translation of the tablet; Dr. Gladstone's analysis of five of the metallic objects; Prof. Day's notes on the bones, teeth, and shells; and Mr. Spurrell's report on the flint implements found. The book would have been improved if a sketch map showing the position of Tell el Hesy had been added, and if the "finds," with their levels, had been given in a tabular form.

Mr. Bliss has shown that he can carry out excavations on scientific principles, and describe clearly what he finds. We have no doubt that the excavations which he has lately commenced at Jerusalem will be conducted in an equally satisfactory manner, and we hope that they may be attended with even more important results.

But for the enterprise of Mr. J. B. Muir we should not have thought it was worth while to have *A Descriptive Catalogue of the Engraved Works of J. F. Herring, Senior.* Mr. Muir knew better than we, and he has vindicated the British Empire against Redgrave in the 'Dictionary of Artists,' which called Herring "the son of a Dutchman" (Redgrave was not incapable of humour), and 'The National Biographical Dictionary' (*sic*), which describes him as "the son of an American," meaning that his father was born in New York. Happily, however, it turns out, Mr. Muir says, that on August 12th, 1795, the clever painter of horses was born in Blackfriars. Mr. Muir's enthusiasm is worthy of high praise, and sportsmen ought to be immensely indebted to him for his catalogue as well as for the lists, which follow it, of pictures exhibited by Herring at the Academy, British Institution, Suffolk Street, and the Portland Gallery.

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THE NEW GALLERY.

(Second and Concluding Notice.)

The landscapes—a few of them landscapes with figures more or less important—have still to be noticed, and we may begin our remarks with Mr. J. Charles's *Evening on the Arun* (No. 11), a clear and bright picture, somewhat like a Constable, and representing, with appropriate harmonies of tone and tint, a white cliff facing the sun, a placid river, and much lush herbage, the naturalistic treatment of which contrasts with the eclectic, not to say monumental mood of Mr. F. Dillon's *Evening at Stonehenge* (9). Mr. Charles is one of the ablest of our rising landscapists, and, like Mr. Dillon, he often imparts to his works those touches of pathos at which 'Evening on the Arun' aims but indirectly. In *The Old Chalk Pit* (78), for example, it is as direct as it is expressive. That work is, in fact, a broadly and sympathetically painted study of evening light, glowing in a huge white hollow, and simple enough to be epical.—In *Afternoon Sunlight* (13) Mr. C. W. Wyllie has painted a vista of a canal, numerous boats, and old red-tiled houses and other buildings as they are seen in the strong, lurid light of a spring evening while the deep local colours, black, purplish hues and dingy reds, are harmonized with the sky and olive and grey water. A strong, but by no means interesting picture of nature, this work will probably attract less attention than its merits deserve. Full-toned, distinct with colours of a sadder kind, their strength and veracity bring these pictures into accord with the powerful brilliance and resplendent hues which are conspicuous in *A Bright Morning after a Breeze* (18), by Mr. Henry Moore, where the almost amethystine surges, surcharged with light, are driven before the wind under the lingering impulse of a recent gale. The charm of Mr. Moore's picture is enhanced by the dignity of the cloud masses overhead and the treatment of the sea as a whole; indeed, the waves are drawn with the solid precision of sculpture.

In the Morning Light (23) is a serene idyl of Mr. E. Parton's devising—a tender and harmonious view of a quiet stream, bordered by tall, graceful ashes beautifully drawn. But its silvery warmth is its most conspicuous merit. The visitor will be sure to enjoy the purity and repose of the same artist's *The Gorbio Valley, Mentone* (124).—Mr. I. Hetherington's *Aylesford on the Medway* (28) is bright and modest.—No. 32, Mr. W. Llewellyn's *Late Autumn Afternoon, Whitby*, is a sympathetic study in sun-flushed mist of a scene which Mr. A. W. Hunt has painted even more tenderly and subtly. As a whole Mr. Llewellyn's picture inclines to paintiness; still the treatment of St. Mary's Church and the grand convent ruins, looming through the luminous haze, is fine and just, broad and simple.—The somewhat nebulous treatment of No. 32 differs from Lord Carlisle's crisp and emphatic touch, his love for good drawing and assured modelling, which are to be seen both in the solid, dignified, and careful *Castle of Jodhpore* (34), a rock-fortress placed on high amid hill-tops, and in *Bamboro' Castle* (260).—Mr. M. Lindner's nocturne in blue and silver, embroidered with sparkling lights, a misty moonlit view of *Sleeping Waters, St. Ives Bay* (36), is a good example of that aspect of nature for the discovery of which and of its paintableness the world is greatly indebted to Mr. Whistler.—The charm of Miss A. Alma Tadema's fine picture of the *Evening Star* (58) is not to be resisted by lovers of nature. This young lady excels in rendering the exquisite gradations of the light and colour of the air. Almost equally charming is her picture of *The Rising of the Lark* (148), in which the bird soars high above the floating white cloud and pierces the blue air that, being flushed with the gold of the sunlight, is transmuted into green. The lark himself seems to us (although that may be a necessity of the subject) a good deal too big.

Mr. W. Logsdail's *Il Ponte Storto, Venice* (92), is, like his pictures at the Academy, undeniably solid, well drawn, rich, and full of colour. For the same qualities we like *The Adam and Eve Angle of the Doge's Palace, Venice* (121), a subject so renowned through Mr. Ruskin's writings that, during the flowering time of his popularity, countless hosts of young ladies and gentlemen valued these rude if spirited sculptures and their architectural accompaniments above the Parthenon. It was a happy time, a time of noble delusions, the result of sincere, if half-taught and illogical fancies. *Early Morning, Venice* (131), the well-known view of the Doge's Palace and the canal in front of it, is full of silvery and pearly light. Luminous and pure, it is the most lightly touched and refined of all the painter's works that we have seen. In fact, his improvement in these respects is wonderful.—The *Arno Fishing Hut* (98) of Mrs. R. Corbet, a river view, with an expansive distance full of colour, is a capital piece of work. *By the Wood* (115), by the same painter, is a solemn and expressive landscape. The sky is luminous, and there is much good colour.—Mr. R. Corbet's contributions are masculine and artistic; for instance, his *Sunset* (100), a powerful rendering of the fiery glow seen between the stems of darkling trees. The picture as a whole is noteworthy for its strong colour and tone. Another contribution of Mr. Corbet's, *A Morning Study* (103), is a beautiful illustration of the converse effect. In fact, it is a highly artistic representation of a woodland side where dark trees rich in colour stand sharply out against the clear blue sky and its rosy clouds. The painting of the foreground is particularly brilliant, and, in despite of its strength, quite harmonious.—The *Roses* (101) of M. Fantin-Latour is, as most of his works are, artistic in all respects, admirable in grouping, deftly touched and sound in colour, and fit to be employed as an example of chiaroscuro. Nearly as good is No. 112, representing a group of various roses in a glass, the title of which is

With whose sweet smell the air shall be perfumed.

Tagetes Patula (156) is another fine work by M. Fantin-Latour.—Mr. G. Wetherbee's *An Autumn Morning* (132) is a charming rendering of nature just after dawn, and distinctly inspired by a choice and "classic" motive. It is very broad, simple, and pure; but still better is the larger picture conspicuous in the North Room, entitled *In the Dawn of the Year* (229), a delightful idyl in silver and pearly hues. All its fine elements, especially that "classic strain" to be admired in 'An Autumn Morning,' unite in exalting 'In the Dawn of the Year' to the first rank among this season's landscapes.

Mr. Herkomer's *Nomads* (140) is a large landscape, painted in a manner which reminds us very unpleasantly of Mr. J. W. North's unfortunate treatment of similar subjects. It is hot, weak, and exceptionally thin. It has, however, some better elements, for its style is large and there is sterling pathos in two large figures walking painfully in the road. These are the nomads of the title, a stalwart matron in rusty garments, worn by vice and toil, and her sick and footsore son, a lad of twelve or thereabouts. The faces are excellent and touching in different ways.—*The Drummer-Boy's Holiday* (149), by Mr. R. T. Waite, is an expansive view of the South Downs in warm evening sunlight, and it is painted in the manner of the old English landscapists who followed De Loutherbourg. Its solidity, breadth, firm and crisp touches, exhaustive draughtsmanship, and simple naturalism, and even its conventional, old-fashioned style, are directly opposed to the pretentiousness and easy-going flippancy of Mr. Herkomer, and are highly creditable to a studious artist.

Prof. Costa, as our readers are well aware, is the founder of a school, and his poetic landscapes have proved a source from which more than one artist of distinction in this country and abroad has derived much. Without losing their individuality, George Mason and Frederick Walker were more or less in his debt, and so, obviously enough, is Mr. Corbet. The professor was never more delightfully represented than by his three choice idyls which really adorn this gallery. The first of them is *The Port of Astura* (153), an historic site, now represented by an inlet in a low cliff filled with a placid sea, and, so to say, saturated with the subtlest charm of repose and the light of Claude. It is a lovely, yet sober piece of colour, full of harmony and a noble sense of the graces of line and tone. Even zealots for Claude may admit that 'The Port of Astura,' being free from artifice, is more to be coveted than many a mannered Claude. The same tribute of admiration is due to *A Dream of Rest* (175), a picture of pearly sunlight of the loveliest sort, rich in pure colour, and instinct with harmonies in tone that are in themselves idyllic. Its composition, too, is distinguished by grace and reposeful beauty. Hardly less delightful is *Where the River meets the Sea* (191), a study of the sentiment of twilight to which the incident of the lesser water losing itself in the greater, of itself imparts an appropriate charm. In fact, it may be called a sort of elegy for the death of a day. In its refined and undemonstrative way this beautiful picture excels as a composition, in its coloration, and in its tonality.

Mr. A. T. Nowell's *Light at Eventide* (165) is harmonious, bright, and full of light and colour.—The *Morning Sun* (181) of Mr. A. East suffers a little, as his works often do, from an excess of paint, otherwise it is a sympathetic and choice study of the effect of dawn upon an English landscape.—The *Dawn* (184) of Mr. Adrian Stokes is an idyl of another and a very homely sort, and a powerful rendering of the sun-flushed air above a cultivated plain. The breadth of an almost shadowless effect, the splendour of an almost sullen glory, and the fine gradations of a vast and cloudless atmosphere find adequate and robust representation here. The painter's *Cows in a Copse* (72), although a respectable picture of nature, is commonplace compared with this.—The *Landscape* (192) of Mr. W. Padgett is a capital sketch (in a good style characterized by breadth and vigour) of the effect of rainy evening.—The *Forecast of Christmas* (188) of Mr. R. W. Macbeth reminds us of other pictures of his of a cider country. Brilliant and pure light, and wealth of colour, distinguish the representation of the interior of a straw-littered shed at the time of making cider. One of those very ripe and buxom girls whose charms Mr. Macbeth has immortalized attends to the press, while a man works the handle of the wheel. It is a capital picture, yet luminous, broad, and powerful as it may be, its comparative slovenliness is not significant of any great devotion to his art on the author's part.—Mr. A. Lemon's *Stolen Cattle* (200) marks him out as a sort of English Luminais; the figures are good, and the landscape is appropriate and broadly painted.—Tender and pretty is Mr. J. Aumonier's *Hayfield at Amberley* (204).—A powerful landscape is to be found in Mr. A. Parsons's *Lonely Farm* (210), a potato field and old buildings that catch the glow of sundown, while the warm yet pallid full moon rises slowly.—We notice with pleasure in this exhibition the following works in oil and water colours, which, although praiseworthy for various reasons, do not call for special remark: Mr. L. L. Brooke's "*I was ever a Fighter*" (221), a man-at-arms in armour; Lady Lindsay's artistic and richly coloured study of flowers, *Carnations* (225); Mr. Holman Hunt's hard, yet brilliant, solid, and vivacious portrait of *H. Rathbone, Esq.* (234); Mr. Peppercorn's bright and true landscape *On the Cornish Coast* (240); Mr. S. A. Forbes's *By the Fireside* (245); Mr. H. Hardy's

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A Partridge Drive (251); Mrs. Drew's *Entrance to Boscastle Harbour* (271); Mr. P. Burne-Jones's *Sunset* (289); Mr. C. P. Knight's *Down the Valley of the Lynn* (294), a noble natural composition; Mr. T. C. Gotch's *Roby* (346); the Marchioness of Granby's refined and pure drawings of *Miss N. Bourke* (349) and *Captain the Hon. M. Bourke* (352); and Mr. A. Hughes's "*You cannot barre Love out*" (377).

Among the sculptures in the Central Hall we may single out as deserving of special admiration Mr. G. Simonds's highly poetical statuette of the *Goddess Gerd—the Northern Aurora* (417), drifting upon the northern breeze, so as to suggest the tremulous radiance of the aurora borealis, which the Scandinavians took to be the fiery hair of this divinity. The body and arms are beautifully modelled; so, too, are the lower limbs, but the legs appear to us much too long. By the same sculptor is a fine Italian *Head of a Lady* (416).—We admire likewise Mr. J. W. Swynnerton's *Love's Chalice* (420), a capital group forming part of a picturesque fountain that has been designed in good taste and executed with extreme skill and care; Miss A. M. Chaplin's *Watty, the Queen's Pet* (430), a dog; Mr. Onslow Ford's highly spirited and artistic *General Gordon and Camel* (446); and Mr. G. Frampton's *Caprice* (447), the plaster original of which we have seen before.

NEW PRINTS.

Among the best things of its kind is the delicate, low-toned reproduction upon wood, by Mr. W. Biscombe Gardner, of Mr. Watts's portrait of 'Mr. George Meredith,' which is now in the New Gallery. Mr. Gardner is his own publisher at Thirlstane, Hind Head, Surrey, and Messrs. Mathews & Lane of Vigo Street are his London agents. The block is 8½ in. by 12 in., and gives all that can be desired of the character, expression, drawing, and modelling of the fine picture we admired in Regent Street.

That the Germans do not take kindly to chromo-lithography is a fact forced upon all who have witnessed the failures of the Arundel Society to procure at a cheap rate prints in colours from Berlin. The Society has been dreadfully angry with us—indeed, we have been denounced from the chair at general meetings in Bond Street, because we really could not give praise to these prints. We are glad, therefore, to say that the last print issued by the Society not only shows that our criticisms were justified, but that in Paris chromo-lithography accomplishes what seems impossible in Berlin. It is, though a little flat and thin, a clear, luminous, soft, and warm transcript by M. Lemercier—with most of the qualities of the original, excepting its polished modelling—of 'The Marriage of the Virgin,' painted by Pietro Perugino in the choir of S. Girolamo, near Spello. Apart from its proper qualities, it is very interesting to us because it shows in two or three of the girlish bridesmaids' faces the very type to which Raphael was partial, and which he often painted, doubtless from his master's model, as in the 'Madonna del Gran Duca' in the Pitti, the Orleans Madonna, and 'La Belle Jardinière,' all of which were painted before 1508. The forms of Maddalena Doni's face are traceable in this type of visage, of which Perugino was so fond that it might well be named after him, as he clung to it much longer than his pupil did. Mr. Malcolm's silver-point 'Head of the Virgin,' by the latter, now in the British Museum, is evidently a study from the fair maiden in question.

From the Art Union of London we have received an artist's proof of a plate etched by Mr. R. Macbeth after Mr. H. W. B. Davis's smaller picture at the Academy in 1892, called 'Summer Time.' Although a little spotty and too black in the shadows, it is acceptable as a print of a sound picture.—'The Surrender of the Garrison of Huningue' is the subject of a highly characteristic work by M. E. Detaille, very fortunately reproduced in goupilgravure, and published by MM. Boussod, Valadon & Co. We have a *remarque* proof, with the signature of a dismounted cannon. From the same publishers we have received ten of their pretty and acceptable "Estampes Miniatures," being reduced versions in goupilgravure of capital pictures, members of a series which has worthily attained to a high number. Differing modes of kissing the mistress and the maid are amusingly illustrated by M. Delort's 'Devant' and 'Derrière,' which aptly suit the series.—Mr. F. G. Stevenson etched and Mr. H. J. Brooks painted a rather lifeless and scattered design of Eton boys in the 'Entrance to School Yard.' Photography of some sort has been employed to reproduce a rather dull design by the same painter, called 'Eton—Field—School of Old Etonians.' Messrs. Dickinson & Foster are responsible for these works, about the art of which there is not much to say.

THE SALONS.

(Fifth Notice.)

The portraits painted by M. Aman-Jean at the Champ de Mars (Nos. 22–27) depict the frail and delicate envelopes of shy and pensive souls. Around them all is silence and retirement; the sad tints, the sober details of the furniture, the severity of the costumes, the mystery of the veiled daylight, harmonize in a delicate and, as it were, subdued symphony. There is in all these revelations of lives very austere and very noble much evident sincerity; the art and the thought, the painting and the idea, unite in an accord so intimate that one yields without a struggle to their somewhat morbid charm.

And it is also by a charm of intimacy, of retirement, of interior life, that the portraits of M. Lerolle (727) and M. R. Ménard (786) please at the Champ de Mars. Among the most attractive by their youthful and penetrating grace, I ought to mention a portrait of a young woman by M. Kroyer (666). She is standing on the seashore (she wears a saffron robe) on the beach of Skagen, in the enchantment of one of those long summer twilights that you wot of. She has paused to enjoy the ineffable charm of the hour, and the light envelopes her from head to foot with a soft caress. Her delicious profile, her gown, of a light stuff, bound closely to her figure by a yellow ribbon, the hat of yellow straw, which she holds in her hand, are gently exalted against the unending background of blue sea. She is seen in a sort of halo of tenderness and harmony. It is truly a plenitude of charm, in which all nature, the softness of the damp atmosphere, the peaceful splendour of the sky, the caressing and modest conceit of the blue waves, unite in a loving and pure apotheosis. The art of the painter, whom one feels to be equipped with all the resources of modern impressionism, has simplified, modified, enlarged, softened, and in its frame of sky and ocean the portrait remains intimate as a confession.

M. Dagnan-Bouveret has desired to make a portrait of *Madame Bartet*, of the Comédie Française (324), a sort of apotheosis. He has seated her with a flower in her hand, wearing a dress of sombre iris, secured to the figure by a golden band, in the foreground of a nocturnal landscape in which are shadowed the Pont des Arts, the outlines of the Ste. Chapelle and Notre Dame—the *décor* of Paris, of which she is the queen; and in this effigy of ardent grace—as in the portraits of a young woman in a ball dress (318), of a Breton *Marchande de Cierges* (319), and of a young painter his pupil, M. Meunier (322)—he has introduced a singular mixture of unrest and of will, and all those qualities of precision, *finesse*, and force which make of him, at this moment, one of the most interesting masters, and one of the most worthy chiefs of the young French school.

It goes without saying that the masters of the craft have exhibited: M. Bonnat (*Portrait du Prince de Monaco*, No. 225) and M. Lefebvre (very lovely *Portrait de Mlle. G. H.*, No. 1116) at the Champs Élysées, M. Benjamin-Constant, Aimé Morot, Baschet, Carolus-Duran, &c.; but it is superfluous to dwell on the details of works which teach us nothing new concerning any one of them.

As to the foreigners, I need only mention a portrait which has been much noticed and which has obtained a most signal success—*Sir Walter Gilbey*, by Mr. Orchardson (Champs Élysées, 1399). For the minute, unflagging notation of all the peculiarities of the individual resemblance, it is impossible to dream of anything better than this image, where the execution (precise and intentional, and absorbed by little incisive touches) thrusts before the eye, accumulates, and condenses the characteristic verities of the description and almost of the biography. An inscription on the frame informs us that Sir W. Gilbey has rendered great services to the national industry of horse-breeding: we could have guessed it.

The portraits by Messrs. James Guthrie (581–582) and Alexander (15–21) at the Champ de Mars, M. Jean de la Hoese, of Brussels (940–941), and Mr. Fox, of Australia (759), at the Champs Élysées, have also been deservedly appreciated. As to M. Chartran, two years ago he painted Leo XIII. as a diplomatist; this year he has depicted at the Champs Élysées M. Carnot (416) as a martyr, sitting with an air of resignation beside his work-table covered with big volumes, and fingering in a melancholy manner a voluminous register in which he is not reading, while he seems to be lost in a sad sort of dream. Leibnitz said that "all that speaks in the soul of Cæsar is represented in his body." If M. Chartran is to be believed, no great thing goes on in the soul of M. Carnot.

André Michel.

A GNOSTIC GEM.

Kinnaird Castle, May 30, 1894.

In the *Athenæum* of April 28th Mr. Seymour Conway describes an amethyst intaglio, and invites explanation in regard to its design and inscription; the former, "a lizard (or crocodile) walking with a small lizard (or crocodile) on its back"; the latter, three lines in what he surmises to be "the so-called 'Sabellic' alphabet." It seems to me hardly doubtful that the gem is one of those commonly termed Gnostic, some of which are religious σύμβολα or tokens, some mere amulets, while others serve in either capacity. Though representing the views of numerous early sectarians, who variously blended together Christianity, Judaism, Mithraism, and several paganisms, these gems bear to one another a strong general likeness. Their designs are most frequently Egyptian in type, almost universally their legends are in Greek capitals (usually square), and they furnish a text (often designedly unintelligible) which in general seems to be Coptic, or otherwise of some Semitic language, sometimes, in either case, strangely mingled with Greek. Both in text and design the present gem exhibits characteristics similar to those I have sought to indicate.

1. Design.—From rudeness of workmanship the details on gems of this class are often hard to identify. I have not seen the present gem, but it seems probable that the "small lizard (or crocodile) on a lizard's (or crocodile's) back" is, in fact, a frog, standing on a crocodile, though the lizard itself is a not uncommon device.* In my own rather large collection

* The lizard was a type of the Λόγος and of the sun; on gems it was also a talisman protective of the eyes.

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of Gnostic gems I find two somewhat similar in subject to the gem under view, and evidently connected in idea: (1) an amethyst bearing on it a winged frog, seated on a lotus, which rises from a crocodile's back; and (2) a crystal, engraved with a dragon carrying on its back a winged frog; the legend, in both cases, ΙΑΡΒΑΘΑ ΓΡΑΜΝΗΦ ΙΒΑΩΧ ΝΗΜΕΩ. The letters are the usual square Greek capitals, and, as is most usual, read directly from the stone.

The symbolism in all its fulness forms a subject too large for present discussion, but I may briefly state that the frog is held to be a type of the resurrection to a higher life beyond the tomb, and that the crocodile and lotus are special attributes of the sun-god Horus, to whom most of the talismanic gems appear to have been consecrated. The dragon is the evil ruler of the world, the devourer of the soul not imbued with knowledge (Γνῶσις), or, more generally, the great principle of evil. The resurrection and deliverance of the enlightened soul, therefore, and its conveyance to the upper regions through divine power, would seem to constitute the subject of such gems as these. Sometimes, no doubt, like others of the Gnostic class, their symbolism and language were designedly ambiguous, so that at critical times the semi-Christian owner might assign the token of his secret brotherhood to Horus, Serapis, or Mithras, instead of to Christ.

2. Inscription.—Contrary to the usual practice, this (according to the diagram) is cut reversed on the amethyst, as if meant for a seal. Reading it as it would show in an impression, and dividing the words, the text stands thus:—

PV BEKE VBE
TO TOV ΘEOV
ONOMA OCI

The first line appears to be in Coptic, a language with which, unfortunately, I have but small acquaintance. Consulting Tattam's 'Lexicon,' we find that BEKE signifies *μισθὸς, merces*, reward. This word occurs as the sole legend on one of my own gems (on plasma), where it accompanies the presentation to Isis of a kneeling worshipper by Anubis, the guide of souls through the perilous paths of Amenti. The idea of reward is also embodied in the common Gnostic legend BAINXωωω (*βαι, præmium certaminis*), "Reward—secret—honour," inscribed on gems that probably were the tokens of a victorious endurance of initiation tests and trials. We may, therefore, not unreasonably separate the letters that form *βεκε*, and assign to that word the sense of reward.

PV and VBE are too difficult to determine. Pω signifies *idem*, and among other meanings Po signifies *mihi*. Ουβη denotes *ad, adversus*; Ωβια, *propinquus*. Οσι is a remarkable word, which signifies "*ζημία, damnum; λύτρον, redemptionis pretium*"; it might likewise be viewed as an abbreviation of the divine name Osiris.

The Greek TO TOV ΘEOV ONOMA needs no explanation. To illustrate the use of Ὄνομα, I may cite the legend on another of my gems (an eagle grasping a serpent—protective against storms and lightning): EYONOMA ΙΟΝΑ YXEPPEI BALBEOΙΡΙΩ—which also illustrates the blending of languages on these talismans. The jingling sound of Ρυβε-κευβε is another characteristic peculiarity; compare (in my collection) Ασκι-κατασκι,—Γιγαντο-καντο,—Αθαραμ-θαραμ-αραμ, &c.; compare also the mediæval charm-word Abracadabra, corrupted from the Gnostic Αβλαναθαλβα, "Th on art my Father."

In illustration of several of the peculiarities of the present and other Gnostic gems, I may refer to a gem figured in Matter's valuable work ('Hist. du Gnosticisme,' vol. iii., pl. ii. B, fig. 6), whereon the Christian cross is exhibited with the encircling legend OΣΙΡΙΣ (OΣ above I, to the left; P above IΣ, to the right, so that on a cursory view the word reads OΣΡΙΙΣ—which would have no meaning). In gems of a later date Osiris appears as a man, with streams of the water of life (or of blood and water) flowing from his sides (King, 'The Gnostics,' p. 106). In the same work (p. 206) Mr. King cites two Gnostic legends exemplifying the use of the word Ὄνομα—META TO ONOMA TOY MON ΘEOY, and META TO ONOMA TOY CAPAIIIC (Serapis).

If, apart from talismanic uses, a conjecture might be hazarded regarding the spiritual meaning of the legend on the present gem, I should suggest that it either expressed its owner's desire to be *rewarded* by salvation through the name of God the Redeemer—"the price of redemption" (or, alternatively, of Osiris), or his boast that he sought no other *reward* than to bear the name of that divine being—recalling the Mithraic initiatory formula, when the neophyte cast to earth a crown and a sword, exclaiming, "Mithras is my only crown." The design on the obverse, as I have sought to show, would harmonize with these readings of the legend, for it figures resurrection to life through the aid of an all-potent god. SOUTHESK.

A MYCENÆAN SYSTEM OF WRITING IN CRETE AND THE PELOPONNESE.

Candia (Heraklion), Crete, April 26, 1894.

I HAVE just returned to this place after a journey of archæological investigation in Central and Eastern Crete, the results of which will, I think, be of general interest. The wider object that I had in view was to hunt up the Mycenæan and primæval remains of the island, and in this quest I was rewarded beyond my expectations and even beyond my hopes. Crete, indeed, may be said to swarm with remains of the Mycenæan period, and a six weeks' search, accompanied by somewhat arduous travel, has been sufficient to obtain a knowledge of relics and remains which throw some entirely new lights on the art and religion of the Mycenæan peoples. But on the present occasion I cannot even attempt a summary account of the more general results of my exploration, which include the discovery of two prehistoric cities, as I wish to confine myself to the more special object that I had in view. The special object of my quest was the outcome of a previous find made during a visit to Greece in the spring of last year. On that occasion I came across some small three- and four-sided stones, perforated along their axis, on which had been engraved a series of remarkable symbols. The symbols occurred in groups on the facets of the stones, and it struck me at once that they belonged to a hieroglyphic system. They were, however, quite distinct from Egyptian in character, and though they seemed to show a nearer approach to the Hittite series, it was evident that they belonged to an independent system. My inquiries resulted in tracing these curious stones to a Cretan source; subsequently, thanks to the kindness of Dr. Furtwängler, I was able to obtain impressions of some similar specimens in the Museum at Berlin, presenting symbols which fitted on to and supplemented the symbols I had already obtained. In this case, too, the source of the stones, as far as it was known, turned out again to be Crete. The impression of a gem taken at Athens some years since by Prof. Sayce supplied another piece of evidence; and I found that an unclassed stone in the Ashmolean Museum, which had been brought back by Mr. Greville Chester from Greece, and noted by him as having been found at Sparta, presented symbols belonging to the same series as the others. The evidence as a whole, however, distinctly pointed to Crete as the principal source of these hieroglyphic forms, and I therefore resolved to continue my investigations on Cretan soil.

At Candia I obtained a certain clue which led me to examine more particularly the eastern part of the island and the land which to the borders of the historic period was still inhabited by the Eteocretes, or indigenous Cretan stock, a fragment of whose language in archaic Greek characters has, in fact, been preserved to us in an inscription found on the site of Praesos. On this site, and again from the "Palæokastro" in the neighbourhood of the ancient Itanos, I was so fortunate as to procure two hieroglyphic stones, and I subsequently obtained three more from the same region. Two others found in the same part of Crete are now in the Polytechnicon at Athens; but although the evidence thus points to this eastern region as the principal source of these stones, they are by no means unknown in other parts of the island, and, amongst other localities, I succeeded in obtaining one from the site of Knossos.

The total result of my investigations hitherto has been to collect over eighty different symbols. It is difficult to give an idea of many of the types without adequate illustrations, but the following objects may be enumerated among those represented:—

The human eye.
A bent arm with expanded fingers.
A bent arm with curved instrument.
Two arms crossed, with open palms.
A human leg with bent knee.
A single and double axe.
A dagger.
A club or sceptre.
An arrow head and other uncertain implements.
A spouted vase and another with a high beak.
Trellis-work or fence.
A door or gate.
A ship.
A primitive lyre (apparently developed from a horn bow).
The head of a wolf with his tongue hanging out (also Hittite).
Deer-horns.
The head of a bull, of a goat, and (apparently) of a bird.
A pig and a kid.
Birds.
Fish, perhaps tunny.
The jaw of an animal.
Stars of four, eight, and revolving rays.
A double crescent.
Two concentric circles with central dot.
An S-shaped symbol.
Floral and vegetable forms derived from lily, &c.
Loop and knot-like symbols, crosses and other geometrical designs.

There is no question here of the mere copying of Egyptian hieroglyphs by workmen ignorant of their true signification, as in the case of a well-known class of Phœnician objects. Neither have we here to do with the adaptation of Hittite symbols. Although, as was to be expected, certain objects represented in the Cretan stones—such as the eye and leg, the single axe, and the heads of certain animals—are common to the Egyptian or the Asianic systems, the whole character of the present series shows that it is, in the main at least, of independent development. Certain fixed principles, moreover, are observable in the arrangement of the symbols in the several groups. Some objects are only found at the beginning or end of the columns. Others occur in the same juxtaposition on different stones. We have here to do with a very different class of objects from the merely supplemental figures found in the field of certain Mycenæan gems of lentoid or amygdaloid form, gems which, as we now know, served the purpose not of seals, but of ornamental beads worn round the wrist or neck. In the case of these gems the objects in the field are inserted as the space left by the principal design suggests, and are simply due to the *horror vacui* of primitive art. But there is every reason to suppose that the faceted stones with their regularly arranged groups of symbols served the purpose of seals, and were, as it were, the angular contemporaries of Babylonian cylinders.

The form of the three-sided perforated stones

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goes back in Crete to a very early period, and certain gems of this form with rude designs, which must be regarded as the immediate precursors of the "hieroglyphic" series, belong to the age which immediately preceded the development of the typically Mycenæan art, and which in Ægean archæology may best be described as the "Period of Amorgos." The remains of this period—including the primitive marble idols that characterize the Amorgan deposits—are well represented in Crete. A very interesting series of objects of this class recently found at Phæstos, and evidently representing the contents of a small group of tombs, have been deposited in the extremely interesting little museum that Cretan patriotism has founded at "Heraklion." Amongst these I noticed some indications of the highest chronological importance, the presence, namely, of several Egyptian scarabs belonging to the twelfth dynasty, and, as a *terminus a quo* in the other direction, a painted vase, the technique of which showed that it was more or less the contemporary of the vases of Thera. The data thus supplied indicate roughly 2500 — 1800 B.C. as the period covered by the Phæstan deposits, and among them occurred some triangular steatite gems of the kind which I have already indicated as the immediate predecessors of those presenting the hieroglyphic symbols. In some cases, indeed, what appear to be the most primitive examples of the symbols themselves are found on stones belonging to this early period. On the other hand, there is distinct evidence that the fully developed class of hieroglyphic seals comes well within the limits of the Mycenæan period of Cretan culture. This is borne out by the occurrence of a more globular variety of the triangular stones with Mycenæan figures, and the further existence of a peculiar class of stones, the back of which has a spiral convolution, the outgrowth of a double-shell ornament of the "Amorgan period," on which symbols belonging to the present series alternate with purely Mycenæan designs.

But this Mycenæan system of writing passed through another phase besides the more pictographic stage with which I have been hitherto dealing. On some of the three- and four-sided stones of the class described the symbols take purely linear forms, though their shapes can in some cases be clearly traced to their pictorial prototypes. I have procured stones with inscriptions of this class from Præsos and the Siteia district, but they are by no means confined to this eastern region. Another was found on the site of Knossos, and linear characters of the same class occur beneath a characteristically Mycenæan engraving of an eagle, on a remarkable amethyst jewel of heart-shaped form, also found at Knossos. And, in the case of these quasi-alphabetic forms, I have been able to trace the extension of the system to other objects and materials. Whilst exploring the ruins of the prehistoric city of Goulas, which in extent and preservation far surpass those of any other city of the Mycenæan world, a most remarkable piece of epigraphic evidence came across my path. A peasant who had a little cultivated patch immediately below the walls of the northern acropolis pointed out a spot where he had recently discovered close together three ancient relics, which he handed over to me. One was a Mycenæan intaglio of cornelian, the chief design of which was a two-handled cup, the copy, no doubt, of a golden original. The second was a terra-cotta ox of a type common in late Mycenæan deposits throughout the island, and approximately dating from the tenth century B.C. The third object was a clay cup of the same period, exhibiting a *graffito* inscription of three alphabetic characters. From a village near this site I obtained a vase with two more *graffito* symbols belonging to the same system, one of them the double axe-head of the hieroglyphic series reduced to a linear form. Nor is it only on seals and ceramics that this early system of writing makes its appearance. On a bronze double-axe I found engraved a linear reduction of the dagger symbol of the hieroglyphic series. Certain symbols had already been observed, by Mr. Stillman and others, on the gypsum blocks of a prehistoric building on the site of Knossos, which may or may not have been the "labyrinth" of classical tradition, but which, from the painted fragments found in some of its chambers in the course of a partial excavation by Mr. Minos Calocherinos, of Candia, unquestionably belongs to the best period of Mycenæan art, and approximately, as is shown by the strikingly similar fragments found by Mr. Petrie in the palace of Khuenaten, to the fourteenth or fifteenth century B.C. Of these symbols, which have been set aside as mere masons' marks, I made a careful study, and find that, though there need be no objection to describing them as "masons' marks," the marks themselves, like those on the Phœnician walls of Eryx, are of alphabetic character, and fit on to the same system as those on the pottery and seals. In several cases, indeed, they occur not singly, but in groups of two, and here again the double axe-head reduced to linear form plays a prominent part. One feature I noticed of especial interest—the occurrence, namely, of a symbol which may be described as a square with three prongs, identical with one that recurs on one of the two vase-handles presenting mysterious signs found in Mycenæ itself. I do not hesitate to say that these Peloponnesian examples fit on to the same (probably syllabic) system as the Cretan.

In another direction these early alphabetic forms of Crete find some equally striking parallels. Several of them recur among the signs on the potsherds found by Prof. Petrie at Gurob in a deposit assigned by him to the period of the twelfth dynasty, and again at Kahun amongst eighteenth dynasty relics. The Cretan evidence, indeed, supplies a remarkable confirmation of Mr. Petrie's views as to the extremely early date of some of these symbols. As already stated, the relics from the prehistoric graves of Phæstos show that already in the days of the twelfth dynasty there must have been a direct contact between Egypt and Crete. The earliest of the triangular stones with hieroglyphic signs belong to this period, and among the Phæstos deposits there occurred a green steatite of perforated and rudely whorl-shaped form, presenting characters so remarkably alphabetic that it is difficult at first sight to believe in their extreme antiquity. They are, however, accompanied by a rude design of an animal, executed by the same hand as the linear signs, which unquestionably belongs to a very archaic period of Cretan art. From Siphnos, again, I have a stone of the same kind engraved with similar characters, the style and material of which carry it back to the same early period. The alphabetic forms of the Cretan symbols are found, moreover, on some triangular and quadrangular stones belonging to the same age as others with purely pictographic signs. This phenomenon makes it necessary to speak with caution as to the relation in which the linear forms stand to the more purely pictographic. It is evident that though typologically the pictorial characters are the earlier, and though in several cases the more alphabetic types obviously represent "hieroglyphs" reduced to linear outlines, there was a distinct overlapping of the two classes. In the case of many of the characters of the linear style the parallelism with Cypriote forms is most striking. That several of these Mycenæan characters are identical with those of the Cypriote syllabary is certain; on the Goulas cup, for example, the Cypriote *po* and *lo* occur in juxtaposition. On the other hand, as in the case of the third symbol on the same vase, there are several characters of the Cretan series which are not found in the Cypriote as at present known to us. It is unfortunate that our knowledge of the Cypriote syllabary begins so late.

But it is not in Cyprus only that the Mycenæan system of writing shows points of contact with the monuments of later Greek epigraphy. Prof. Halbherr, who is now in Candia, has made to me the valuable suggestion that some of the characters brought to light by the present investigation have influenced the forms of certain Greek letters found in the most archaic Cretan inscriptions, while in other cases they seem to have actually survived as marks of division. The *o* with the concentric circle and dot found on the early inscriptions of Lyttos, and a form of *eta* peculiar to Eleutherna, seem to be instances of the first phenomenon, while the operation of the second is attested by the appearance of the double-axe symbol as a mark of division both at Lyttos and in the great inscription of Gortyna.

To resume. The evidence supplied by these Cretan finds shows that long before the time when the Phœnician alphabet was first introduced into Greece the Ægean islanders, like their Asianic neighbours, had developed an independent system of writing. Of this writing there were two phases, one pictographic and much resembling the Hittite, the other linear and distinctly alphabetic in character. This latter system was certainly a syllabary, in part at least identical with that of Cyprus, perhaps, indeed, its direct progenitor. There are indications that both these systems extended to the Peloponnese, though Crete seems to have been its chief centre, and there can be little doubt that they were made use of by such members of the Hellenic stock as came within the range of "Mycenæan" culture. I do not think that it is too much to say that the σήματα λυγρά of Homer are here before us.

ARTHUR J. EVANS.

*** The appearance of this communication has unfortunately been delayed through the pressure on our space.

NOTES FROM ATHENS.

THE Archæological Society of Athens—which since the transference of its collections to the Greek Government has been occupied in revising its statutes, with the idea of putting itself on a new basis, introducing public sittings, and founding a Greek school after the fashion of the foreign archæological schools at Athens—has decided to undertake operations at Dipylon, near Hagia Triada. The new excavations will be a valuable continuation and completion of the previous ones, which led to the discovery of such beautiful sepulchral ornaments. In the new explorations the little church of the Hagia Triada will be demolished.

The Swedish Government has asked permission of the Greek Government to excavate the Temple of Poseidon, on the island of Kalauria (the present Poros). This is the temple in which, according to the ancient account, Demosthenes took poison in 322, when pursued by the player Archias, the emissary of Antipater. Dr. Wide will superintend the work. The ruins, which lie on a height about half an hour's walk from the convent of the Mother of God, hardly rise above the surface of the ground, but are of considerable extent; and since they lie apart from modern dwellings and out of the way of traffic, on a little visited island, it is hoped that the excavations may lead to good results.

As the neighbourhood of Olympia is one of the spots in Greece most visited by earthquakes, there has been some concern felt since the last upheaval regarding the safety of the Hermes of Praxiteles. The Athenian newspapers declared that the statue was to be transferred to the capital and be placed in the central hall of the Academy. The Inspector of Antiquities has felt himself called upon to stop these journalistic *canards*. No idea has been entertained, it seems, at the Ministry of Public Instruction of removing the statue. The work of Praxiteles is

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secured to the wall of the museum at Olympia, and the museum itself has nothing to fear. It is well known that this mode of exhibiting the statue has been often found fault with; but it was the only way to support firmly the footless statue and secure it against a possible fall. A transference of the statue to Athens would be a removal of it from the holy site, and would not only have deprived the museum there of its best ornament, but would also have involved the Greek Government in endless difficulties with the inhabitants of the whole province, in whose eyes the Hermes is at once a jewel of the district and a source of gain, owing to the number of natives and foreigners whom it attracts to the spot.

In a piece of ground (belonging to a Corinthian landowner named Rhendis) not far from the ancient Lechæum, excavations undertaken comparatively recently brought to light an old building with a floor of mosaic and eighteen marble columns, as well as a relief with the head of Medusa. The Commissioner of the Government who has been sent to the spot believes the structure to be a Roman bath. The proprietor of the land, on the other hand, holds himself to have discovered an ancient temple. It is to be remarked that behind the tablet bearing the relief stands a Christian cross.

Sp. Lambros.

SALES.

Messrs. Christie, Manson & Woods sold on the 16th inst. the following pictures, from the collections of the late Sir H. H. Campbell and others: C. Van Loo, Music and Painting (a pair), 336*l.*; Sculpture and Architecture (a pair), 220*l.* De Witt, Summer and Autumn, in grisaille (a pair), 173*l.* Carreno, Charles II. of Spain, whole length, 157*l.* S. Coello, Portrait of Anna Maria of Austria, Queen of Philip II. of Spain, 105*l.* F. Drouais, Madame de Pompadour, 189*l.* A. Hanneman, Portrait of Himself, 267*l.* Sir P. Lely, The Duchess of Portsmouth, 136*l.* M. de Hondekoeter, A Cockatoo, Green Parrot, and other Birds, in the gardens of a château, 441*l.* P. de Hooch, Golf-Players, 693*l.* F. Guardi, Views near Venice, with figures (a pair), 357*l.* J. Van Huysum, A Group of Flowers, in a sculptured vase, 210*l.* N. Maes, A Gentleman, with long hair, 136*l.* G. Metsu, A Lady, in a grey bodice trimmed with swansdown, 341*l.* Murillo, The Immaculate Conception, 105*l.* Rubens, An Allegory, 357*l.* J. Ruysdael, A River Scene, with peasant preparing to rethatch a cottage, 157*l.*; A Forest Scene, 1,312*l.* J. Steen, An Interior of an Apartment, with six figures, 210*l.* Van Dyck, Portrait of Don Livio Odescalchi, 588*l.* J. Wynants and A. Van de Velde, A Landscape, with a shepherdess driving a flock of sheep, 252*l.* Old Crome, A River Scene, with two figures and cows on the left, 204*l.*; A Yarmouth Water Frolic, with numerous boats and figures, 2,730*l.* J. Hoppner, Mrs. Jordan as Rosalind, 1,155*l.*; Henrietta Elizabeth Frederica, only daughter and heiress of the Hon. Charles Vane, 420*l.* G. Morland, The Interior of an Alehouse Kitchen, with five figures and a dog, 378*l.*; The Brickyard, 126*l.*; A Coast Scene, with fishermen, 157*l.* P. Nasmyth, A View near Lyndhurst, in the New Forest, 231*l.* A. Stannard, A Water Frolic, scene at Thorpe, on the Yare, 115*l.* J. Stark, View on the River Yare, at Thorpe, near Norwich, 519*l.*; A Road through a Forest, with two men fishing, 267*l.*; A Woody Landscape, with a peasant and four cows going to the water, 399*l.*; A Forest Scene, with timber waggon, horses, and peasant, 367*l.* G. Vincent, The Valley of the Yare, a view near Norwich, 152*l.*; A View of Norwich, 304*l.* W. Mieris, An Interior, 157*l.* G. Terburg, Drinking the King's Health, 1,113*l.* J. S. Copley, Portrait of a Youth, in uniform, 107*l.* J. Ward, Interior of a Cowshed, 120*l.* C. Fielding, A Mountainous Landscape, 152*l.* Sir T. Lawrence, The Casket, 105*l.* G. Romney, Portraits of Mr. and Mrs. Browne (a pair), 535*l.* F. Cotes, Portrait of a Lady, with a dog, 110*l.* Sir J. Reynolds, Portrait of Susannah Barnard, wife of Richard Fuller, 126*l.*

The same auctioneers sold on the 20th inst. the following engravings, the property of the late Dr. A. G. Medwin: A. H. Haig, A Quiet Hour, 32*l.*; The Vesper Bell, 39*l.* Jules Jacquet, after E. Meissonier (remarque proofs), '1806,' 25*l.*; '1807,' 35*l.*; '1814,' 68*l.*; Sergeant's Portrait, 25*l.*

Fine-Art Gossip.

The important Adrian Hope Collection of seventy-five pictures is, as most readers know, to be sold by Messrs. Christie on Saturday next, the 30th inst., and will be on view in King Street three days preceding. There is a capital Albano, the 'Triumph of the Marine Venus,' painted, as many of Albano's works are, on copper, but quite above the average of his performances. Of two Berchems, 'The Interior of a Barn,' in grisaille, which Visscher engraved (Smith's No. 20), is the better, and noteworthy as an intentional imitation of A. Van Ostade. The fine and typical Both, 'A Hilly Landscape,' is Smith's 31. 'The Grand Canal, Venice,' by Canaletto, is a choice piece of its kind. G. Coques seldom painted anything better than the Saltmarshe 'Gentleman, Lady, and two Daughters,' with a marble group of the Graces in the background (Smith, 27). This master also excelled himself in 'A Gentleman, Lady, and Child,' with a little dog near the first (Brit. Inst. 1841, Smith, 12). The Saltmarshe Cuyp is of the highest merit and rare distinction; it is 'A Grand Landscape,' with a lady and gentleman riding towards us and close to the front (Smith, 177, and Supp. 48). 'The Flute Player,' by G. Dou, is Smith's Supp. 73, and a gem in every respect. Greuze's 'Young Girl,' listening at a window, is Smith's 69. The De Hooghe every one admires is 'The Interior of a Chamber' (Smith, 29), from the Radstock and Scarisbrick galleries; it contains the figures of a woman, who is making a bed, and a little child. Lely's portrait of Mrs. Claypole when young is, of course, an early work in his purer manner. Maes's 'Woman Pumping,' from the Bernal Collection, is worthy of a royal gallery (Smith, 12). There are two other good instances of this first-rate master, one of which is Smith's No. 4. No one will overlook either of the Metsus, one of which is Smith's Supp. No. 28. W. Van Mieris's 'Judgment of Solomon,' in nineteen figures, from Fonthill, is Smith's No. 49. M. Van Musscher is almost at his best in 'A View in Amsterdam,' dated 1669, with two women and a dog. The remainder of the collection consists of a P. Neefs; an Eglon van der Neer; an A. Van Ostade; a capital A. Palamedesz Stevaerts; a renowned P. Potter; 'The Birth of Bacchus,' by N. Poussin; Rembrandt's 'J. Petronella Buys,' dated 1635 (Smith's 160), and his 'N. Ruts,' dated 1631; and works by Rubens, Ruysdael, J. Steen, D. Teniers, Terburg's whole-length 'Portrait of a Gentleman,' and pieces of corresponding value. The illustrated catalogue is a fine specimen of its class, the prints being of exceptional value.

Mr. Poynter's purchases from the Eastlake Collection for the National Gallery, briefly alluded to in these columns last week, comprise, 1, 'The Virgin and Child,' by F. Lippi (the so-called Botticelli); 2, 'The Virgin and Child,' by Borgognone; 3, a diptych, representing 'The Adoration of the Shepherds' and 'The Dead Christ supported by Angels, with SS. Jerome and Francis,' by Ercole di Roberti; 4, 'The Virgin and Child, with SS. John and Catherine,' by Previtali; the picture is a well-known one and dated 1504. The Borgognone and the Ercole di Roberti will be placed in the Gallery immediately; the others want attending to, and it may be some days before they can be hung. The Director has likewise bought a small portrait by G. Dou, and an interesting picture by P. Mazzuola, the father of Parmigiano, signed by the artist and in its original frame.

It is the intention of the authorities of the Nottingham Castle Museum and Art Gallery to hold during the coming autumn an exhibition of pictures by painters of Cornish subjects. Messrs. Stanhope Forbes, F. Bramley, A. Stokes, T. Gotch, and N. Hemy have undertaken to contribute their works; other examples will, of course, be welcome.

The decease has to be chronicled of Mr. Calder Marshall at the age of eighty-one. Mr. Marshall was elected an Associate of the Royal Academy in 1844, and a full Academician in 1852. He had much employment as sculptor between 1840 and 1860.

Prof. Pelham, Mr. Mowat, and Mr. Haverfield have issued an appeal for subscriptions, to be applied, according to need, to the investigation of Hadrian's Wall. The Newcastle Society of Antiquaries, as our readers are aware, dug some sections in the Vallum last summer with very notable results, and the work is to be continued. The Cumberland Archæological Society has voted 50*l.* and appointed a small committee to select suitable sites and promote excavations along the western part of the wall.

The July number of the *Antiquary* will contain an article on the Huggate Dikes, the well-known entrenchments on the Yorkshire wolds, by the Rev. E. M. Cole; an account of the work begun this season at the Silchester excavations, by Mr. St. John Hope; and a description of the Heraldic Exhibition recently held at Burlington House.

The Fine-Art Society have fixed the private view of a collection of two hundred water-colour drawings of Bible lands, by Mr. H. A. Harper, for to-day (Saturday).

Messrs. Lawrie & Co. exhibit a collection of pictures by deceased artists at No. 15, Old Bond Street, from and after to-day (Saturday).

Prof. Maspero's work on the 'Dawn of Civilization' ('Les Origines'), treating of Egypt and Chaldæa, will be published in the autumn simultaneously in Paris, London, and New York. The English translation will be edited by Prof. Sayce. The volume will consist of over 800 pages octavo, and will be copiously illustrated by drawings and maps made expressly for the work. The publishers in London will be the Society for Promoting Christian Knowledge.

Prof. Emil Teschendorf, of the Berlin Academy of Arts, who died on June 4th at the age of sixty, was a pupil of Piloty in Munich. He had been an active official of the Berlin Academy since 1877.

By an unfortunate mistake we gave the date last week of the opening of the joint congress of the Irish Society of Antiquaries and the Cambrian Archæological Society as June 18th instead of July 16th.

MUSIC

THE WEEK.

Covent Garden Opera.—'Lohengrin.' Production of 'La Navarraise,' a One-Act Opera, by M. Massenet.
Drury Lane Opera.—'Die Walküre.'
St. James's Hall.—Richter Concerts.

The excellence of the chorus and the orchestra at Covent Garden this season cannot fail to be noticed, and the fact was, of course, specially conspicuous in the performance of 'Lohengrin' on Friday last week. But for the stupid cuts and the inartistic break between the two scenes of the third act the rendering would have commanded un-

qualified praise. M. Jean de Reszke in the titular part, Madame Melba as Elsa, Mlle. Giulia Ravogli as Ortrud, M. Édouard de Reszke as the King, and Signor Ancona as Telramund were unimpeachable; and Herr Waldmann, who had to sing in German, acquitted himself well as the Herald.

Signor Sonzogno probably did not imagine, when he first offered a prize for a one-act opera, that he would inaugurate a new fashion in lyric drama; but so it has come to pass. The wonderful success of 'Cavalleria Rusticana' naturally led to the production of other works of similar calibre, and certainly among the best of them must be numbered 'La Navarraise,' which was received with tumultuous applause at Covent Garden on Wednesday night. MM. J. Claretie and H. Cain have constructed a libretto, gruesome and morbid perhaps, but the dramatic force of which is undeniable; and M. Massenet has surpassed all his previous efforts in the score of this fifty-minute opera, showing a measure of virility and individuality for which one scarcely looked from a composer who has hitherto evinced his ability in sensuous, and what may be termed feminine, melodies and orchestration. The story, taking place near Bilbao during a Carlist insurrection, is certainly unpleasant—war, hopeless love, murder, and lunacy being the themes. No time is wasted in the development, the exquisite *nocturne* for orchestra alone, when the soldiers bivouac, being a welcome contrast to the storm and stress which otherwise prevail from the opening to the close. There are only two leading themes—the first, which is heard at once, and which also brings the work to a termination, being a sort of fate motive, and the other a passionate love strain. Among the more prominent portions of the score are the love duet between the valorous Sergeant Araquil and the hapless heroine Anita, who, in order to secure a dowry, commits a frightful crime, resembling that of Judith in the Apocrypha; and the soldiers' merry-making song and chorus, which is monotonous, but not in the least tedious. Recitative of the modern sort is freely employed, but it never becomes dull. 'La Navarraise' is certain to be a popular success, and a success that will not be disputed by musicians. The production at Covent Garden is worthy of much praise. The two leading characters have admirable representatives in Madame Calvé and M. Alvarez, both acting and singing in a manner that showed their hearts were in their work and that they were capable of rendering justice to it. General Garrido had a fine exponent in M. Plançon, and the smaller parts were efficiently sustained by M. Gillebert, M. Bonnard, and M. Dufriche.

That there is a large section of the public willing to support German opera, or, to speak more precisely, Wagnerian music drama, it is no longer possible to doubt. At the eleventh hour Sir Augustus Harris announced a series of performances at Drury Lane, and subscribers at once appeared in unexpected numbers. Let us hasten to add that if the promise indicated by the rendering of 'Die Walküre' on Tuesday evening is fulfilled, the gratitude of amateurs will be due to the enterprising manager. Seldom has this section of "The Nibelung's Ring" been more worthily presented on a London stage. Herr Max Alvary is certainly not an ideal vocalist, still he is an artist of the first rank, and Frau Klafsky remains the most bewitching Brünnhilde it is possible to imagine. Her beautiful voice, the grace of her movements, always keeping in accord with the music, and her general earnestness and intelligence cannot fail to enthral all admirers of the Bayreuth master. Rugged and vigorous as ever, Herr Wiegand is a suitable representative of Wotan; and Mr. David Bispham, who is rapidly advancing as a Wagnerian artist, was excellent as Hunding. The Sieglinde of Fräulein Gherlsen was charming as regards appearance, though weak in voice; and Fräulein Olitzka looked and sang well as Fricka. The difficult music for the Valkyries in the last act had been duly rehearsed, and the scene went well. In Herr Lohse Sir Augustus Harris has secured an excellent conductor, and if the tone of the violins is not all that could be desired, the large orchestra is, on the whole, a capable force.

There was no actual novelty in the Richter programme on Monday, but Dvořák's 'Carneval,' Op. 92, the second section of his so-called Triple Overture, which was given at the Crystal Palace a few weeks ago, was performed for the first time at St. James's Hall, and Mr. Josef Hofmann made his first appearance at these entertainments. The youthful pianist was heard at his best in Rubinstein's picturesque Concerto in D minor, No. 4, of which he gave a remarkably brilliant and powerful interpretation. Schumann's Symphony in the same key was, of course, effectively rendered; but in spite of obvious efforts to do it justice, the Verwandlung's-Musik and the Graal-Feier from the first act of 'Parsifal' cannot make the necessary impression in the concert-room. An oft-repeated selection from 'Siegfried' and 'Götterdämmerung' completed the scheme.

Musical Gossip.

Of the innumerable performances of every sort that have taken place within the past few days only a small proportion can possibly receive notice. One that certainly should be mentioned was the first of three chamber performances, to be devoted respectively to Schubert, Schumann, and Brahms, which was given by Miss Emily Shinner, Mr. Borwick, and Miss Fillunger at the Queen's Hall on Thursday last week. The principal instrumental items, which were all admirably interpreted, were the somewhat over-lengthy but beautiful posthumous Sonata in B flat, and the works for piano and violin, Rondo Brillant in B minor, Op. 70, and Fantasia in C, Op. 159. Miss Fillunger sang no fewer than eight of the *Lieder* in her most artistic fashion.

Those excellent vocalists Miss Esther Palliser (who has happily recovered from her illness caused by overwork) and Miss Agnes Janson gave an agreeable concert, chiefly of vocal music, also at the Queen's Hall, on the following evening, singing various high-class selections, in which they were assisted by Mr. David Bispham, Mr. Andrew Black, Mr. Norman Salmond, and Mr. Jack Robertson. The instrumental portion of the programme was safe in the hands of Mr. F. Dawson, M. Wolff, and M. Hollman.

The final concert this season of M. Tivadar Nachèz took place at St. James's Hall on Saturday last week, when the somewhat ambitious Hungarian violinist played the first movement of Beethoven's Concerto, the same composer's two Romances in G, Op. 40, and F, Op. 50, a tuneful Romance in D by Mr. Arthur Hervey, and various pieces by Prof. Stanford, Bazzini, and himself. M. Nachèz was also represented as a composer by two agreeable though unpretentious songs, which were well interpreted by Mr. Ben Davies.

Mr. Tobias Matthay, a clever, but as yet not very popular, pianist and composer, gave a pianoforte recital on Wednesday evening at the Queen's Hall, and displayed excellent technique, though a somewhat monotonous style, in various items by Schumann, Chopin, and later composers. Some vocal duets were contributed in pleasing fashion by Miss Dora Matthay and Mrs. Tobias Matthay.

A high-class if unpretentious concert was given by Mr. Arthur Somervell at the Princes' Hall, also on Wednesday evening. Mr. Somervell, who has recently gained prominence as a composer, was strongly represented in that capacity as a song-writer, no fewer than thirteen lyrics from his pen being included in the programme. These are musicianly effusions, appealing to amateurs who have no taste for ordinary shop ballads. Some of Brahms's 'Gipsy Songs' were sung by Mrs. Henschel, Miss Marguerite Hall, Mr. W. Shakespeare, and Mr. Hayden Bailey; and Miss Fanny Davies, Mr. Leonard Borwick, Mr. Plunket Greene, and Mr. Theodore Byard took part in an entertainment much above the average of its kind.

PERFORMANCES NEXT WEEK.

Mon.	Handel Festival, 'The Messiah': Crystal Palace
—	Miss Emma Barker's Concert, 3, No. 7, St. James's Square.
—	Miss D'Esterre-Keeling's Pianoforte Lecture Recital, 3.30, Queen's Hall
—	Miss Maude Valérie White's Concert of her own Compositions, 3.30, Princes' Hall.
—	Mr. W. H. Wing's Concert, and Lecture on Greek and Roman Music by Mr. Abdy Williams, 8, Queen's Hall
—	Royal Opera, Covent Garden, 8, 'Roméo et Juliette.'
—	Miss Volkhausen's Concert, 8, Queen's Hall.
—	Richter Concert, 8.30, St. James's Hall.
Tues.	Signor Vinci's Concert, 3, Queen's Hall.
—	Mr. Stanley Surgison's Concert, 3, St. James's Hall.
—	Miss Alice Fairman's Concert, 3, Collard & Collard's Rooms.
—	Madame Selma's Concert, 8, Princes' Hall
—	Queen Vocal Quartette Concert, 8, Queen's Hall.
—	Musical Guild Concert, 8, Kensington Town Hall.
—	Royal Opera, Covent Garden, 8.30, 'Faust.'
—	Miss Georgina Gates's Matinée Musicale, No. 46, Great Cumberland Street.
—	German Opera, Drury Lane, 'Tannhäuser.'
Wed.	Handel Festival, Selection, 3, Crystal Palace.
—	Col. Aitkinson's Concert, 3, Queen's Hall
—	Concert in Aid of the Liberator Relief Fund, 3, Queen's Hall.
—	Miss Mabel Elliot's Concert, 8.30, Queen's Hall
Thurs.	Signor Tito Mattei's Concert, 3, Queen's Hall.
—	Madame Martinez's Concert, 3, Brinsmead Galleries
—	Madame Sophie Menter and M. Sapellnikoff's Recital, 3, St. James's Hall
—	Opera Tableaux in Behalf of the Victoria Hospital for Children, 3, Lyric Theatre
—	Mlle. Marie de Lido's Concert, 3.30, Portman Rooms.
—	Miss Fillunger, Miss Emily Shinner, and Mr. Borwick's Schumann Concert, 8, Queen's Hall
—	Señor Gerena's Mandoline-Guitar Concert, 8.15, Princes' Hall.
—	Madame Cellini's Concert, 8.30, St. James's Hall
Fri.	Handel Festival, 'Israel in Egypt,' 3, Crystal Palace.
—	Mr. Arthur Wellesley's Matinée, 3, St. James's Hall.
—	Mr. Cecil Sharp's Ninth Wagner Lecture, 3, Hampstead Conservatoire
—	Mr. Lawrence Kellie's Vocal Recital, 8, Steinway Hall.
—	The Parisian Trio Concert, 8, Queen's Hall.
—	The Countess of Radnor's Concert, 9, St. James's Hall.
Sat.	Sir Augustus Harris's Operatic Concert, 8, Queen's Hall.
—	Wolff Musical Union, 3, St. James's Hall
—	Master Albert Chisholm's Violin Recital, 3, Queen's Hall.
—	Madame Epstein's Vocal Recital, 8, Queen's Hall
—	German Opera, Drury Lane, 'Tristan and Isolde.'

DRAMA

THE WEEK.

Daly's.—'Izeyl,' Drame en Quatre Actes. Par Armand Silvestre et Eugène Morand.

Comedy.—Revival of 'The Middleman.' By Henry Arthur Jones

Adelphi.—'Shall We Forgive Her?' a Play in Five Acts. By Frank Harvey.

Nothing is sacred to the modern Frenchman. We need not be surprised accordingly at finding two dramatists taking as their hero Buddha and piecing out his mythical adventures from the Gospels. Upon the question of the expediency of these things there is no need to enter. The recorded history of Buddha forms a picturesque background to a play. The one thing to be urged against it is that any other would have served equally well. When the teacher

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of a third of the world is linked with a courtesan who practically dies for love of him the exigencies of the modern French stage are fulfilled. Apart from this background, which it is pardonable to consider whimsical, 'Izeÿl' is a melodrama of the type of 'La Tosca.' Of its four acts one is theatrically strong and, insomuch as it furnishes Madame Bernhardt with opportunities, effective. The remainder is picturesque or fantastic. Izeÿl is one of the *hetairæ* whose influence over men is not to be resisted. Most ardent of her admirers is Prince Scyndia, who, fascinated with her beauty, loads her with attentions and presents. It is, however, his brother Sakiamouni by whom she is attracted. She listens to him and looks at him as the Yoghi enlightens him as to his responsibilities and powers, and brings about his renegation of power and his retreat into what was practically an earlier Thebaid. With joyful anticipation she smacks her lips over the seduction of a virgin heart and the ruin of a noble mission. Fired with projects of conquest, she follows him and exhibits to him all her sorceries and wiles. The result is other than she expected, and she returns to her palace a convert, to sell all that she possesses and give to the poor. Not so easily as she anticipates does she lay down a life such as she has led. Scyndia, now monarch, awaits her return, and will not be denied. He has already risked his life by robbing shrines to enrich her; he now seeks to win her by entreaties. It is too early for these to succeed. Full of her Buddha, Izeÿl is deaf to all other supplication. Scyndia is not used to be denied. He resorts to violence. Finding her strength failing, Izeÿl snatches from his belt his dagger and drives it into his throat. The would-be ravisher falls at her feet, and the woman gazes in dismay on what she has done. Putting forth all her strength, she hides the body under the table laid for a banquet, and covers it with rose leaves. To the Princess Havastri she confides what she has done, meeting with sympathy and admiration, to be converted into deadly rage when the princess discovers that the victim is her own son. With her limbs broken and her eyes put out, Izeÿl is thrust into the desert, to be stoned by fanatics or eaten by vultures. Buddha then visits her, tells her how difficult he found the task of resisting her seductions, assures her of his love, and encourages her to hope for the approaching *nirvana*. Without the background, which has none of the poetry of 'The Light of Asia,' this is mere commonplace melodrama. There is nothing in it that appeals to the imagination or stirs the heart, and the strongest scenes leave us unmoved. Madame Bernhardt's marvellous art was shown in the scenes of seduction, which were exquisite, rather than in those of power. The well-known gifts were there, but scarcely exercised their full influence. M. Guitry was effective as Buddha. The verse is nervous and effective, and the scenery is excellent.

After a tour in America extending over four years, Mr. Willard has reappeared as Cyrus Blenkarn in 'The Middleman,' a character in which his reputation was first established. His performance has gained rather than lost by repetition, and may rank as a thoughtful and finished piece of acting. So indifferent is, however, the support generally afforded him that one is glad that the experiment is for a few days only. Miss Agnes Verity assigned the heroine some tenderness and prettiness, and one or two subordinate characters were fairly presented. The whole, however, did not rise above the level of the country companies which make a single appearance in London, ordinarily in an afternoon, and then disappear to be no more seen. A different style of acting is necessary for characters so lifelike and unconventional as Mr. Jones supplies.

A simple, guileless, and sympathetic piece is that which Mr. Frank Harvey has contributed to the Adelphi. It deals with the sufferings of a wife whose uncomfortable and dishonouring past rises up unexpectedly to confront her. It is chiefly noteworthy as introducing an Adelphi heroine whose calamities are not wholly unmerited. Miss Julia Neilson gave a striking exhibition of intensity. Mr. F. Terry played with much earnestness in a difficult and somewhat repellent part. Mr. Macklin, Miss Ada Neilson, Mrs. Leigh, and other actors acquitted themselves well; and the piece, though weaker food than is ordinarily supplied to the Adelphi patrons, succeeded in winning a favourable verdict.

Dramatic Gossip.

Before the close of the season Mr. Irving will give a few performances of 'Becket.'

'Money' has "caught on" at the Garrick, and no change will be necessary during the season. While Mr. Hare takes in the autumn a much-needed rest, Miss Kate Rorke and Mr. Forbes Robertson will begin, on August 27th at the Grand Theatre, Islington, a country tour with Mr. Pinero's comedy 'The Profligate.'

Mr. E. H. Vanderfelt will replace Mr. Terriss in Mr. Irving's company in what is technically known as "juvenile lead."

This evening witnesses the first appearance at the Gaiety of Mlle. Réjane in 'Madame Sans-Gêne.'

Berlin papers announce that Madame Sarah Bernhardt has asked Herr Sudermann's permission to perform, during the next theatrical season, his drama 'Heimat.' It is expected that the actress will play the part of Magda, the heroine of the play, which is to be called in French 'Le Foyer Paternel.'

A curious feature in an illustrated supplement to the *Echo de Paris* which is wholly devoted to Madame Bernhardt is a portrait of the actress in 'Adrienne Lecouvreur,' which might almost pass for Mr. Henry Irving in feminine attire. The resemblance is striking.

Mr. T. Fisher Unwin is going to publish 'Tiberius,' a posthumous drama of Mr. Francis Adams, with a preface by Mr. W. M. Rossetti.

To Correspondents.—F. P. H.—P. A. W.—G. H. R.—A. H. T.—F. L. M.—A. L.—L. S.—received.

J. R.—Next week.

E. S. W.—Many thanks.

W. H. T. and H. H. P.—We cannot undertake to answer such questions.

Erratum.—No. 3475, p. 707, col. 1, l. 26, for "Hallward" read *Hallard*.

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A. Caracci	G. Romano	Tintoretto,
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Celebrated Pictures by Sir Joshua Reynolds, Van Dyck, and others, from the Collection of the Right Hon. the EARL of LINDSAY, deceased.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, July 7, at 1 o'clock, the celebrated PORTRAIT of the COUNTESS of CORK, engraved by Jacotti and S. W. Reynolds from the family for whom it was painted, also a fine whole-length Portrait of Miss Whitbread, by Sir Joshua Reynolds, and a whole-length Portrait of Robert Bertie, Earl of Lindsay, by Van Dyck, from the Collection of the late Mrs. BRIGHT, of Stocks House, Tring. Other beautiful Portraits by Sir J. Reynolds, Gainsborough, Romney, and Sir P. Lely received from Ireland, also the Madonna di Loreto, by Raffaelle, said to be the Original Picture taken from the Church of S. Maria del Popolo, Rome, and a Portrait of a Venetian Nobleman, by Titian, the Property of the Right Hon. the EARL of LINDSAY, deceased, removed from Kilconquhar House, Fife.

Sir Joshua Reynolds's celebrated Portrait of Lady Betty Delmé and Children.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, July 7, at 1 o'clock precisely, the celebrated PORTRAIT of LADY BETTY DELMÉ, painted by Sir JOSHUA REYNOLDS in 1777, so well known from the Engravings by Valentine Green and S. W. Reynolds, direct from the Family for whom it was painted.

This Picture is one of the best preserved of the great Painter's works.

Old French Decorative Furniture, Porcelain, and Objects of Art, formerly the Property of the late DOWAGER COUNTESS of ASHBURNHAM.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, July 10, at 1 o'clock precisely (by order of the Residuary Legatee), OLD FRENCH DECORATIVE FURNITURE, PORCELAIN, and OBJECTS of ART, formerly the Property of the late DOWAGER COUNTESS of ASHBURNHAM, comprising Old French Clocks, Candelabra, and Candlesticks—a Pair of Gourd-shaped Vases of Rare Old Chinese Porcelain, with Louis XV. Ormolu Mounts—a fine Louis XIV. Table and Pair of Pedestals by Boulle, with Chased Ormolu Mounts purchased at the Sale of the Marechal Duc de Richelieu—a Louis XVI. Parqueterie Library Table—a Louis XVI. Mahogany Secrétaire—Louis XVI. Carved and Gilt Sofas and Fauteuils—an Italian Marqueterie Commode—an Ebony Pier Table inlaid with Florentine Pietra Dura Mosaic—a Chippendale Mahogany Cabinet and Side-board, inlaid Satinwood Secrétaires, and other Decorative Furniture—Old Chinese Enamelled and whole Coloured Porcelain, Ancient Chinese Cloisonné Enamel Vases, Beakers, and Incense Burners—Chinese Bronzes—Carved Soapstone Vases—and other Oriental Objects of Art—Old Sèvres, Dresden, Chelsea, Derby, Worcester, and other Porcelain, including several Tea, Dinner, and Dessert Services.

Oriental Objects of Art, Porcelain, and Decorative Furniture of the late W. J. GOODE, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, July 11, and Following Day, at 1 o'clock precisely, the valuable COLLECTION of ORIENTAL OBJECTS of ART, PORCELAIN, and DECORATIVE FURNITURE of W. J. GOODE, Esq., deceased, late of Tudor House, Hampstead, comprising a large and choice Collection of Chinese Carvings in Jade, Rock Crystal, Agate, Lapis Lazuli, and Other hard materials—numerous Specimens of Chinese Crackle Porcelain in great variety of form and colour—old Nankin and Enamelled Chinese Porcelain—Japanese Bronzes and Lacquer Work—Chinese Cloisonné Enamels—Miniatures—and a variety of other Objects of Art—Decorative Furniture, including a Cabinet exhibited at the Paris Exhibition, 1867, also a Figure of Psyche in Statuary Marble by Bottinelli.

Collection of Chinese Carvings in Jade and Rock Crystal, and Enamelled Chinese Porcelain, the Property of W. WALKINSHAW, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, July 12, at 1 o'clock, a choice COLLECTION of CHINESE CARVINGS in Jade and Rock Crystal, and a Few Specimens of Rare Chinese Enamelled Porcelain, many of which were obtained from the Summer Palace at Pekin, the Property of W. WALKINSHAW, Esq.

Important Pictures and Porcelain, the Property of Her Grace CAROLINE, DUCHESS of MONTROSE.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, July 14, at 1 o'clock precisely, a highly important COLLECTION of PICTURES the Property of Her Grace CAROLINE, DUCHESS of MONTROSE, including Seven fine Works of Sir Joshua Reynolds, viz., Lady Smyth and her Children, Lady Gertrude Fitzpatrick as Sylvia, Mrs. Mathews (whole length), Mrs. Pownall, Nelly O'Brien, The Strawberry Girl, A Girl with a Dog—several of which are engraved—five Portraits of Madame Le Brun and Mrs. Fischer, by T. Gainsborough, R.A.—Lady Hamilton as Ariadne, Lady Hamilton as the Magdalene and Mrs. Moody, by G. Romney—Mrs. Darrell, by J. Hoppner, R.A.—Helen on the Walls of Troy, a grand Engraved Work by Sir F. Leighton, R.A.—A Newfoundland Dog and Rabbit, an Engraved Work of Sir E. Landseer, R.A.—and highly important examples of

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Also a Pair of Old Chelsea Porcelain Vases of the highest quality, painted with Bouchier subjects—Five Pairs of Louis XV. and Louis XVI. Ormolu Candelabra, with Old Dresden porcelain figures—and a few other Specimens of Porcelain.

The Cellar of Wines of the late HENRY DOETSCH, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, July 18, and Following Day, at 1 o'clock precisely (by order of the Executors), the CELLAR of very fine OLD WINES of upwards of Thirty dozens of HENRY DOETSCH, Esq., deceased, late of No. 7, New Burlington-street, including Fine India Glorious Brown Apostle's and Pear's Head Sherry; Claret Chateau Giscours, 1859; Haut Brion 1859 and 1875; Chateau Lafite, 1858, 1863, 1870, 1874, and 1878; Chateau La Grange, 1870; Chateau Larose, 1868, 1874, and 1881; Chateau Latour 1868, 1867, 1868, and 1870; Chateau Leoville, 1870 in quarts and magnums; Chateau Margaux 1858, 1864, 1868, 1874, 1875, and 1881; Mouton Rothschild, 1858 and 1870; Port of the vintages of 1820, 1827, 1834, 1835, and 1860; Four hundred dozens of Champagne of the following brands and vintages: Bollinger, 1874; Cliquot, 1861 and 1864; De Lossy, 1874; Giesler, 1874, 1878, 1881, 1884, and 1886; Mumm's Cordon Rouge, 1874; Perrier Jouet, 1874; Pommery and Greno, 1861 and Ruinart, 1865. Choice Hocks and Burgundies, and several dozens of Old Scotch Whiskey.

Samples may be had, on paying for the same, one week preceding the Sale, and Catalogues at Messrs. Christie, Manson & Woods' Offices, 8, King-street, St. James's-square, S.W.

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The valuable Library formed by the late Sir JOSEPH HAWLEY, Bart.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, July 2, and Two Following Days, at 1 o'clock precisely, the valuable LIBRARY formed by the late Sir JOSEPH HAWLEY, Bart., comprising a Series of the splendid Ornithological Publications of John Gould, all handsomely bound in morocco, and other important Works on Natural History—the First Editions of Milton's Comus, Lycidas, Poems, and Paradise Lost and Regained—the Second and Third Folio Shakespeares—Additionally Illustrated Books—Works relating to the Drama, and a fine Collection of Dramatic Portraits—Standard Works in English and French Literature in handsome bindings—Books with Portraits, &c.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, July 5, and Two Following Days, at 1 o'clock precisely, the LIBRARY of the late Rev. C. MANNOIR McNIVEN, of Oxted, Surrey, the LIBRARY of the late Mrs. M. R. BLANK, of The Larks, Bournemouth, and other Properties, comprising volumes of Chinese and other Drawings—Nuremberg Chronicle (1493)—Shakespeare's Works, 1685—Houbraken's Heads (1747)—First Editions of Modern Authors—and Books in all Classes of Literature.

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MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, July 3, at ten minutes past 1 o'clock precisely, a valuable COLLECTION of ENGRAVINGS, WATER-COLOUR DRAWINGS, and PICTURES from the Collections of the late T. ASTLE, Esq., F.R.S. and F.S.A., formerly Deputy-Keeper of the Records in the Tower of London, A. B. WINNALL, Esq., and others, including Mezzotint Portraits after Reynolds, Romney, Hoppner, &c.—valuable Theatrical Subjects and Portraits—Engravings after Bunbury, Rowlandson, Morland, Wheatley, and others, many in Colours and Fine States—Sporting Subjects and Caricatures—Water-Colour Drawings by Old and Modern Masters—and Pictures.

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MONDAY NEXT.

Museum of Curiosities, Books, Pictures, &c.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, July 2, at half-past 12 o'clock precisely, the MUSEUM of the Rev. DR. KEWAR WILLIAMS, consisting of Dutch and other Paintings, Etchings, Engravings by Rembrandt, Wouvermans, Stork, Vander Helst, Bartolozzi, and others. Curiosities, China, Bronzes, Coins, Minerals, Fossils—small Library of rare Books, Bookcases, China Cabinet, &c., without reserve—Guns, Swords, Daggers, Curios from the Soudan, &c.

On view the Saturday prior 12 till 4 and morning of Sale, and Catalogues had.

FRIDAY NEXT.—Photographic Apparatus.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, July 6, at half-past 12 o'clock precisely, PHOTOGRAPHIC APPARATUS, comprising Hand, Studio, and other Cameras in many sizes, Lenses by Ross, Dallmeyer, and others, Shutters, Stands, Mounts, &c.—Electrical Accessories—Telescopes—Opera and Field Glasses—and Miscellaneous Property.

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MONDAY, July 9.—Periodical Sporting Sale.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY, July 9, at half-past 12 o'clock precisely, a COLLECTION of OLD SPORTING PRINTS, ENGRAVINGS, PICTURES, &c.—superb extra illustrated old Sporting Books—Sporting Curiosities—Guns and Cases—Revolvers—Pistols—Swords—Native Weapons—a quantity of Fishing Tackle, &c.

On view the Saturday prior 12 till 4 and morning of Sale, and Catalogues had.

TUESDAY, July 10.

The Valuable Collection of British Lepidoptera formed by Mr. J. R. WELLMAN.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on TUESDAY, July 10, at half-past 12 o'clock precisely, the valuable COLLECTION of BRITISH LEPIDOPTERA, in unusually fine condition, formed by Mr. J. R. WELLMAN, the result of upwards of forty years' continuous work, and contained in three Mahogany Cabinets, one of 40 and two of 20 drawers each. The Specimens are for the most part labelled with full data.

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WEDNESDAY, July 11.

Collection of Stuffed Birds and Animals, &c.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on WEDNESDAY, July 11, at half-past 12 o'clock precisely, a fine COLLECTION of about 1,000 BIRDS and ANIMALS, stuffed and mounted on stands, from an old French Collection—British and Exotic Lepidoptera and Coleoptera—Butterflies in Papers—Animal Skins—Birds' Eggs—Shells—Minerals—and other Natural History Specimens, Cabinets, &c.

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LITERATURE

Memoirs to serve for the History of Napoleon I. By Baron Claude-François de Méneval. Arranged and edited by his Grandson, Baron Napoleon Joseph de Méneval. Translated and annotated by Robert H. Sherard. Vols. I. and II. (Hutchinson & Co.)

This latest addition to Napoleonic literature can hardly venture to challenge comparison with the memoirs of Madame de Rémusat. In them we had an incomparable portrait of the Emperor as he appeared to a penetrating and yet not uncharitable observer: the supreme military genius, the incomparable administrator, the confirmed conspirator, and the innate vulgarian. The accuracy of Madame de Rémusat's recollections has been impeached in detail, but her pages must always remain the chief source whence to derive a knowledge of the real Napoleon. Baron de Méneval, on the contrary, approaches his subject with uncritical idolatry. We read of a man "free from all baseness, straightforward, magnanimous, exempt from low passions, endowed with every kind of courage," and much besides. These sentiments do credit to the worthy secretary's heart, but they do not impress one with the strength of his understanding. Altogether this instalment disappoints somewhat as recollections of Napoleon, but the unconscious revelations of its author are uncommonly interesting.

With innocent copiousness the Baron begins by setting forth how he thought of adopting literature as a profession, how the veteran Palissot introduced him to Louis Bonaparte, and Louis to Joseph. He gives an animated account of Joseph's household at Mortfontaine, and confirms the impression that he was the most praiseworthy, as he was certainly one of the ablest of the Bonapartes. There Méneval met Count Cobenzl, the representative of Austria at the Congress of Lunéville, and his peculiarities are set forth with some acuteness:

"Count Cobenzl spoke French without any accent and had nothing German about him but his name. Although clumsy, big, fat, and short, his manners were easy and graceful. His conversation, as a general rule, was superficial, and abounded in witticisms; his wit was ingenious rather than profound. He affected a vivacity and an evenness of temper which was sometimes modified by a sudden preoccupation. Sometimes in the midst of some gay anecdote, such as he delighted in telling, his features would become set, a grave expression would take the place of a smile, and his wandering eyes become fixed like a machine of which the movements cease suddenly without apparent cause. His affectation of appearing delighted with everything, and of finding that everything that was proposed to him was just what he had been wishing for, was vexation of soul to excellent Madame Bonaparte, who was never able to detect in him a preference for anything whatever."

A good deal of random dissertation on the probable fate of the manuscript of Napoleon's academical speech and other matters interrupts the progress of the Baron's narrative. He has much to say on the Concordat, and makes the curious remark that many of the influential persons in public affairs seemed disposed to embrace the Protestant religion. Most people will agree with him that the arrangement was one of the most important acts of Napoleon's government, and the best that circumstances permitted. But when he asks us to believe that its originator was sincerely religious and a true Catholic, he really makes too large a demand on our credulity. Méneval attended Joseph Bonaparte at Amiens, where the latter negotiated the treaty with Lord Cornwallis. He was favourably impressed by the British Plenipotentiary, "a fine old man of about sixty-eight, tall, with a noble face, and with open and kindly manners." The value of his historical criticism may be appreciated by the fact that, though he admits that the Maltese question was evaded rather than resolved, our refusal to surrender the island becomes later on a typical instance of British perfidy.

Méneval's summons to the Tuileries, on his appointment as private secretary to Napoleon in succession to Bourrienne, evidently left a very vivid impression on his memory, and he records every incident alike trivial and important. His regret for his loss of liberty was evidently sincere, and he gives a humorous description of his first attempt to take down the First Consul's dictation:—

"I sat down at a table which stood in the embrasure of a window, and waited for nearly two hours for the return of the First Consul. He arrived at last, holding a paper in his hand. Without appearing to pay any attention to my presence in his study, just as if I had always been there, and had always occupied the same place, he dictated a note for the Minister of Finance, with such volubility that I could hardly understand or take down half of what he was dictating. Without asking me whether I had heard him or whether I had finished writing, he took the paper away from me, and would not let me read it over, and, on my remarking it was an unintelligible scribble, he said it was on a matter well known to the Minister, who would easily be able to make it out, and, so saying, he went back to the drawing-room."

The causes of Bourrienne's dismissal are recounted with minuteness, and they certainly tend to show that Napoleon was, in many instances, a long-suffering master. Indeed, his kindness to his old friends and schoolfellows formed a most creditable feature in his character.

"Napoleon was surrounded by living reminders of his youth. He had with him, besides Bourrienne, Col. Lauriston, who had also been at school with him at Brienne. Father Dupuis, formerly schoolmaster in his town, was living in peaceful and honourable retirement at La Malmaison. Although there were very few books there, and these were in Napoleon's study, which M. Dupuis never entered, he enjoyed the title of librarian. He was an excellent man, and literally worshipped his former pupil. He had retained from his management of the Brienne school the practice of domestic economy rather than a taste for books and study. He had principally occupied himself there with the cultivation of vineyards. At Malmaison there were no longer the precious vines of Champagne to be inspected, but M. Dupuis bought plots of standing vines at Garches, and at Suresnes, and by means of a certain process removed the greenness and acidity of the grapes for which Suresnes wine has been proverbially notorious, and was able to produce sweet and sparkling Champagne wine. The house-porter at La Malmaison was a man called Hauté, who had formerly been porter at the Brienne school. This excellent man and his wife had found pleasant quarters here also. The two brothers Desmazis, who had been with Napoleon at the Military School, were not forgotten. The elder was appointed director of the State Lottery in 1806, and the younger, who had been Napoleon's particular friend, was provided with the place of Director of the Crown Furniture. During the Hundred Days he filled the office of chamberlain."

Though blind as to the defects of his divinity, Méneval sums up Cambacérès, Lebrun, and the ministry shrewdly enough. He holds Gaudin's financial skill in just esteem, and he entertains a holy hatred of Fouché:—

"In appearance he reminded me of Marat, whom I had frequently seen in my early youth. Fouché was taller, very thin; his hair and eyebrows were pale, his eyes were bloodshot, and his complexion was livid. He spoke with a volubility which made one think that he was unburdening the whole of his thoughts. He affected a limitless devotion to the First Consul. It would sometimes happen that he would come to La Malmaison when Napoleon was away. He would then come to me, and take me out with him into the park, and speak to me at length on the vigilance with which he performed his duties, of the intimidation which he practised on the malcontents of every class, of the zeal which devoured him, and the help which he would always be ready to give the First Consul in whatever he might wish to undertake, invariably finishing with the words: 'Be sure to tell the First Consul all I have said.'"

The good man preserves a most judicious silence on the domestic scandals of the Bonapartes, and even that scabrous event, the marriage of Louis to Hortense de Beauharnais, passes with the bare comment that they were not the most devoted of couples. However, Madame de Rémusat has amply supplied his deficiencies in that respect. But the following episode is new and curious in its way:—

"Some days later, Madame Bonaparte came and knocked at the door of the cabinet. She immediately entered, followed by the usher, who without a word placed a basket covered over with a cloth in the centre of the room and withdrew. Whilst Napoleon was waiting for the explanation of this enigma Madame Bonaparte drew away the cloth which covered the basket. A little man, not more than eighteen inches high, who was lying down in the basket, raised himself with difficulty and, leaning with

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his two hands on the handle of the basket, turned a pair of dark and shining, but lustreless, eyes upon us. This dwarf was dressed in complete hussar uniform, with the red shako, vest, and dolman, regulation boots, and was girt with a sabre which kept entangling itself in his little legs. There was nothing monstrous about him except his extreme smallness. His limbs were well-made, his features, if inert, were regular. Nevertheless the evident insensibility of this misconception, whose life seemed merely mechanical, and whose intelligence seemed destined never to develop—for he was said to be then seventeen years old—his debility, the pale and bilious colour of his skin, and his weazened and sickly *ensemble*, excited disgust. The sight of this poor disinherited creature, nature's cruel sport, placed face to face with a full-grown being, in whom the same nature had been pleased to unite a majesty of features to a superiority of genius, would have offered a singular contrast to the eyes of an observer. The fine and impressionable organism of Napoleon evidently suffered from so painful a sight, and without one word of comment, he prayed his wife to remove the dwarf from his eyes."

Méneval's account of the various complications which led to the renewal of the war is evidently sincere, but it will hardly supplant the generally accepted view. The underlying theory that Napoleon was passionately attached to peace, and that he was driven into hostilities by the machinations of the British Government, is hard to believe. However, according to Méneval, the annexations of Napoleon were the most natural thing in the world; but for an accident, Sebastiani's report on Egypt would have assumed the most innocuous form imaginable; the lecture to Lord Whitworth was not, as the profane have it, a consummate piece of acting, but the effect of overwrought nerves. He surpasses himself in dealing with the judicial murder of the Duc d'Enghien. The business, it would appear, was a series of unfortunate blunders. Some stupid person reported that Dumouriez was at Ettenheim, whereas the real visitor was General Thumery, and an English Col. Smith resolved himself into a German Capt. Schmidt. Then, again, Napoleon fully intended to pardon the victim, only Dautancourt, the captain reporter, suppressed the Duke's request for a private interview, and Réal, who should have transmitted the news of the sentence, went to bed instead. When all was over, Napoleon magnanimously assumed the blame, and shielded his agents. Mr. Sherard points out that, a page or two later, Méneval becomes involved in the most hopeless contradictions; and altogether we have seldom come across a more astounding instance of self-deception. On the other hand, he very sensibly declines to accept the subsequent protestations of innocence put forward by Talleyrand and Caulaincourt.

It is needless to state that Méneval altogether misses the irony of the situation when the Pope was led captive to Paris to crown the Emperor. Also he indignantly repudiates the idea that Napoleon had recourse to underhand manœuvres to secure the dignity. As for the brand-new ceremonies and functionaries, they were reproductions of those of the ancient French monarchy and the imperial monarchy of Germany "purged of what was servile and Gothic." Again, Méneval piously rejects the story that Napoleon, when clothed in his coronation robes, rallied the ex-advocate who had tried to prevent his marriage with Josephine, on the ground that he was a penniless soldier. He did not say, "Raguideau, here is the cape and here is the sword," for his mind was occupied with loftier thoughts. But "Joseph," he cried to the dearest and most familiar of his brothers, "if father could see us!" On the other hand, Méneval brings considerable insight to bear upon the Austerlitz campaign, and he disposes conclusively of the notion that the invasion of England was never intended seriously. But the most valuable portion of the first volume consists in the passages describing his master's personal habits and peculiarities. The Emperor spied upon his secretary, as he spied on every one; but his explosion of wrath on account of sundry evenings spent at the Restaurant Robert with "amiable ladies" and opponents of the Government was evidently feigned, and otherwise he never ceased to be "good, patient, and indulgent." Méneval testifies to Napoleon's extraordinary power of doing without sleep:—

"The Emperor used to have me waked in the night, when—owing either to some plan which he considered ripe for execution, and which had to be carried out, or to the necessity of maturing the preliminaries of some new project, or to having to send off some courier without loss of time—he was obliged to rise himself. It sometimes happened that I would hand him some document to sign in the evening. 'I will not sign it now,' he would say. 'Be here to-night, at one o'clock, or at four in the morning; we will work together.' On these occasions I used to have myself waked some minutes before the appointed hour. As, in coming downstairs, I used to pass in front of the door of his small apartment, I used to enter to ask if he had been waked. The invariable answer was: 'He has just rung for Constant,' and at the same moment, he used to make his appearance, dressed in his white dressing-gown, with a Madras handkerchief round his head. When, by chance, he had got to the study before me, I used to find him walking up and down with his hands behind his back, or helping himself from his snuff-box, less from taste than from pre-occupation, for he only used to smell at his pinches, and his handkerchiefs were never soiled with the snuff. His ideas developed as he dictated, with an abundance and a clearness which showed that his attention was firmly riveted to the subject with which he was dealing; they sprang from his head even as Minerva sprang, fully armed, from the head of Jupiter."

Again:—

"Napoleon rarely wrote himself. Writing tired him; his hand could not follow the rapidity of his conceptions, he only took up the pen when by chance he happened to be alone and had to put the first rush of an idea on to paper; but after writing some lines he used to stop and throw away his pen. He would then go out to call his secretary, or, in his absence, either the second secretary or the Secretary of State or General Duroc, or sometimes the aide-de-camp on duty, according to the kind of work in which he was engaged. He made use of the first who answered his call, without irritation, but rather with a visible satisfaction at being relieved from his trouble. His writing was a collection of letters unconnected with each other, and unreadable. Half the letters to each word were wanting, he could not read his own writing again, or would not take the trouble to do so. If he was asked for some explanation he would take his draft and tear it up, or throw it into the fire, and dictate it over again—the same ideas, it is true, but couched in different language and a different style. Although he could detect faults in the spelling of others his own orthography left much to be desired. It was negligence which had become a habit, he did not want to break or tangle the thread of his thoughts by paying attention to the details of spelling. Napoleon also used to make mistakes in figures, absolute and positive as arithmetic has to be. He could have worked out the most complicated mathematical problems, and yet he could rarely total up a sum correctly. It is fair to add that these errors were not always made without intention. For example, in calculating the number of men who were to make up his battalions, regiments, or divisions, he always used to increase the sum total. One can hardly believe that in doing so he wanted to deceive himself, but he often thought it useful to exaggerate the strength of his armies. It was no use pointing out any mistake of this kind; he refused to admit it, and obstinately maintained his voluntary arithmetical error."

We might also quote Méneval's evidence of the Emperor's capacity for grasping the minutiæ of military reports and for transacting widely different matters without confusion or fatigue of mind. In the second volume he returns to the topic, and gives some most curious details of Napoleon's extraordinary sense of smell, his meals, and his private economies. "You are rich, Talleyrand," he once said, "and, when I am in want of money, it is to you that I shall apply. Frankly, now, how much have you made out of me?" Talleyrand, not in the least disconcerted, replied that he was a poor man, and what he had lay at the Emperor's service.

Méneval's turn for special pleading by no means deserts him when dealing with the Jena campaign. Prussia, we read, was led astray "by lying reports and perfidious manœuvres such as are lavished by the English Government," and he regards the execution of the bookseller Palm as perfectly justifiable. He further declares that the Emperor was not blind to the rigour of the Berlin decree, and he apparently attributes its failure to the insatiable greed of Russia. Méneval has little new to say about the Treaty of Tilsitt, but he is certainly correct in regarding the creation of the Duchy of Warsaw as the main cause of the subsequent rupture with the Czar. He adds, judiciously enough, that Prussia was left "either too strong or too weak." Yet he is firmly convinced that the forcible change of dynasty in Spain demanded no apology, since "the country, which was the continuation of our soil, was in a state of decay which would inevitably have led to her falling an easy prey to England." This is a large assumption indeed, and confusion of cause and effect underlies his theory that the enterprise would have succeeded but for the new struggles into which Napoleon was dragged by the Coalition.

The writer was present during the campaign which ended with the Peace of Vienna, and he duly comments on the great loss which the army sustained in the death of Lannes. We are also told that

"even on the field of battle the Emperor would pull up in front of a regiment, and calling the officers around him would address each by his name. He would ask them to mention whom amongst them they considered most worthy of promotion or of a decoration, and then passed on to the soldiers. Such testimony delivered by the peers [! by those of the same

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rank] bound the various regiments together with the bands of confidence and esteem, and those promotions, granted by the soldiers themselves, had all the more value in their eyes. In the course of one of these distributions of military rewards, which were like family scenes, an under-officer was designated to the Emperor as the bravest and the best. The colonel, whilst agreeing that he possessed all the qualities necessary to make a good officer, added that, in rendering him this justice, he regretted that, on account of a serious drawback, he was unable to recommend him for promotion. 'What is it?' asked Napoleon quickly. 'Sire, he can neither read nor write.' 'I appoint him officer, colonel; you will have him admitted as such.'"

Méneval's analysis of the growing estrangement between Napoleon and Talleyrand is most acute, though he flatly contradicts himself with regard to one of its chief causes. Thus in vol. i. we are told that the Emperor never reproached the minister for his connexion with the death of the Duc d'Enghien; in vol. ii. Napoleon is represented as actually threatening Talleyrand with his fist and crying, "You dare, you dare to deny the part you took in the condemnation." Méneval also commits a palpable blunder when he asserts that Fouché broached the divorce to Josephine without Napoleon's authority. However, it is easy to believe that the Emperor parted from her with deep regret, though the "nobility of sentiment" displayed by Eugène de Beauharnais and Queen Hortense may not be so easily perceptible. The description of the Empress Marie Louise is distinctly pleasing, and in her limp way she was evidently attached to her husband, who, in turn, regarded her with a somewhat jealous affection, while he doted on the little King of Rome. Méneval gives a curious instance of the manner in which the Berlin decree affected even the Court. In order to stimulate French industries,

"Napoleon forbade the use of cotton or of foreign wood for the furniture of the Imperial Palaces; he desired that the people who were invited to the drawing-rooms at Court should dress only in silk, so as to encourage the Lyons manufactories. He declared war on Indian cashmeres, but his power was impotent against the tyranny of fashion, and against routine. The Emperor threatened the Empress in vain that he would throw her cashmere shawls into the fire. The Empress used to answer him that as soon as they could give her stuffs as light and warm as the cashmere woollens she would be very glad to wear them. The Emperor encouraged the manufacturers of French shawls, and commissioned Isabey to make the designs of a magnificent woollen stuff like cashmere, on a white ground, with which a shawl and a dress were made. Marie Louise wore them with some reluctance; these stuffs had not the softness which they have since acquired. The Empress used to complain with reason that her dress 'griped' whenever she went near the fire."

The second volume ends with a very one-sided investigation of the causes of the war with Russia.

A Life of Archbishop Laud. By "A Romish Recusant." (Kegan Paul & Co.)

It was quite recently that we congratulated the Roman Church on producing an historian like Father Gasquet at a time when erudition appears to be dying out among the parochial clergy of the Anglican Church. But such a conspicuous instance as "A Recusant" affords is well calculated to make a critic pause before concluding that learning has been taken captive by the nets of St. Peter. In intention he has given us, so says "A Recusant," not so much a *life* as *materials* for a life of Laud. The claim would be preposterous in the mouth of any man, for the materials for a life of Laud are scattered over Europe. They comprise a large portion of the most voluminous and rich historical literature in the world—hundreds of volumes at the Record Office, Lambeth, and Oxford; thousands of those "shot rubbish" tracts at the Museum over which Carlyle made such inarticulate moan; historical collections, diaries, lives, letters, dull reprints by society after society, and a controversial library as extensive and important as that which has emanated from the Anglo-Catholic movement of our own century—if not more so.

"A Recusant" really seems to be unaware—but it is surely impossible—that the printed Calendars of State Papers out of which, and a life of Laud by Mr. Benson often and unctuously quoted, the book before us is manufactured — that these calendars are indexes to manuscript papers preserved at the Record Office, freely accessible to the public six days a week, and that Lambeth, too, is accessible on similar terms to any student. But the book before us sins not merely by ignorance; it doubly sins by its lack of frankness and taste. It consists of a series of extracts from Laud's diaries and the printed Calendars of State Papers pieced together in something like chronological order by a connecting thread of flippant and inaccurate innuendo. Laud's views on the Real Presence, for instance, are thus estimated:—

"He keeps harping on the point that Lutherans and Calvinists and Anglicans all hold variations of the same doctrine on the Real Presence, all of them being diametrically opposed to that of the Catholics. 'As for the Lutherans, they neither deny nor doubt of his true and Real Presence there, and they are Protestants; and as for the Calvinists, if they might be rightly understood, they also maintain a most true and real Presence though they cannot permit their judgment to be transubstantiated, and they are Protestants too.' We are all Protestants, and our differences of opinion as to the Real Presence are much the same as those twixt tweedledum and tweedledee, he seems to say."

Or take the following from p. 172, where "A Recusant" is speaking of Laud's attempts to impose fines in order to raise funds for the rebuilding of St. Paul's, and of the recalcitrance of certain people of quality:—

"Some of my readers, whose clergymen are engaged in restoring their churches, may be able to sympathize with these people of quality if they will try to imagine their parsons empowered to fine them and devoting the fines so obtained to their building funds. Could anything be more galling? The contrast between these fines wrung from angry offenders and the methods by which funds were raised for the erection of many Catholic cathedrals is very great. I am referring to the so-called sale of Indulgences. The Church has at times published to her children, in her exercise of that power of the Keys given to Peter, &c. &c., that the temporal penalties or canonical penances due for their sins, these being first duly repented of and forgiven, were by her commuted for other works of piety, among the rest for alms given towards the building of a church or hospital. Surely voluntary penitential offerings of this kind were more likely to lead to the benefit of the souls of the sinners than Laud's fines."

But far more than the want of taste and logic, there is attributable to "A Recusant" a controversial intent that is but thinly veiled under the guise of historic treatment, and quite inexcusable in our days. Speaking of Laud's much disputed consecration service and its elaborateness, "A Recusant" finds his usual parallel in later times:—

"I have no doubt that it was on the same principle that I once saw a High Church Anglican clergyman celebrating the Communion Service with a large copy of the Book of Common Prayer on the desk on the Communion table and a very small copy of the 'Garden of the Soul,' opened at the 'Ordinary of the Mass,' lying beside it. I asked him afterwards his reason for this, and he said that he read aloud the prescribed order for Holy Communion out of the Anglican Prayer Book, and interposed in a whisper such prayers out of the Roman Missal as he thought good, adding that this was a common practice among clergymen of his school. Like Laud he probably thought that he was separating the chaff without casting away the corn," &c.

To quote further extracts would be to waste space. A serious and honest life of Laud written from the Roman Catholic side would be a boon to the historical student. On questions of fact, of doctrine, of ceremonies, we could learn much by such a side-light. Take for a moment the last point — that of Laud's consecration service used at the dedication of St. Catherine's Cree and St. Giles-in-the-Fields. "Whether Andrews [*sic*] or Laud drew up this form of consecration," says "A Recusant," "is not of much consequence; what is certain is that it was something of an adaptation of the Roman Ritual." This is simply untrue. The office "De ecclesiæ dedicatione seu consecratione," detailed in the Pontifical, prescribes fasts and vigils on the evening preceding the consecration. This is absent from the only account of Laud's service which we can accept as authentic. The enumeration of the mere apparatus of the action in the Catholic service—"vas cum cineribus, vas cum sale, vas vini," &c.—fills almost a page of the rubric of the one, and is totally absent from the other form. In the Roman service the action itself appertains rather to the consecration of the relics of the saint to whom the church was dedicated than to the separation of the fabric of the church to God and a holy use, which is the only purpose in the English; and in the mere ceremonies of the day there is not one single point of salient resemblance. "A Recusant" is aware that what on the particular occasion of the consecration of St. Catherine's Cree would have been offensive to Anglican feeling, if perpetrated, was distinctly denied by Laud to have been so perpetrated. "There was no throwing up of dust nor curses used throughout the whole action," he said in his 'Defence.' The only account which we have of the consecration of St. Catherine's Cree is that of a hostile witness. But "A Recusant" is probably not aware that there exists both in print and in the episcopal registry of London an authentic form of this service as used by Laud in the

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consecration of the parish church of St. John in Stanmore Magna (Middlesex). This form is derived, without the least possibility of gainsaying, from Andrewes's form, which is accessible to "A Recusant" in Sparrow's 'Articles' and elsewhere if he care to search—and derived, too, with such literal exactness as not in a single material point to pass beyond or exceed that drawn up by Andrewes. There is also in existence and belonging to the same age a third form of the ceremony—that employed in the consecration of the parish church of Fulmer in Buckingham in 1610 by Dr. Barlow, Bishop of Lincoln. At second hand, but in full and evidently faithful outline, it is preserved for us in Stow's 'Annals,' fol. 908. In detail it differs from Andrewes's, but not essentially. But the occurrence of it alongside of the latter's makes us curious as to the origin of both these—at law unauthorized and unrecognized—forms of consecration. There is no Roman Pontifical of the time that can be pointed to as the fountain or source of either. Barlow's form is apparently ten years earlier than Andrewes's, and does not contain the reference to the chanting of the twenty-fourth Psalm as the officiating priest approached the doors of the church which occurs in Andrewes's form, and is likewise a feature in the Roman service. If "A Recusant" had shown us the real origin of either form, but of Andrewes's especially, instead of gratuitously assuming its derivation from the Roman Pontifical, he would have rendered a real service.

Similarly—to take another point—most Anglicans have a certain curiosity to see a statement from the Romanist side of Laud's general position with regard to the Papacy. If there be one controversy of importance in English history, it is that between Anglicanism and Romanism in the days of James I.; and of the many moot points on which fuller and documentary evidence would be peculiarly acceptable, the negotiations, so called, for Laud's elevation to a cardinalship, and the whole matter of his attitude towards Durie's scheme for the uniting of the Protestant churches, are not the least. In all these matters "A Recusant" leaves his readers exactly where they were. He attributes James's conversion from "High Churchism with Calvinism to a sort of quasi-Arminianism" (*sic*) to his acquaintance with Laud. It is quite impossible. As far as questions of mere ecclesiastical polity are concerned, James's conversion was accomplished in the hour of his accession to the English throne; the change in his doctrinal position, however, is by no means so easy of statement. But certainly it was not due to Laud. Anglicanism in the modern sense begins with Whitgift, and after him Bancroft was as strong and self-conscious an asserter of it as ever was Laud; and in the mere domain of thought and dogma there were men who preceded Laud—Davenant of Salisbury, Hall of Norwich, Carleton of Llandaff, Goad, Laud's own tutor Buckeridge, and a whole school more — of still greater doctrinal note than he in the history of English "Arminianism," to use a negative term of as equivocal import as was that other term of "Puritanism" in Laud's own mouth.

In the doctrinal war which waged round the king's chair at Hampton Court, Laud's figure is conspicuous by its absence, and for a very sufficient reason. His importance in our history is as an ecclesiastic, not a divine, and as an ecclesiastic it is rather as representing officially than as heading and formulating the reaction of the age against State Calvinism. His attitude to the Church of Rome was a mere corollary and consequence of this his general position, and has been even better expressed by others than by himself. In his epistle to the Christian reader prefixed to a remarkable translation of the 'Imitatio Christi' in 1639, a certain William Page, who was afterwards schoolmaster of that very Reading Grammar School where Laud had passed his boyhood, puts this general position with admirable point. After speaking of, and demanding from the general Catholic Church, a conciliatory and reciprocal charity, and a disclaimer of the Romanist dogma confining salvation to their party, he thus concludes:—

"And because I say we are brethren, I would not have you think we like not the cause we have in hand, or that we are ready to yield unto you and presently join hands with you, as some of you imagine, and many of our side causelessly suspect; but this is all—we would have the breach no greater than it is, and would not have the world believe, because we differ in some things, that we agree in none."

But this is to restate from the Anglican side what it is our disappointment and chief complaint to find unstated by "A Recusant" from the Romanist side, and it is therefore needless to quote more.

The History of Trade Unionism. By Sidney and Beatrice Webb. (Longmans & Co.)

Within the narrow limits set themselves by the writers this is a valuable contribution to economic history. Mr. and Mrs. Sidney Webb are of opinion that trade unions, properly so called, have been known only from the beginning of the eighteenth century, "before which date we have been unable to discover the existence in the British Isles of anything falling precisely within our definition." Nor have these been much affected, it would seem, by pre-existing types of labour organization, whether native or foreign. "Although it is suggested that analogous associations may have existed during the Middle Ages in various parts of the continent of Europe, we have no reason to suppose that such institutions exercised any influence whatever upon the rise and development of the trade union movement in this country." As to any claim to descent from an even greater antiquity, the Roman *collegia opificum*, or those shadowy forms of industrial association which modern historical research proves to have existed yet more anciently among people both of the Aryan and Semitic races, with such the authors will have nothing at all to do, their purpose being of a strictly practical kind and rigidly confined to the object immediately in hand.

Under these circumstances it is important to have an early definition of what the authors understand by the term themselves, and this is supplied in the first sentence of the book: "A trade union, as we understand the term," they say, "is a continuous association of wage-earners for the purpose of maintaining or improving the conditions of their employment." Two essential features are immediately apparent in this definition. The association of workers must be a continuous one, and the associated workers must be wage-earners. The former qualification excludes "the innumerable instances in which the manual workers have formed ephemeral combinations against their social superiors"; the latter, "the rebellions of subject races, the slave insurrections, and the semi-servile peasant revolts of which the annals of history are full." A third essential feature is that the association is definitely for the purpose of "improving the conditions of employment"; and in this one the principal distinction between such a body and a friendly society is found to reside.

Equipped for the undertaking with this definition, the reader will thread his way without much difficulty among the elaborate details and very copious references which supply the substance of the following pages. Mr. and Mrs. Sidney Webb are never dull nor tiresome in narrative; it is, on the contrary, a constant marvel how a subject not in itself necessarily attractive, save to experts, can be brightened and rendered generally interesting by a good literary style and lucid mode of treatment such as they both obviously possess. Starting from the year 1700, prior to which they "have failed to discover, either in the innumerable trade pamphlets and broadsheets of the time, or in the Journals of the House of Commons, any evidence of the existence" of trade unionism, they philosophically trace its advent about then to certain industrial peculiarities of the subsequent half century. Its "fundamental condition" belongs "to the economic revolution through which certain industries were passing."

"In all cases in which trade unions arose, the great bulk of workers had ceased to be independent producers, themselves controlling the processes, and owning the materials and the products of their labour, and had passed into the condition of lifelong wage-earners, possessing neither the instruments of production nor the commodity in its finished state."

The development at nearly the same time of the modern factory system was a further result of the same set of causes, and is essentially connected with the same set of considerations. It was not itself a cause either of this form of combination or that revolution in industry.

"It is often assumed that the divorce of the manual worker from the ownership of the means of production resulted from the introduction of machinery and the factory system. Had this been the case we should not, upon our hypothesis, have expected to find trade unions at an earlier date than factories, or in industries untransformed by machinery. The fact that the earliest permanent combinations of wage-earners in England precede the factory system by half a century, and occur in trades carried on exclusively by hand labour, reminds us that the creation of a class of lifelong wage-servants came about in more ways than one."

It was, in point of fact, capitalism, and the spread of a belief in the unlimited efficacy of competition as a means of adjusting industrial relations, that originated the

necessity of a correlative force in combination to restore the balance on the labourer's side; and it was the absence from the particular form of it in question of certain functions, familiar to the guild system of labour protection, that resulted in the enactment of the novel body of laws known as factory legislation, which have ever since been assuming an increasing control over material industry. Among problems of the future that await solution, and to which the authors will probably address themselves in the promised sequel to the present work, are the extent to which these and some other functions of the elder institution are properly kept apart, and the manner and degree in which they can be usefully maintained in that attitude towards each other.

The history of trade unionism, thus conceived of, is divided into certain specified epochs, not marking necessarily stages of advance, or, indeed, any orderly progress, but furnishing convenient standpoints from which its erratic development may be readily surveyed. The first of these extends from the origin of the movement, for just a hundred years, to 1799 — or more properly to the enactment of the important laws 39 Geo. III. c. 81 in that year, and of 39 & 40 Geo. III. c. 60 in the following year. This legislation was not merely of a highly drastic kind, but, in reality, unprecedented. "There is a clear distinction," say the writers,

"between the various statutes which forbade combination prior to the end of the eighteenth century, and the general Combination Act of 1799. In the numerous earlier Acts recited and repealed in 1824 the prohibition of combination was in all cases incidental to the regulation of the industry. It was assumed to be the business of Parliament and the law courts to regulate the condition of labour; and combinations could, no more than individuals, be permitted to interfere in disputes for which a legal remedy was provided. The object aimed at by the statutes was not the prohibition of combinations, but the fixing of wages, the prevention of embezzlement or damage, the enforcement of the contract of service, or the proper arrangements for apprenticeship. And although combinations to interfere with these statutory aims were obviously illegal, and were usually expressly prohibited, it was an incidental result that combinations formed to promote the objects of the legislation, however objectionable they might be to employers, were apparently not regarded as unlawful."

From that time forward for the next quarter of a century they distinctly were so, with the results that usually follow persecution on a large scale, when the scale is, however, not sufficiently large to be all-embracing. Illegal societies took the place of quasi-legal ones, and a common oppression brought about new feelings of fellowship among large portions of the labouring class, hitherto separated by distance, by petty jealousies, and want of sympathy. The authors call this epoch the period of "The Struggle for Existence," and this struggle was much intensified on both sides by the widespread commercial distress which then prevailed — a consequence largely of the artificial inflation of prices produced by long foreign wars. Workmen, hemmed in on all sides, became desperate; while masters and legislators alike grew alarmed at the threatening aspect of affairs. It was no longer sporadic instances of discontent they were called upon to face, but an almost general revolt against the existing law. Just in the very nick of time the workmen secured a leader adequate to the occasion. This was Francis Place, a man of great organizing ability, who from his tailor's shop in London practically directed the subsequent operations in Parliament, Joseph Hume acting as his mouthpiece there. This combination proved irresistible. By their joint endeavours, aided by the pressure of events, a select committee was appointed in 1824 to inquire into the whole subject, the upshot of whose deliberations led ultimately to the total repeal of the obnoxious laws.

The operatives were naturally jubilant at their triumph, and for the next few years the history of trade unionism is the history of increased popular pretensions crowned with continued success. But the masters had by this time learnt the secret of success too, and began to combine on their side. Presently the ominous expression "lock-out" becomes a familiar one in the trade records of the time; and, worse than this, in several pitched battles between the two parties the lockers-out were successful. Mr. and Mrs. Sidney Webb specify two or three influences as being specially operative in tending towards the collapse of trade union agitation at this time. There was the too exaggerated notion of their power, which the unionists had obtained by the speedy repeal of the Combination Laws, and which the remarkable increase in their numbers tended to foster. There was the infusion into their programme of certain extraneous doctrines, partly supplied by Robert Owen and his disciples, and partly incorporated from the political currents of the day, which ran strongly in the direction of parliamentary rather than general social reform; and there was the beginning of the modern co-operative movement. On the differences that subsist between trade unionism and co-operation the authors are, as might be anticipated, at their best. The essentially individualist character of the one and the properly collectivist character of the other are well brought out; nor does this lesson suffer for want of repetition elsewhere throughout the book. The event was a total eclipse for the time of the more lofty pretensions of trade unionism, and its reorganization presently on a different basis.

The story of this new reorganization, which forms another epoch in the development of the subject, and is told under the name of "The New Spirit and the New Model" in chap. iv., carries the narrative down to comparatively recent times. The informing spirit was once again more narrow and exclusive; the objects sought after less ambitious, but more precise. Under the influence of the "New Model" trade unionism "obtained a financial strength, a trained staff of salaried officers, and a permanence of membership hitherto unknown." But the sum total of members declined greatly, and the dreams of a rapid transformation of society faded away.

"Laying aside all projects of Social Revolution, they set themselves resolutely to resist the worst of the legal and industrial oppressions from which they suffered, and slowly built up for this purpose organizations which have become integral parts of the structure of a modern industrial state."

They entered, in fact, on that phase with which the present generation is most familiar, and which persisted until the recrudescence of a more aggressive policy, which, under the name of "The New Unionism," is now dominating their counsels.

This later development of the movement the authors extol at the expense of the old unionism. They attribute its rise to a variety of influences, chief among which they note the publication of Mr. George's 'Progress and Poverty' and the Socialist propaganda in its several varieties of the last ten years. The preponderating importance attributed to the first of these agencies is something of a surprise; and, on the other hand, they do not seem to give the full credit due to Karl Marx and his associates for their unwearied efforts in undermining the old school of economics and preaching the solidarity of labour. The name of Mr. Hyndman receives, indeed, honourable mention in this connexion, and a modest reference to the Fabian Society is, no doubt, in excellent taste; but the vast transformation wrought in public opinion by the study of 'Das Kapital' is scarcely done full justice to in this way, nor the services of those, its disciples, who strove so long, and so unsuccessfully at first, to convert the English trades unions to their way of thinking.

For the actual tenets of this new faith the reader is referred to the book itself, where they will be found set forth in some detail. Mr. and Mrs. Webb do not attempt to fully analyse them on this occasion, or to estimate their probable effects on the future of that movement of which they have proved themselves capable historians. These endeavours are reserved for the subsequent volume, which it is pleasant to think is now in hand.

Italian Lyrists of To-day. By G. A. Greene. (Mathews & Lane.)

In this work Mr. G. A. Greene strives to convince English readers that not only is there such a thing as a living contemporary Italian literature, but that it is also a fine and good one, daily growing in strength, and by no means to be despised with the superciliousness of ignorance. True, as Mr. Greene himself admits, the years between 1860 and 1870, which saw the making of the Italian nation, seemed to look on at the death throes of Italian literature. The reasons for this were largely political. Literature in Italy for so many years had been the handmaid of politics, trying to awaken a national sentiment, that it is little wonder that it sank exhausted, and almost moribund, on the day when national hopes and struggles were crowned with success. But there was also another cause. Romanticism, always on Italian soil an exotic plant, had turned into a convention, and was devoid of life and power of growth. A reaction was needed. Mr. Greene admirably summarizes the revolt:—

"It must be anti-Catholic, which in Italy means anti-Christian; it must be anti-romantic, which in the Italy of to-day can only be classical, that is Pagan; it must be anti-ascetic, anti-conventional; it must demand freedom for mind

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and art, now that freedom in the political sphere had been attained. Hence the *Veristi*, the realists of Italy; hence Carducci's 'Hymn to Satan'; hence Praga and Stecchetti. We may not sympathise with the first ostensible aims of the school; we need not yield unqualified admiration to its 'satanic' or its 'fleshly' work (splendid though it be in form, eloquence, and vigour); yet we may recognise that the revulsion was inevitable, we must admit that it has saved literature in Italy; and, finally, if we have any observation and any appreciative faculty, it must be apparent to us that the movement has dowered Italian poetry with new and rich resources; that without abandoning the modern standpoint, it has gone back to the primal sources, to the fountains of the language, to the beauty and purity of the classics, to love of nature, to a free and spontaneous expression of passion and emotion."

These in themselves are great things; and, what is infinitely more, what is infinitely better, they open the way to a greater future. For the violence of insurrection passes away, its results remain; and if the revolt has been against corruption and decay, those results cannot but be for good. And already the period of Storm and Stress draws to its conclusion. It has made room for the development of genius, and to Italy, of old and always, genius has never long been lacking. This, then, is in itself one reason why the Italian poetry of to-day is interesting to the student. What the Third Italy is likely to do in any sphere is a problem worthy of the deepest consideration. The First gave to Europe law, civilization, order, religion, forms of necessary subjection; the Second, besides restoring classical antiquity and the classical traditions, gave us art and literature, summoned like Lazarus from the dead; it endowed us with municipal organization and intellectual independence, forms of necessary freedom. The Third cannot hope to accomplish so much as its predecessors, for its sphere is necessarily limited; but it is Italy still, it is Italy again; let us keep that in view. And literature may, perhaps, be the voice by which it will speak. The field of Italian poetry of to-day is certainly not only fertile, but also remarkable for the character of its productions. It is both rich in promise and rich in achievement. The classical revival of poetry, which our day has witnessed in Italy, is most interesting, and the analogy, not resemblance, with our own revival, very striking. And what makes this classical revival so peculiarly attractive is, to employ a paradox, its eminently modern character. It is thoroughly eclectic, like the age—a medley of North and South, of paganism and modernity, of the literature of life and joyousness and the literature of despair.

In presenting us with his specimen translations Mr. Greene gives them in alphabetical order—no happy device, though in this case it puts to the front the greatest of the younger men, namely, D'Annunzio. "This wonderful boy," whose rapid rise into fame has been one of the astounding phenomena of our century, certainly ranks next to Carducci as the greatest living poet of Italy. He has a good deal of Carducci's clear, sharp-cut way of writing, his brief, strong sentences, and bold metaphors condensed in a few words, conjoined to a lovely and luscious power of melody that the elder poet lacks. In time it is to be hoped that he will, both in verse and prose, outgrow his Zolaism and temper his imitation of Mr. Swinburne. The alphabetical arrangement of Mr. Greene's book is the more to be deplored as he himself is not blind to the regional characteristics of the various writers he quotes, and though these distinctions are tending to disappear, they are still sufficiently marked. Thus the Venetians have an expansive and brilliant note; the Lombards are more prone to brood over the eternal tears of mankind. The Piedmontese are remarkable for their fervour of patriotism and liberal enthusiasm. The Neapolitans burn with the fires of extemporization; the Sicilians are filled with a revolutionary spirit. The Tuscans, Emilians, and Romans must be classed together, for they inherit the majestic traditions of Rome and the ancient purity of the language, and to them naturally belongs the literary movement of the day. After Bologna, which is in the Emilia, the school headed by Carducci, who is a professor at Bologna, has been called the Bolognese School. This name was first bestowed in contempt by Mario Rapisardi, a revolutionary and Socialist poet, rhetorical and verbose, who has placed himself in violent opposition to the literary movement of Northern and Central Italy, and poses as the head of a Sicilian school. The term was applied with the intention of giving the idea that the Bolognese poets were local or provincial in their ways. No accusation could be further from the truth. It is their freedom from narrowness which is their charm, and secures their power in literature and life.

To the merits of Carducci, Mr. Greene does full justice, and in his preface gives a very lucid description of the metres of the 'Odi Barbare,' which are a crux to foreign, and even to Italian readers. He has not rendered the famous 'Hymn to Satan,' that splendid outburst which was the trumpet-blast to Italian literature to revolt, attacking the Church in the name of liberty and reason, and yet withal so dignified that, rightly understood, even a bigot could not call the ode irreverent vituperation. Where Mr. Greene excels is in the rendering of rhymeless poems. This is obvious in his translations of D'Annunzio's 'Evening in May,' Arnaboldi's somewhat rhetorical 'Rhamses II.,' 'The Birth of Fire,' by Alfredo Bacelli, and, excellent above all, Carducci's 'Ode to the Statue of Victory' at Brescia. It has all the rough clang of the original, which is one of the finest of the 'Odi Barbare.' In translating Stecchetti, Mr. Greene has hardly caught the character of the *Stornello*, sung before it is written down, a snatch of verse, echoed as it were from the singing of the river or of the birds in the hedgerows. In a short poem, which Mr. Greene calls 'Contempt,' translated from Ersilio Bicci, he writes:—

> And if they say I drive the cynic's trade,
> It is Time's fault, not hers who love betrayed.

Now what does an Italian of the uneducated class know about "cynics"? *Tempo* in the original means weather; the Italian title is 'Dispetto,' not 'Contempt.' 'Spite' is perhaps nearer the mark; but even this is not the exact term, the meaning of the English word being much more limited than that of the Italian.

The biographical notices which precede Mr. Greene's translations contain in most cases excellent critical appreciations. Giovanni Marradi shows, perhaps, the highest promise of all the younger poets of the day. There was an amusing interchange of sonnets between him and Panzacchi some years ago, upon the subject of the proper themes for a poet to celebrate. Panzacchi maintained that the ideal is the true theme for a poet. Marradi rejoined in a lovely sonnet, in which he referred to the "icy perfection" of the work of Gautier. Luigi Capuana is, in a sense, the *doyen* of Italian poets, having been born in 1839. He is a popular novelist as well as a poet. His 'Semiritmi' is an important contribution to poetical literature. "They remind the English reader," says Mr. Greene, "of Walt Whitman, though without the American author's freedom and *verve*." We should have said they were far removed from any resemblance to Walt Whitman's elaborate roughness. They are refined and polished in the highest degree.

Though by no means complete, Mr. Greene's book ought to do much towards showing that Italy is once more taking her place among the nations that produce good literature.

Le Zend-Avesta. Traduction nouvelle avec Commentaire historique et philologique. Par Prof. J. Darmesteter. 3 vols. "Annales du Musée Guimet," XXI., XXII., XXIV. (Paris, Leroux.)

It was in 1771 that Anquetil-Duperron published his translation of the Zend-Avesta, and thus revealed to the European student the existence of the old religious books of Persia. His discovery was at first discredited; but when Burnouf commenced his researches he soon proved by the close relationship between Zend and Sanskrit that the former was no forgery of Parsi priests, but a true member of the Indo-European family. Since that time Zend has been diligently studied, and every writer on comparative philology, from Bopp down to our latest authority Brugmann, has used the texts of the Avesta as one of his most trusted auxiliaries. But a note of warning has been suddenly sounded from Paris, where Anquetil and Burnouf first made known their discoveries. Prof. Darmesteter has published a new translation with a most ably written introduction, in which he maintains the thesis that not a line of our Avesta text is older than the time of Alexander's conquest, while the greater part belongs to a much later date.

We may briefly remind our readers that, according to the traditional view, the old Zoroastrian books, which belong to the times of the Achæmenidæ, were destroyed at the Macedonian conquest, but that portions were preserved by the people, who retained the old faith during the long period of Arsacidan rule, though the Court favoured Greek civilization. A temporary revival took place under Vologeses, about A.D. 70; but at the accession of the Sassanian dynasty, A.D. 226, when Zoroastrianism was restored as the national religion, all these fragments were diligently sought out and an authoritative text compiled in Ardashir's reign, which contained, in twenty-one Nasks or books, all that then survived of the far larger collec-

tion which had existed under the Achæmenidæ. As Zend was then a dead language, these were translated into the vernacular Pahlavi, and commentaries were also compiled in that language. In the seventh century Islam overran Persia, and but few remained faithful to the old creed, and the sacred books were gradually lost or forgotten, until they dwindled to the fragments which we now possess—scarcely a third of the Sassanian collection. But, according to this view, we still possess the genuine remains of the old pre-Alexandrine literature, mutilated and corrupted during the period of Arsacidan indifference, but yet, so far as they go, a faithful representative of the sacred text of the Achæmenian time; and comparative philology has until now confirmed this view by her successful use of these relics as an important aid in establishing her conclusions.

Prof. Darmesteter, on the contrary, maintains that all our texts are post-Alexandrine in form and in substance. Some may belong to the first century B.C. or A.D., and some, as the legislative parts of the Vendidad, may be founded on older texts now lost; but a large portion was composed by the priests of Ardashir's Court in the third century. The Gâthâs, which till now have been generally considered as the ancient nucleus of the whole system and ascribed to Zoroaster himself, are, in the Professor's opinion, certainly modern, and are relegated to the first century of our era.

In fact, his great attack is directed against the Gâthâs, for with them falls the authenticity of the whole collection, as they are everywhere referred to as an accepted authority. Their special subject is the glorification of Ormazd and his six attendant spirits, the Amshaspands; and these Prof. Darmesteter maintains to have been borrowed from the Alexandrian δυνάμεις, and to be only a development of the idea of the Logos; and he finds similar traces of Neo-Platonism elsewhere. We own that his indictment is drawn up with great skill, and at first sight it might seem to claim a verdict in its favour. But further consideration weakens much of its force, and our own belief is that the Avesta will emerge from this latest attack as triumphantly as it did from the early assaults of Jones in 1771. The great argument for the genuineness of the Avesta is its ancient language, and this of course especially applies to the Gâthâ dialect, which bears to the common Zend a somewhat similar relation to that which Vedic Sanskrit bears to classical Sanskrit. Now it is difficult to believe that Persian priests in the first or the third century of our era could compose such texts in a dead language, and it is still more difficult to suppose their writing the Gâthâs in an earlier form of this dead language and expressing in it a totally new order of religious and philosophical ideas.

To compose successfully new works in a dead language requires great literary skill, and still more to do so in two dead languages. We all know how Chatterton failed when he attempted, without the special training required, to imitate old English ballads; and when our mediæval writers forge Anglo-Saxon charters they may adopt old words and phrases, but their modern spelling and the frequent use of the prefixes and suffixes of their own time enable us almost invariably to detect the forgery.* So Apollonius Rhodius might have seemed to be possessed of all the required conditions for a successful learned imitation of Homer; yet how inevitably even he betrayed himself (*incessu patuit*) by the awkward way in which the antique dress clung round him and impeded his steps! Can we imagine that these Persian forgers of the early centuries of our era, dealing with two dead languages, the knowledge of which for several centuries had been preserved in priestly families only, with no external encouragement or support, could have achieved such an unparalleled success? Nor, again, must we forget that we have vernacular Pahlavi translations of these very texts made under the Sassanidæ, which, by their ignorance of Zend grammar and constructions, prove that even common Zend was but partially known; how then could the knowledge of the more ancient dialect have been preserved?

Moreover, is it necessary to suppose an Alexandrian origin for the six Amshaspands? There is, indeed, one passage in Philo (i. 560) where he speaks of the θεῖος λόγος and its five assistant δυνάμεις, ἡ ποιητική, ἡ βασιλική, ἡ ἵλεως, ἡ προστακτική, and ἡ ἀπαγορευτική: but this is only an isolated mention, and he may very well have introduced it as a borrowed idea which suited his immediate purpose of finding an allegorical meaning in the six cities of refuge, but had no permanent use in his system. Alexandria would be the very place to receive such a stray seed wafted from Persia, and Philo the very mind to appropriate it. The idea of the Logos is, of course, always present with him, and he sometimes mentions it with its two attendants, ἡ ποιητική and ἡ βασιλική, while in other places (as in ii. 19) these two seem themselves to represent the Logos, and to stand on the right and left of the Supreme. But it is more reasonable to connect this personification of the divine attributes with the Νοῦς of Anaxagoras than with any Eastern speculations.

The Persian Amshaspands may very well claim a different relationship. Why should they not be developments of that old Vedic mysticism which evolved the idea of the goddess Speech (*vâc*) and so many other female abstractions? Vâc says of herself ('Rigveda,' x. 125, 3):—

"I am the queen, the collectress of treasures, the first knower of things to be worshipped; as such the gods have set me in many places, abiding in many conditions and entering into many forms."

In the same way we find in the Goddess Aramati of the 'Rigveda' distinct foreshadowings of the Zend Armaiti (Plutarch's σοφίας δημιουργός), especially in v. 43, 6, "bring hither, O Agni, consenting to our desire, the mighty divine matron Aramati, to whom we offer libations with reverence"; and again in x. 92, 4:—

"The extension of Right [*ritasya=ashahe*], the wide space of heaven, Adoration, the great, the most glorious Aramati—Indra, Mitra, and Varuṇa have shone forth together, and Bhaga also and Savitri—all beings of purified wisdom."

In four places Aramati is called *mahî*, which our modern exegesis explains as "great," but Hindu tradition renders it "earth," which agrees with the Avesta doctrine that Armaiti has the earth under her special care.

But while we thus withhold assent from Prof. Darmesteter's main thesis, we yield him unstinted praise for his excellent work. One of its main features is that in the third volume he has collected from Pahlavi literature a very large number of quotations from the lost Nasks, which supply important materials for Zend lexicography. Instead of the nine fragments printed in Westergaard's edition he has given more than two hundred, and he has also printed from Pahlavi quotations nearly two-thirds of the tenth Nask, the *hâspâram*, on the education and the duties of a priest.

A new and complete translation of the Avesta fills the first and second volumes. His previous translation in the Oxford series of the "Sacred Books of the East" had only included the Vendidad and the Yashts*; he now adds a translation of the Yaçna and the Gâthâs. Since the publication of the first translation he has visited Bombay and profited by direct intercourse with the learned Parsi priests. He has thus studied the native tradition at the fountain head; and he has had peculiar opportunities of learning the rites and ceremonies which are still kept up, and which will certainly throw a new light on many parts of a book which is so closely connected with ritual. We therefore hail this new translation as a valuable addition to our materials for solving the many problems which the Avesta offers, even while we hesitate to accept its guidance implicitly. Every Zend student must henceforth consult it as one of his recognized authorities, but to be compared with and controlled by the results of European scholarship, just as the Vedic student gratefully acknowledges Sâyana's valuable help even when he ventures to correct his interpretation by Grassmann and Ludwig.

* Thus a forged charter of Æthelred of Wessex (867–871) has the forms *i-nemned*, *mickel*, and *was i-scriten* for A.-S. *ge-nemned*, *micel*, and *wæs ge-scriten* (Kemble's 'Cod. Dipl.,' vol. ii. p. 97).

* The Yaçna with the Gâthâs was translated by Dr. Mills.

NEW NOVELS.

Thou art the Man. By the Author of 'Lady Audley's Secret.' 3 vols. (Simpkin, Marshall & Co.)

The last of Miss Braddon's plots is not one of the most ingenious or natural. The new murderer is a little too undiscriminating, and the new mysteries are too elaborately artificial. But there is plenty of them; the author never stints her readers of plot and developing incidents. The crimes of these three volumes (exceptionally atrocious ones) are complicated by a strain of epileptic tendencies, in the treatment of which Miss Braddon shows no slight skill. Of course there are some gruesome passages in 'Thou art the Man.' The hereditary epileptic wakes up on one occasion in a wood, and

"his hand touched another hand, his fingers closed automatically on the soft fabric of a woman's gown.....he clutched that cold and stiffening hand.....the hand that had been lying on her breast was wet and dabbled with blood .....that thick and viscous fluid which covered his clammy fingers and trickled about his wrist."

Somebody comes upon the scene at what is undoubtedly a very awkward moment for

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the unfortunate man, and naturally enough he never hears the last of it. But much of the story is lighter and pleasanter reading than this particular incident.

A Cumberer of the Ground. By Constance Smith. 3 vols. (Methuen & Co.)

Three closely printed volumes about people who treat themselves—or are treated by their creator—with portentous seriousness require a great deal of reading and a robustly cheerful spirit. Miss Smith dedicates something more than a sonnet (fully two pages, in fact) to the leading lover's eyelashes and personal appearance generally. The rest of the story is on the same scale of elaborate and minute description. The fortunes of Lyon, Travers, and the object of their young affections are not exhilarating in themselves, nor are they treated with a light hand. Never was love-making more solemn than that between Lyon and Dorothy, both before and after the conscientious folly of the heroine drove her deliberately to marry the wrong man, and thereby to produce unnecessary annoyances for all parties. The shipwreck is good, and the struggle with a mad dog is a spirited and less hackneyed episode. For the rest it must be confessed that 'A Cumberer of the Ground' is not entertaining, and that art itself is decidedly less long.

A Bachelor's Bridal. By Mrs. Lovett Cameron. (White & Co.)

"Who ever loved, that loved not at first sight?" A question implicitly asked in the tragedy before us, although the short reaction that so disastrously affected the course of passion is also natural enough. There is much to excuse the middle-aged solicitor and club-man for the temporary mistake he made in the diagnosis of his case. To have his bachelor sanctum suddenly invaded at midnight, even by an angel of grace and beauty, and to be compelled to instant matrimony to save the angel's honour, were causes enough to produce a cold fit in such a model of conventionality. Yet the only impulse which prompted the action might have enlightened him as to his true feelings. Poor Enid's is a less common case, for surely a single interview, even under romantic circumstances, was a slender basis for such an abandonment of affection. But fortunately for men the best of women can idealize rapidly. In Mrs. Challenger, Valentine Bryant's friend and counsellor, who is so justly indignant at the apparent treachery which threatens to terminate her reign, we find a more complex character. The interview in which Valentine has to confess and plead for the absolution which the shrewd but kindly matron finally accords is cleverly described. Altogether this is a readable trifle, though the catastrophe is unduly harrowing.

A Foolish Marriage. By Annie S. Swan. (Hutchinson & Co.)

This is a stupid book, purporting to be about student life in Edinburgh, but it may very reasonably be doubted if the medical student in any town is like any of the three depicted here. Their conversations have no verisimilitude, and their actions, especially those of the traitor Brebner, are unreasonable and uninteresting. The heroine is one of those dreary young women who battle bravely against adversity; why they should always be so dull in a novel is a sad mystery, but it is so; and needless to say there is the familiar figure of our old friend the lodging-house slavey, who is untidy, but worth her weight in gold. Miss Swan is overwriting herself; she used not to produce weak stuff of this sort, which almost anybody devoid of imagination and experience might write.

Doctor Quodlibet. By the Author of 'Chronicles of Westerly,' &c. (Leadenhall Press.)

There is an excellent portrait in this book of a delightful old bishop, whose saintly character is not rendered disagreeable by a lack of worldly wisdom, or a want of sympathetic tenderness to weakness of moral fibre, and distress begotten of crime. The pages describing his visits to the poorer clergy of his diocese, and his fatherly care of his godchild—in fact, all those in which he or his wife appears—are charming, for they avoid all the maudlin sentimentality too often associated with descriptions of goodness. They have in them the ring of truth in their portrait of a man happily not very uncommon in real life, but lamentably so in fiction. The contrast to him is also well worked out in the unhappy Meredith, "who didn't believe in himself or in his own powers of achievement or endurance, and so he never put them to the test." Perhaps the rest of the story is rather too crude. The villain is of that exaggerated type who bets, commits forgery, and beats his wife; and the explanation of Dr. Seigerson's mysterious conduct in transferring *Tit-Bits* to his rival's person, though certainly full of "actuality," almost turns the whole business into a farce. However, there is not much cause of complaint, but much of gratitude to the anonymous author.

Young Sam and Sabina. By Tom Cobbleigh. "Pseudonym Library." (Fisher Unwin.)

Tom Cobbleigh wisely confines himself to the scene of his former success in 'Gentleman Upcott's Daughter,' the rich pasture country of Somersetshire, of which the very dialect seems to have caught the languorous charm. There is not very much in the story; it is just the old tale of lovers' misunderstandings which are eventually adjusted; but so far as it goes it is pleasing, and besides it gives an opening for descriptions of some of the quaint and crabbed inhabitants of the isle of Middleney. There is a great deal of humour in many of the incidents and of the characters, and among them the most amusing, perhaps, is old Sam Grinter, of whom one made a deadly enemy for life by refusing his hospitality; "there was nothing that admirable man resented so much, except being crossed in argument, or, as he expressed it, 'to be made out a vool.'" Christopher Chiselett's astuteness in his dealings with the commercial traveller also is comic in the time-honoured way, and the dead donkey is, at any rate, a novel and audacious cause of quarrel. The only inharmonious note in the book is Christopher's meanness to Sophia Sharman; it may be true to nature, but it jars with a too serious note on the pastoral peace of the village idyl. A short passage may be given as an example of one of Tom Cobbleigh's quaintly characteristic little incidents:—

"Sabina passed on. For the first time Sam's eyes lighted on her with more than common meaning as he watched her easy erect figure softened in the morning mist. He smiled; stepped into the road; and from the wayside selected a small clod of earth, about so big as a little crab-apple or a bantam pullet's egg, and threw it, striking Sabina fairly between the shoulders on the curtain of her white sun-bonnet. Without turning she looked back over her shoulder and laughed. It was an attention, and Sabina liked attentions dearly. And so Sam fell in love."

Laura Arbuthnot. By John Meredith. (Sonnenschein & Co.)

The heroine of Mr. John Meredith's novel is a woman with a past, animated with the desire to prove to the world, in the author's words, that one "who had stumbled and fallen was not of necessity lamed and made impotent for life." The failure, through no particular fault of her own, of this laudable scheme is worked out plausibly and even naturally enough, though the effectiveness of the story is, no doubt, considerably discounted by the fact that it moves on much the same lines as a recent and much discussed play of Mr. Pinero's.

James Inwick, Ploughman and Elder. By P. Hay Hunter. (Oliphant, Anderson & Ferrier.)

A book must be very good indeed to excuse its being written entirely in a rather difficult Scotch dialect, for it is undoubtedly a great labour for the Southron to read it with comprehension. In this case, however, we are inclined to say that Mr. Hunter has justified himself for imposing so great a burden on his readers, as his book is very amusing, and the amusement is to a large extent due to the personal character of the narrative. True, some reminiscences of Mr. Barrie's works in dialect are suggested by 'James Inwick,' but not unduly so, as the book has a distinct line of its own. A simple Scotch kirk elder narrates his experiences of disestablishment, which are very funny, and describes with great *naïveté* the ingenious method by which the Radical member for the constituency nobbles him. But, of course, to justify the dialect there is a good deal more than this—to wit, some highly amusing conversations with his village cronies, who are at once jealous of his promotion and scornful of his want of decision. The sketches of the important local celebrities, such as An'ra Wabster and Archie Howden, are exceedingly lifelike and humorous; and there is some very clever satire in the account of Mr. Tod-Lowrie, Q.C., M.P.'s elaborate mystification of the simple voters. A further distinct advantage which the use of the dialect gives is the scope it affords for picturesque words which roll sonorously in the utterance and have hardly any equivalent in English: "the haill clamjamfrey o' them," for example, and "there was unco stramash on the heid o't," may be picked out as particularly picturesque expressions. It is certainly remarkable that such a clever book should have been written by the author of 'The Silver Bullet,' which showed no extraordinary marks of ability.

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Les Demi-Vierges. Par Marcel Prévost. (Paris, Lemerre.)

The two new novels which are being the most talked about in Paris are both of them, unfortunately, strong meat for us. They are 'Le Lys Rouge,' by M. Anatole France, which has been appearing in *La Revue de Paris*, and that now before us—M. Marcel Prévost's 'Les Demi-Vierges,' who are "vierges" only as the "demi-monde" is society. In spite of the naughtiness of the fifth and last part of 'Le Lys Rouge,' M. Anatole France, however, still writes as becomes the self-respect of a future academician. In the work before us, on the other hand, M. Marcel Prévost has indeed descended into the depths, and, although he poses as a Juvenal, seems to have had in view the immense sale provoked by public scandal. He suggests that half-virgins—a minority, he admits, among the young ladies of France, and even of Paris—are more numerous in other countries, which is, we hope, a libel as regards the English-speaking and the Teutonic worlds, at least. Perhaps M. Marcel Prévost does not know, and only guesses for the sake of effect; perhaps, on the other hand, he may have enjoyed the advantages of a tourist ticket to hospitable Leicester Square, if not to the scornful Berlin, or the distant Washington and New York.

Il Trionfo della Morte. By Gabriele D'Annunzio. (Milan, Treves.)

'Il Trionfo della Morte' is yet another of the emanations of Signor Gabriele D'Annunzio's perverse imagination. The story, told in great detail in 500 closely printed pages, deals with the sensual appetites of a man and woman who seem bereft of ties and duties. Satiety finally produces melancholy, and the man kills the woman and himself from sheer weariness of pleasure. The novel is the more insidious as it is written with all that magic of language Signor D'Annunzio so well knows how to wield. The fact that it contains some exquisite, if slightly luscious descriptions of nature, and an admirable word-picture of Casalbordino, the resort of pilgrims, does not suffice to redeem it from censure.

SOME IRISH BOOKS.

A Cluster of Nuts. By Katharine Tynan (Mrs. H. A. Hinkson). (Lawrence & Bullen.)
Lost on Du Corrig. By Standish O'Grady. (Cassell & Co.)
The Story of Ireland. Same author. (Methuen.)
The Bog of Stars; and other Stories of Elizabethan Ireland. Same author. "The New Irish Library." (Fisher Unwin.)
Irish Druids and Old Irish Religions. By James Bonwick, F.R.G.S. (Griffith, Farran & Co.)
Mither O'Ryan: an Incident in the History of a Nation. By Edward M'Nulty. (Arnold.)

Mrs. Hinkson is a lyric poet, and her prose, like her verse, is near to the heart of nature, sweet with the smell of fresh grass and flowering thorn, and warm with a tender sympathy that embraces all things that live and die, but that goes out more fully to trees and fields and summer skies than to men and women. As a secondary title, Mrs. Hinkson defines her collected stories as "being sketches among my own people," and this they are; but even more truly are they sketches of her own country, and with an unconscious likening of all things to the flowers and hills she loves so well. She tells us again and again of an old face "like a grey rock," and a young face "like a rose." Thus it is the look of things which first appeals to Mrs. Hinkson; and even so grim a story as 'A Farmer's Tragedy' opens with a landscape:—

"It is a year since I met that mournful procession going home by the green lanes. The blackbirds sang in mad rivalry just the same: croak, croak, went the corncrake, the harsh voice of summer; the meadows were turning brown, yellow iris was springing on her green flaggers; the hawthorn, as now, was turning to pink, making every bush look a more lavish bower of little roses than Botticelli's Spring herself could furnish forth. Such a divine, dewy, green evening with the fragrance of a censer in the air."

Not so does a prose writer who has what work-a-day folk call a "grip on the realities of life" begin a tragic story, but Mrs. Hinkson is a true singer, and the realities of the songster are the realities of the child—summer and light; blue sky and fleecy clouds; birds, butterflies, and the flowers in the hedgerows. These are the foregrounds of her charming pictures, and the human figures complete them only as human figures complete the compositions of a landscape painter: our hearts are not wrung by their hazy tragedies; their dim griefs add nothing to our experience of life. Vaguely sad, pleasantly pathetic, are the stories that might have been deeply tragic seen from another point of view, and for this reason we prefer those that are memories of childhood, for the standpoint of Mrs. Hinkson is the standpoint of every natural, healthy, dreamy child. The cup-moss, the fairy rings, the tame pigeon, and the apple trees are life's realities, and the love tragedies of the grown-up folk are as the Greek mythology will be in twenty years to come: she is never too much absorbed in them to refrain from the playful yet wistful digressions that make up so much of the charm of this 'Cluster of Nuts.'

From Mrs. Hinkson to Mr. Standish O'Grady is a far cry, for the best of the three books by this indefatigable writer is nothing that the poet is, and everything that she is not. 'Lost on Du Corrig' is a boy's book of adventure: one of the baldest, simplest, and most convincing that it has ever been our lot to read. Written with a simplicity that is doubly admirable from an author who seldom writes very simply, this story of the loss of Jack Freeman, the search that was made for him, and his life in the natural cave is (for all its far-fetched improbability) so wonderfully truthful that we believe in the Freeman family, and even in such minor characters as the scapegrace Pat Melody and the police inspector, long after we have closed the book. The boys themselves are supposed to tell the tale, and their narrative is managed with great art, for while nothing is omitted that is essential to an understanding of their characters and their adventures, nothing is described. Yet, as Mr. O'Grady himself remarks in his character of editor,

"the warm mutual affection of the brothers, the primitive character of the neighbourhood, and the simplicity of the home life of the Freeman family, which are pleasantly and naturally suggested rather than elaborately described in their various communications, are such as I myself, though a seasoned *littérateur*, felt convinced that I could not reproduce with anything like the freshness and vividness of their unlaboured compositions."

Fresh and vivid indeed is this exciting story, and men, women, and girls as well as boys will find pleasure in reading the well-told adventures of the plucky Irish boy.

But if 'Lost on Du Corrig' hits more marks than it was aimed at, 'The Story of Ireland' is, in revenge, a miss; it begins like a history for children, it ends as a particularly uninteresting personal reminiscence, and is without historic or literary value. The first chapters, treating of the early history of Ireland, are neither better nor worse than some score of 'Short Histories' and 'Students' Manuals' already in the field; but in the eighteenth century the historian, though still writing for a juvenile public, drifts from serious history into playful anecdote. This chapter is entitled "Waking up the Gentry," and Swift is introduced to us in this manner:—

"Dean Swift, though a great man, was also a great wag, as any one can perceive by reading his celebrated story 'Gulliver's Travels.' A vast number of funny stories are still told about him in Ireland. Once at a country inn hairy butter was set before the Dean. Swift called up the landlady and thus addressed her, 'My dear Mrs. Cusack, there is nothing I like so much myself as hairy butter, and yours is indeed hairy, hairy in the extreme. Yet at the same time, my dear lady, I have a fancy for being myself the mixer. Please then in future send up the hair on one plate and the butter upon another, and I shall mix them myself. That is all. Now you may go down.' Another day an over-roasted sirloin was set before him. He rang the cook up. There was a large company sitting at table. 'Jane,' he said, with the most serious air, 'this sirloin is overdone. Take it down and do it less.'"

It is the misfortune of the Saxon to see more savagery than wit in these "funny ways" and "jokes and pranks," but Mr. O'Grady, having drifted into anecdotage, becomes more and more discursive; the personal pronoun makes its appearance in the chapter on O'Connell, while chap. xxxi. is devoted to reminiscences of "Parnell," narrated in the first person. "When I first saw him," "All that I noticed was," "I saw him next," "I had read somewhere in a newspaper," these phrases begin as many sentences in the opening thirteen lines of the chapter, and in the next page we are told:—

"The agent Kerr, now dead, stopped to speak with me. I knew him slightly. Then he suddenly introduced me to his companion; I had not previously recognised him. There on the hillside I had some ten minutes' conversation with Parnell, who, however, did nearly all the talking.....I felt as if I were handling the most delicate china, requiring super-sensitiveness of touch lest something might crack, or as if I were dealing with a very delicate and fragile lady out for her first drive after sickness..... I was no friend to his politics, but I confess that I liked the man extremely, and a few weeks afterwards felt inexpressibly shocked when I heard the Dublin newsboys crying about the streets, 'Death of Mr. Parnell.'"

The next and final chapter is devoted to "Parnell's Personality," and is treated in a manner which we will illustrate by quotation:—

"Again I state a fact: it was witnessed by thousands. While his followers were committing Charles Parnell's remains to the earth, the sky was bright with strange lights and flames. Only a coincidence, possibly; and yet persons not superstitious have maintained that there is some mysterious sympathy between the human soul and the elements.....Some perhaps will be disappointed that, like Mr. Lecky and Mr. Froude and other great historians, I don't enlarge somewhat on Home Rule.....But I don't think any man can be a historian and politician at the same time.....So, with friendly greetings to friendly readers and not unfriendly to those who are not, I conclude this unconventional and loosely-flowing, but, I hope, readable 'Story of Ireland.'"

'The Bog of Stars' is less loosely flowing and also less readable; indeed, it is surprising how a writer who can invent so lifelike a story as 'Lost on Du Corrig' from a worn-out theme can treat the really fine stories of Elizabethan Ireland with so little fire and imagination. Clearly Mr. O'Grady's fancy rebels at the restraints imposed by history, and he is at his best where he is most unfettered.

Mr. Bonwick's volume on Irish Druids is full of interesting information collected from many sources: it is less a book than notes for a book, and as such will appeal chiefly to students, who cannot fail to find pleasure and instruction in its pages.

The days are past when Irishmen boasted of being descendants of the kings, but Irishmen are still candid on the subject of their virtues, their talents, and their wit; and the Saxon who goes among them must be prepared to have his acknowledgments of their greatness forestalled by his readier companions. In private and in public this rule holds good; in conversation and on the platform the Irishman is the most self-laudatory

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of creatures, yet, when he takes a pen in his hand, he veers round completely, and seldom writes a good word of his race, his country, or the party to which he belongs. Most of the spiteful things that have been written of Ireland were written by her sons, and the literary Irishman is as merciless to the foibles as to the grave faults of his race. Mr. M'Nulty's picture of rural Ireland is amusing, but exceedingly ill-natured; he knows his Ireland thoroughly, but some of the fruit of the tree of knowledge is bitter. Not that we quarrel with Mr. M'Nulty on this account, for bitterness is not displeasing in literature, and the character drawn with the most animus—that of the agitator Ignatius O'Ryan—is the best; for though it is an almost farcical caricature of the worst type of Land League organizer, it represents a kind of braggart familiar to every one who knows Ireland, and the creature is sketched with wit and spirit, and embellished by one of the best brogues ever put on paper. On the other hand, Father Pat Murphy is no more like a bad priest than a child's drawing on a slate is like an ugly human being; maybe he is a study from the life, but he is neither typical nor lifelike, and it would take much to persuade us that the Maynooth authorities would accept a student who had an illegitimate son and a deserted mistress thrown unprovided on the world. Bad priests there are, but not of this type; moreover, Father Pat is introduced to us as "idolized" and "admired" by the flock among whom he has lived a quarter of a century; yet from cover to cover this popular priest never speaks a kind word nor does a charitable act: he has won the heart of Ballycusha by tyranny, rapacity, and hard drinking. In a brief note the author disclaims any intention of discussing the merits of any form of political opinion, and it must be admitted that he is impartial with his rascals; for Farmer Kennedy, who refuses to join the League and is boycotted in consequence, is little better than his persecutors, and Blake the landlord is a rack-renter. Altogether we find ourselves in very bad society, and should be ashamed to confess that it is amusing; but all save the love interest is well told, and if the personages themselves are overdrawn, the tongue they speak and the atmosphere they breathe are truly Irish.

PARISH COUNCILS.

Mr. Eppingham Wilson publishes *The Law of District and Parish Councils, being the Local Government Act, 1894, with the Acts referred to in It*, by Mr. John Lithiby, a large volume which is open to the same objections as the others on the same subject which we have lately noticed, although it has the merits of the best of them. As an example of the fact, to which we have repeatedly alluded, that these explanatory handbooks do not make the law more clear than it is in the Act itself, we would refer to p. 31, where we read, "A woman is not disqualified by marriage.....for being an elector of any local authority," a statement which is untrue. A woman is disqualified by marriage from being an elector of a town council, which is a local authority. She is disqualified by marriage from being a county elector; and it is being agreed in the present session of Parliament that she is not to be so disqualified in Scotland—an absurdity, but yet so. This error in Mr. Lithiby's book arises from the fact that in his comment he has neglected the words of the statute—"for the purposes of this Act." Another point in which Mr. Lithiby seems to have gone a little wrong is in his account of small parishes and the application of Parish Councils to them. At p. 40 he seems in one place to have put the figure of 200 for that of 300. We are aware that both are used in the Act, the latter in one place by oversight, a consequential amendment not having been made in the House of Lords to meet an amendment which their lordships had inserted. But it is a parish with less than 300 which must, if it insists, receive a Parish Council, and not, as Mr. Lithiby suggests, a parish with less than (or, as we should prefer, fewer than) 200. Another error is in the account of the application of the Act to London—the statement that there will be no *ex-officio* members of the Vestry. This is rather a bad mistake, as the matter was very fully discussed on several occasions and much public attention called to it. We admit, however, that but for the discussion the Act would not in itself have seemed clear upon the point, as it is true that the provisions of the section which says that there shall be no *ex-officio* members of urban sanitary authorities would perhaps seem to be applied in this matter to London by some of the words in section 31. When carefully read, however, it will be found that they do not apply, and that the incumbent and churchwardens continue to be *ex-officio* members; and this view is confirmed by the repeal schedule. The author's note on p. 125 seems to show that he thinks that the provisions of the Act with respect to the persons to be elected as urban District Councillors which are applied to London are those contained in the first sub-section of clause 23. That is not so. The reference is to sub-section 2, which abolishes both the qualification of electors and the qualification of members.

Messrs. Stevens & Sons publish *The Law relating to Parish Councils*, by Mr. George Humphreys, a large volume which is exactly that which on its title-page it professes to be, namely, "The Local Government Act, 1894, with an appendix of statutes, and an introduction, notes, orders, and circulars of the Local Government Board, and a copious index." Although this is a more showy publication than are the handbooks which we have hitherto noticed, we cannot say that it contains more information. But, from the fact that it is in large type and printed on thick paper, it will probably be a favourite with clerks of authorities for use in the board-room. We have not up to the present time found in it any errors.

Hadden's Handbook on the Local Government Act, 1894, published by Messrs. Hadden, Best & Co., appears to be a useful publication, and it gives in appendices the whole of the incorporated sections of the statutes referred to in the Act, together with the circulars and orders of the Local Government Board relating to it. The difficult point about the electoral position of women under the Act, to which we have referred in noticing other publications upon it, is not made clear. This handbook says that, in its observations on local government franchises as applicable to parochial electors, it is to be understood that women, if they possess the requisite qualifications, are entitled to be registered as well as men. The statement, it will be seen, is a guarded one, and, as so guarded, is true. But we fear that it will be almost universally misunderstood, because there follows a list of qualifications, including the lodger qualification and the various ownership qualifications, which do not apply to women, and which may be easily misread as doing so.

OUR LIBRARY TABLE.

Like the other volumes of the "Badminton Library" (Longmans & Co.), *Yachting* is very much of the nature of an encyclopædia of its subject, gaining in completeness, though losing in artistic effect, by the number of the authors, which is here even greater than usual—a division of labour not to be regretted when each one is a recognized authority. When Mr. G. L. Watson writes on the 'Evolution of the Modern Racing Yacht,' or Thalassa on 'Racing Rules' and 'Small Yacht Racing,' we read as pupils rather than as critics; and when Lord Brassey discourses on 'Ocean Cruising,' or Mr. Knight on 'Fitting out a Fifty-Tonner to go Foreign,' we know that we have the opinion of men whose experience has rendered them competent to form one. Sir George Leach's 'Recollections of Schooner Racing' is one of those pleasantly written chapters which, for the moment, throw back the shadow on the dial, and make the old young again; and the extraordinary interest excited last year by the Vigilant-Valkyrie races for the America Cup fully warranted an account of them being placed on permanent record. Altogether the book—letterpress and illustrations—is delightful. If we have any criticism to offer, it is on the introduction, which is not quite in keeping with the rest of the matter. Sir Edward Sullivan is a pleasant writer whom we are always glad to meet; but his speculations or suggestions as to the advantages and capabilities of a sailing battleship of 10,000 tons and a speed of thirty knots—alike, it would appear, in calm or storm, in the wind's eye or in any other direction—though a bit of "admirable fooling," are perhaps just a little out of place where they are.

In *Nigh on Sixty Years at Sea* (Digby, Long & Co.) Capt. Robert Woolward, or—as he seems to prefer it—"Old Woolward," tells the story of his life and adventures, setting down, he says, only "the things that really occurred," things that, "besides being strange, are true." Why Capt. Woolward, who first went to sea in 1840, should, when writing in 1893, describe himself as having been at sea "nigh on sixty years," is not quite evident. A similar inaccuracy prevails throughout. He says, for instance, that he brought the Meteor home from the Crimea, and on arriving at Spithead in time to see the naval review in August, 1856, he found "old Charlie Napier" in command. As an illustration of passing history the book has no value; but as a chronicle of stories new and old, original and hearsay, it is not bad reading, and may very well serve to while away an idle hour.

Mr. G. M. Theal's contribution to the "Story of the Nations"—*South Africa* (Fisher Unwin)—is, from every point of view, one of the most valuable numbers yet issued. A careful and accurate narrative was to have been expected from the laborious author who has devoted the best years of his life to the study and compilation of South African history in all its branches; but the pleasantly readable character of this book and its generally attractive style are somewhat of a surprise, for to be saturated with knowledge of a subject is not always the best preparation for treating it within strictly limited lines. Yet it may safely be said that a more interesting outline history has never been produced than this story of the colonization of South Africa from the same hand that has written it out at large to the extent of five octavo volumes. There are manifest disadvantages inseparable from a closely condensed method of dealing with such varying nationalities and interests as those involved in the march of events from the establishment of a "Refreshment Station" on the Cape Peninsula to the building of Fort Salisbury in Mashonaland; but, taking the times and people as they go, no writer more impartial than Mr. Theal, and equally competent, could have been readily found for this particular piece of work. His long history has been dealt with *seriatim* so fully in these columns that it is not necessary to add more than a word concerning the illustrations, which, though rough, are more helpful than those generally given under like circumstances.

An article by M. Alfred Spont on the French navy under Charles VIII., which appeared in the April number of the *Revue des Questions Historiques*, contains some new points in connexion with English history, derived partly from the French archives and partly from our own records. That Bristol was sacked in 1484 and several of the inhabitants carried off by a

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French squadron which had previously gained the victory over certain English ships off the coast of Brittany is a fact that seems to have escaped the notice of the local historian. This may be regarded as an evidence of the weakness of the English Government under Richard III. The paper also contains some further notices of Perkin Warbeck.

The Italian lady who writes under the pseudonym of Cordelia has followed up her books of advice to women, 'Il Regno della Donna' and 'Dopo le Nozze,' with *I nostri Figli* (Milan, Treves), a volume intended to prove a guide in the rearing and education of children. All matters bearing on this question are still in so elementary a stage of philosophical development in Italy that, in order to be just to the author, we have to bear this fact in mind. Were the book in English, we should dismiss it as well-intentioned twaddle; but for Italians these chapters can still prove useful. The writer's intentions are excellent. Unfortunately she has not grasped the fact that it is only by instilling general principles that we can fortify children to meet the perils of life. Cordelia's love of children and thoughtful mind have led her to form correct notions of the educational results most to be desired; but her lack of scientific culture conduces to errors of judgment. With her intimate knowledge of the ways of children, and her patient endeavours to impress her views on parents whose instincts are not so wise as her own, it is truly a pity that she does not build these views on a sound substratum of physiological study.

We have on our table *Lourdes: Yesterday, To-day, and To-morrow*, by D. Barbé, translated by Alice Meynell (Burns & Oates),—*Questions of the Day*, by D. J. Vaughan, M.A. (Macmillan),—*Middle Temple Table Talk*, by W. G. Thorpe, F.S.A. (Hutchinson),—*A First Latin Verse Book*, by F. Ritchie (Longmans),—*The Contemporary French Writers*, by M. R. Mellé (Boston, U.S., Ginn),—*Elementary Education* (The Education Union, 20, Harrow Road),—*Typewriting as a Means of Earning a Livelihood*, by A. D. Southam (Southam & Co.),—*Problems in Applied Tactics*, by J. Bürde (Stanford),—*Botanical Charts and Definitions*, compiled by Miss A. E. Brooke and Miss A. C. Brooke (Philip),—*A Treatise of Natal Astrology*, by G. Wilde and J. Dodson (Halifax, the Occult Book Company),—*English Farming and why I Turned it Up*, by E. Bramah (The Leadenhall Press),—*Clay Modelling for Little Ones*, by Dora Pearce (Philip),—*Moffatt's Coloured Freehand Designs*, by J. Vaughan (Moffatt & Paige),—*Asylum Construction and Arrangement*, by G. H. Bibby (Drake, Driver & Leaver),—*Transactions of the Sanitary Institute*, Vol. XIV. (Stanford),—*The Old Stradivari*, by Hilarion (Stock),—*The Reconciliation*, by G. Mackie (Simpkin),—*Aunt Janet's Legacy to her Nieces*, by J. Bathgate (Selkirk, Lewis),—*The Shadows of Life*, by C. Meyer (Warne),—*The Hero of the Pelican*, by Percy de Lisle (Digby & Long),—*Created Gold, and other Poems*, by H. H. Hay (Philadelphia, U.S., Newton),—*The Hibbert Lectures, 1893: Lectures on the Bases of Religious Belief*, by C. B. Upton (Williams & Norgate),—*The Natural History of the Christian Religion*, by W. Mackintosh, D.D. (Glasgow, MacLehose),—*The Celtic Church in Scotland*, by J. Dowden, D.D. (S.P.C.K.),—*The Money of the Bible*, by G. C. Williamson (R.T.S.),—*Gems from the Talmud*, translated into English Verse by the Rev. J. Myers (Simpkin),—*Lay Religion*, by R. Harte (E. W. Allen),—*Early Church History*, by J. V. Bartlet (R.T.S.),—*The Sayings of the Lord Jesus Christ as Recorded by His Four Evangelists*, collected by J. W. Mackail (Reeves & Turner),—*Non-Christian Religious Systems: Hinduism*, by Sir Monier Monier-Williams, K.C.I.E. (S.P.C.K.),—*Pour un Faux*, by Le Comte Wodzinski (Paris, Lévy),—and *Ueber den Gebrauch der Praepositionen in der altschottischen Poesie*, by J. W. Bearder (Halle-a.-S., Karras). Among New Editions we have *Health at School*, by C. Dukes, M.D. (Rivington, Percival & Co.),—*Nature's Hygiene*, by C. T. Kingzett, F.C.S. (Baillière, Tindall & Cox),—*A Brief Account of Westminster Abbey*, abridged by W. J. Loftie (Seeley),—*The Maid of Orleans*, by the Rev. F. M. Wyndham (St. Anselm's Society, 7, Agar Street, Strand),—and *The Chameleon's Dish, a Book of Lyrics and Ballads*, by T. Tilton (Fisher Unwin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Prince's (Br.) The World's Malady, its Root and Remedy, 3/6
Scholler's (L. W.) A Chapter of Church History from South Germany, translated by W. Wallis, cr. 8vo. 3/6 cl.

Fine Art.

Horton's (R. F.) The Cartoons of St. Mark, cr. 8vo. 5/ cl.
Monkhouse's (Cosmo) Catalogue of Water-Colour Drawings at the Whitworth Institute, 4to. 21/6 cl.

Poetry and the Drama.

Adams's (F.) Tiberius, a Drama, with Introduction by W. M. Rossetti, cr. 8vo. 10/6 net.
Ibsen's (H.) Brand, a Dramatic Poem, translated into English Verse by F. E. Garrett, 12mo. 3/6 net.
Kendall's (M.) Songs from Dreamland, 12mo. 5 net.
Monkhouse's (A.) Books and Plays, cr. 8vo. 5/ net.
Second Book of the Rhymers' Club, 16mo. 5/ net.
Theatre (The), edited by A. Bright, New Series, Vol. 23, 7/6
Thoughts in Verse, by Sister Mary Agnes, cr. 8vo. 3/ cl.

Bibliography.

Southam's (A. D.) From Manuscript to Bookstall, The Cost of Printing and Binding Books, &c., cr. 8vo. 5/ cl.

Philosophy.

Hughes's (Rev. H.) The Theory of Inference, 8vo. 10/6 cl.

Political Economy.

Nitti's (F. S.) Population and the Social System, 2/6 cl.
Spyer's (T. G.) The Labour Question, Epitome of Evidence and Report of Royal Commission on Labour, cr. 8vo. 2/6

History and Biography.

Hayes's (M. H.) Among Men and Horses, 8vo. 16/ cl.
Henderson's (E. F.) History of Germany in the Middle Ages, 8vo. 7/6 net.
M'Laughlin's (R. T.) Studies in Mediæval Life and Literature, cr. 8vo. 5/ net.
Nevill's (Lady Dorothy) Mannington and the Walpoles, Earls of Orford, oblong, 15/ cl.
Smith (Right Hon. W. H.), Life of, by Sir H. Maxwell, cheap edition, cr. 8vo. 3/6 cl.
Stopes's (C. C.) British Freewomen, their Historical Privilege, cr. 8vo. 2/6 cl.

Geography and Travel.

Berlyn's (Mrs. A.) Sunrise Land, Rambles in Eastern England, cr. 8vo. 3/6 cl.
Cradock's (Lieut. C.) Sporting Notes in the Far East, 6/ cl.
Smith's (W. P. H.) Climbing in the British Isles: I. England, 16mo. 3/6 cl.
Stoddard's (C. A.) Beyond the Rockies, a Spring Journey in California, cr. 8vo. 7/6 cl.

Philology.

German Classics, edited, with English Notes, by C. A. Buchheim: Vol. 2, Halm's Griseldis, 12mo. 3/ cl.
Henry's (V.) Short Comparative Grammar of English and German, cr. 8vo. 7/6 cl.

Science.

Holland's (S.) The Encyclopædia of Founding and Dictionary of Foundry Terms, cr. 8vo. 15/ cl.
Ferguson's (E. B.) Aids to the Mathematics of Hygiene, 2/
Mygind's (H.) Deaf-Mutism, cr. 8vo. 8/ cl.
Potter's (T.) Concrete, its Use in Building, &c., Vol. 2, 4/6
Prestwich's (A.) The Young Man's Assistant to Cotton Spinning, cr. 8vo. 4/6 cl.
Stevenson's (W.) Wood, its Use as a Constructive Material, cr. 8vo. 4/6 cl.
Thurston's (R. H.) The Animal as a Machine and a Prime Motor, cr. 8vo. 5/ cl.

General Literature.

Abbott's (C. C.) Travels in a Tree Top, cr. 8vo. 5/ net.
Ballin's (Mrs. A. S.) Personal Hygiene, cr. 8vo. 2/6 cl.
Blackmore's (R. D.) The Remarkable History of Sir Thomas Upmore, cheaper edition, 12mo. 2/6 cl.
Clegg's (J. T.) David's Loom, a Story of Rochdale Life, 6/ cl.
Colmore's (G.) A Conspiracy of Silence, cr. 8vo. 3/6 cl.
Coppée's (F.) Blessed are the Poor, from the French by W. Heaton, cr. 8vo. 3/6 cl.
Douglas's (J.) Canadian Independence, &c., cr. 8vo. 3/6 cl.
Gregor's (Mrs. J.) Whose was the Blame? cr. 8vo. 3/6 cl.
Knight's (C. C. M.) Hints on Driving, cr. 8vo. 3/6 net.
Lucas's (R.) Hoist with her own Petard, 3 vols. cr. 8vo. 31/6
Mac Donald's (G.) The Flight of the Shadow, cr. 8vo. 3/6 cl.
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Owen (J. A.) and Boulger's (G. S.) The Country Month by Month: July, 8vo. 3/ cl.
Robinson's (B.) The Kindergarten Practice for the Use of Teachers, imp. 16mo. 3/6 bds.
Snell's (F. J.) Palmerston's Borough, a Budget of Electioneering Anecdotes, &c., 8vo. 3/ cl.
Taylor's (J. M.) Maximilian and Carlotta, a Story of Imperialism, 8vo. 6/ net.

FOREIGN.

Theology.

Gennrich (P.): Die Stasis u. Kirchenlehre Johanns v. Salisbury, 4m.
Kuenen (A.): Gesammelte Abhandlungen zur biblischen Wissenschaft, 12m.
Sancti Pontii Meropii Paulini Nolani Opera, Pars 1, ed. G. de Hartel, 15m. 50.

Law.

Fontes Juris Germani Antiqui: Eincmarus de Ordine Palatii, ed. V. Krause, 0m. 60; Leges Visigothorum Antiquiores, ed. K. Zeumer, 6m.
Scriptores Rerum Germanicarum in usum Scholarum Lamperti Opera, rec. O. Holder-Egger, 6m.

Fine Art and Archæology.

Albert (M.): Les Médecins grecs à Rome, 3fr. 50.
Catalogue des Monuments et Inscriptions de l'Égypte antique: Series 1, Haute Égypte, Vol. 1, 42m.
Cougny (G.): Albums-Manuels d'Histoire de l'Art: L'Antiquité, 4fr. 50.

History and Biography.

Journal des Goncourt, Vol. 7, 3fr. 50.

Geography and Travel.

Gauniers (A. de): Le Maroc d'aujourd'hui, 3fr. 50.

Science.

Maréchal (H.): L'Éclairage à Paris, 20fr.

General Literature.

Bamberger (L.): Gesammelte Schriften, Vol. 2, 5m.
Berkeley (C. de): Vieille Histoire, 3fr. 50.
Bernardini (L.): La Littérature scandinave, 3fr. 50.
Darcy (J.): Le Voyage de la Princesse Louli, 3fr. 50.
Deschamps (G.): La Vie et les Livres, 3fr. 50.
Germain (A.): Famille, 3fr. 50.
Maci (P.): Dernière Pensée, 3fr. 50.
Maizeroy (R.): Sur l'Amour et sur le Baiser, 3fr. 50.
Robert (L. de): Un Tendre, 3fr. 50.

TO MADAME CARNOT.

"When the President reached Dijon he had the happiness to find awaiting him on the railway platform his son, the lieutenant, and his daughter and son-in-law, with their little daughter, a sweet child of four. The grandfather took her into his carriage, and embraced her affectionately, and said how much more pleasant it would be to get out and stay at Dijon with her than to go on to Lyons. His eyes filled with tears as he gave her the parting kiss, and handed her to her father."—*Daily News*, June 25th, 1894.

At Dijon gleamed on that bright countenance—
Illumed by love of thee and love of those
Who sprang from thee—tears born of coming woes.
The sad prophetic Spirit of joyous France
Wept too, methinks, to see her son advance
To death; and when he kissed the child there rose
That sight the Future's mirror sometimes shows,
The mother-land in grip of Fate or Chance.

"Daughter," saith France to thee, "this day of sorrow
Wins for his threatened land a sunnier morrow:
His was the death could save me—not another:
For me thy dear one robbed thee of his life—
For me fought bosom bare—yea, met the knife
Hell whetted for the bosom of his Mother."

Theodore Watts.

AN UNKNOWN "BALADE" BY CHAUCER.

I am sorry that Dr. Skeat did not pay me the compliment of reading my letter a little more carefully. If I had meant to put forward any philological "tests," as destructive of the Chaucerian authorship of the Balade, I should have said so; but I said nothing of the kind. The shortness of the poem and the choice of rhymes leave us nothing to test it by. Late in the fifteenth century a scribe attributed it to Chaucer. He may have done so out of his own head, in which case the attribution is valueless. But it is more likely that he copied an earlier ascription, and as we may not deny that a poem is Chaucer's merely because it is rather poor, the MS. authority turns the scale, and we cannot seriously contest it, though I think that we do Chaucer more honour by doubting than by belief. I mentioned my own low opinion of the merits of the Balade as an excuse for my sluggishness in not communicating it at once to the *Athenæum*, or, as I would gladly have done had I attached more importance to it, to Prof. Skeat personally. To support my opinion, lest I should seem discourteous to my betters by differing without giving a reason, I gave three instances of "shortcomings." In one of these we find the poet driven to neglect an *e* final, about which he is exceptionally careful; in the others he resorts to the use of "stopgaps." As regards one of these, Prof. Skeat retorts that "there are many examples of its use to fill up a line, especially in the 'House of Fame,' where it is sometimes quite otiose." I am not aware, however, that any one has yet claimed for these lines, as Prof. Skeat claims for the Balade, that

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they are examples (the Balade is to be held "the most complete example") of Chaucer's "mastery over the technicalities of rhythm." Instead of addressing himself to prove this, Dr. Skeat treats my instances of laboured rhythm as linguistic "tests," and then remarks that he "cannot go into the question of metre," as "it will be time enough to do that when any parallel example can be found." But in my letter there was no question about metre. A poet does not show his "mastery over the technicalities of rhythm" merely by his choice of a difficult metre, but by writing in it with ease and grace, and it is just this ease and grace that appeared to me to be conspicuously lacking in the newly found poem. ALFRED W. POLLARD.

LONDONERS AND THE CHASE.

WHEN one thinks what German scholars would have made of the early history of London, had it been their capital city, one would wonder at the apathy here concerning it, if it were not for the small encouragement, among ourselves, for genuine original research. For its great charter from Henry I. historians have given us, in complacent succession, a wrong reading, an erroneous date, and a mistaken interpretation. The English charter of the Conqueror is a document familiar to us all, and that in favour of his "man" Deorman, which keeps it company at the Guildhall, "has for centuries," Mr. Loftie writes, "been an object of interest to historians and antiquaries. There is not," he adds, "so far as I can remember, a single English document, so short and so plain, which has given rise to so many misreadings and mistaken explanations." But while writing on these familiar documents—facsimiles of which are now given as the frontispiece to Dr. Sharpe's 'London and the Kingdom'—historians, so far as I can find, have overlooked an English writ of the Conqueror, which, for the light it throws on a very difficult problem, is of the highest value.

This writ was printed by Hickes in the preface to his 'Thesaurus' (p. xvi), from a copy of it made for him by the keeper of the Cottonian MSS., among which it then was. From this book it was taken by the editors of the new 'Monasticon'; but to print a document, one often finds, is not to make it known.

Hickes, unfortunately, gives no reference, nor does he tell us whence is taken the Latin form of the writ. If the document comes from a cartulary (I cannot find it now among the Cotton charters), both the old English and the Latin forms may—as in the case, known to me, of another of William's writs—be there given. The Latin form *quantum valeat* runs thus:—

"Willelmus rex Goisfredo vicecomiti et ceteris Lundoniensibus fidelibus suis salutem. Mando et precipio vobis ne in terris Lanfranci archiepiscopi, quæ ad Hergam suum manerium pertinent, cervos vel cervas ne capreolas capiatis nec omnino aliquam venationem in eis faciatis præter eos quibus ipse præceperit vel licentiam dederit."

I cannot but think that we have here an allusion to the prescriptive sporting rights of the Londoners confirmed to them by the last clause in the charter of Henry I.:—

"Et cives habeant fugationes suas ad fugandum sicut melius et plenius habuerunt antecessores eorum, scilicet Ciltre et Middlesex et Surrie."

Lanfranc, it seems, had restricted these rights in the case of his extensive Harrow woodlands to certain individuals, and the Conqueror upheld the restriction. The clause in Henry's charter implies that the rights of the citizens had been impaired.

But the point to which I specially desire to call attention is that the form of address, in the Old English version of this writ, presents a most close parallel to that in the famous charter to London. In the latter King William greets "Goefregð portirefan and calle tha burhwaru binnan Londone"; in the former he greets "Goefregð scirgerefan and calle tha burhwaru binnan Lundene." Not only does this correspondence afford mutual confirmation: the actual variance is no less valuable, for it tells us what seems to have been hitherto unknown (or at least overlooked), namely, that this "Goefregð" was shire-reeve as well as portreeve, and that, as the Londoners' official head, he could be addressed by either style.

Now this affords just the evidence that was needed to prove conclusively the new theory I advanced in 'Geoffrey de Mandeville' (pp. 353–4), that the portreeve of London and sheriff of Middlesex were, under the Conqueror, one, and that the difficulty presented to Dr. Stubbs and others by "the disappearance of the portreeve" is solved by the fact that he did not disappear, but was simply the Norman *vicecomes*.

It is not yet actually *proved* that this "Goefregð" was Geoffrey de Mandeville, though this further writ strengthens the evidence I referred to in the above work (p. 439) for that conclusion.

Lastly, I would ask what light the existence of this bilingual writ throws on what Dr. Liebermann has termed, in a communication to the *Athenæum* (September 2nd, 1893), "a bilingual ordinance of William I.," of which he finds traces in the thirteenth century 'Liber Pilosus' at St. Paul's. The Latin form given above seems to me a (more or less) contemporary version rather than a late translation, and, indeed, it is not, in any case, a mere translation, for the words "fidelibus suis" are added after "Lundoniensibus." These words—normal in Latin writs of the period—are also found (but as "meis fidelibus") in the 'Liber Pilosus' transcript on which Dr. Liebermann relies. Will that eminent scholar, the greatest authority on the subject, tell us what he deems to be the true relation between the English and the Latin forms of the writ I have discussed?

J. H. ROUND.

MRS. BARRETT BROWNING'S PARENTAGE.

A DISCOVERY has been made by Mr. John Robinson, of Newcastle-upon-Tyne, as to the parentage of Mrs. Barrett Browning. In the parish register of Kelloe, Durham, where Mrs. Browning's birth is recorded, the name of the mother is given as "Mary, late Clarke, native of Newcastle." Who this Mary Clarke was has until now been unknown, but Mr. Robinson has unearthed the marriage announcement in the *Newcastle Chronicle* of May 18th, 1805. The record reads:—"Married, on Tuesday last [May 14th], at Gosforth Church, by the Rev. Mr. Fenwick, Edward Barrett Moulton Barrett, Esq., to Miss Clarke, eldest daughter of John Graham Clarke, Esq., of this town." This John Graham Clarke was well known in Newcastle during the early part of the present century, and lived at Fenham Hall. The family have now no local connexion with the North, yet in St. Andrew's Churchyard, Newcastle, there is a large stone with the inscription: "The Burial place of John Graham Clarke." It is a singular coincidence that within a few feet of this vault is the tombstone of Charles Avison, on which is inscribed Robert Browning's tribute to the "Newcastle organist," from his 'Parleyings with certain People of Importance.' It was to the restoration fund of this tombstone that Browning, a few weeks before his death, contributed so handsomely, and wrote his last public letter. It may be that his knowledge of Mrs. Browning's association with Newcastle led to his praise of one—

> On the list
> Of worthies who by help of pipe or wire
> Expressed in sound rough rage or soft desire,
> Thou whilom of Newcastle organist.

The personal association of Mrs. Barrett Browning with the north of England was of brief duration, yet there was, until a few years ago, an interesting memento of her association with Kelloe Church, where was written with a diamond on a square of glass, in one of the old windows, "Pretty Bessie Barrett." During the alterations of the church some years ago the window was removed, and the inscription was destroyed.

While the eldest daughter of Mr. Clarke, of Fenham Hall, married Mr. Barrett, the fourth daughter married Sir Thomas Butler, Bart., and his brother married another sister, third daughter. One of the daughters of this baronet married Capt. Sir R. A. Gosset, the late Sergeant-at-Arms to the House of Commons.

'THE DIARY OF A CAVALRY OFFICER.'

MR. TOMKINSON writes:—

"In your notice of 'The Diary of a Cavalry Officer,' which appears in your issue of Saturday, the 16th, a passage is quoted and commented on in which the writer speaks somewhat disparagingly of the part claimed by the late General Sir Hussey Vivian to have been played by him and his brigade at the battle of Waterloo.

"From the historical records of that battle, including such authorities as Siborne, Hooper, and the volume of 'Waterloo Letters,' I think it must appear that the author of the 'Diary' was mistaken both as to the point and time at which Vivian's brigade charged and came into contact with the enemy—after the repulse of the second column of Napoleon's Guard by Adam's Foot Brigade.

"It seems to be established that Vivian's brigade, comparatively fresh, and not having been previously engaged, were the first body of the Allies let loose to complete the defeat of the attacking party, and to advance against the enemy's position; and that they contributed largely to the general rout by charging and overthrowing their still remaining cavalry: while Vandeleur's brigade, advancing some fifteen or twenty minutes later, encountered only broken bodies of infantry, and at a greater distance from the Allied position.

"The differences of impression and description of the various phases of the same battle, and of the importance of services rendered in particular instances, are so notorious that an error of this kind might perhaps pass without correction, but that the passage in question has been taken in some quarters as a reflection on the services of Sir Hussey Vivian, which I desire by your permission, and through your columns, as far as possible to remove. In any future edition of the book a foot-note will be appended of a tenor similar to this letter."

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the following books from the library of Mr. Crawhall on the 23rd inst.: A Volume of Tracts and Pamphlets relating to the Infancy of Railways, 10*l.* 10*s.* Works of T. Bewick, being modern impressions from the original blocks, in 10 vols., 29*l.* Crawhall, Garlands for North-Country Anglers, large paper, Newcastle, 1864, 11*l.* Hodgson, History of Northumberland, 7 vols., with extra illustrations, 1827–58, 49*l.* A Collection of Book-plates (*ex-libris*) in 1 vol., including some by Bewick, 19*l.* Three volumes of Humorous Sketches by Mr. Crawhall that had been utilized by C. S. Keene for *Punch*, 26*l.* 10*s.* Bruce, Handbook to Newcastle-on-Tyne, with extra illustrations, 1863, 13*l.*

THE DYMOKES OF SCRIVELSBY.

SURELY Mr. Read and his "learned colleagues in genealogical research" might settle their case out of court instead of filling the valuable columns of the *Athenæum* by appeals to what "Burke says" in his 'Extinct Peerages,' or by supplying one another, as to Scrivelsby, with elementary information.

Dr. Eagar may write of Canon Lodge's "admirable monograph," and Mr. Read may speak of the Canon's letter as "most valuable"; but really Canon Lodge must not be offended if one respectfully declines to treat his book seriously. "Great pains have been taken," he assures us, "to ensure accuracy"; but to speak of "a document in the Cottonian Library entitled *Claudius*"—*dice lodo*. And why Canon Lodge, followed by Dr. Eagar, should persistently write of Scrivelsby as held by "knight serjeanty" (pp. 31, 34, 47, 174, 179, 180) it is difficult to say. A man held either by "knight-

service" or by "serjeanty" (grand or petty). To speak of holding by "knight serjeanty" is like reckoning weight by "lbs. troy avoirdupois."

It is also to be hoped that the "new edition of the Dymoke pedigree," to which Mr. Read looks forward, we learn, "with lively interest," will explain how, if Sir Thomas Dymoke was executed in 1470, "the eldest son of the murdered Champion was Lionel, *who pre-deceased his father*, and dying in 1519 [*sic*] was buried at Horncastle" (p. 56). It will also, no doubt, explain why the "Leonis Dymoke militis" of his interesting brass at Horncastle means "Lionel Dymoke a soldier" (p. 150), and not Sir Lionel (or Leo) Dymoke, Knight.

The history of the Championship really deserves treatment by competent hands, for in spite of its alleged origin at the Conquest, the first actual mention of its existence is, Canon Lodge is forced to admit, at the coronation of Richard II. (pp. 109, 177). I can, however, supply the missing earlier evidence for the tenure of Scrivelsby by this peculiar "grand serjeanty," namely, a sworn verdict of February 26th, 1333/4, that its owner had "to find on the day of the coronation of the lord the king, who shall be at the time, a knight on horseback armed to prove by his body, if it shall be necessary," &c. This by no means proves that the tenure was coeval with the Conquest; but it has a most important bearing on the question at issue. J. H. Round.

Literary Gossip.

The Kelmscott edition of 'Atalanta in Calydon,' an especial feature of which will be a new title-page designed for the occasion by Mr. Morris, will be out almost immediately. Mr. Morris's translation of 'Beowulf,' in alliterative metres, is also nearly ready.

Mr. Edmund Gosse is preparing for the press a new volume of poems. This will contain the verses he has written since the publication of 'Firdausi in Exile' eight years ago. The volume will include 'The Masque of Painters,' which was privately printed in 1885.

The late Prof. Robertson Smith has left his letters and manuscripts to be dealt with by his brother, Mr. C. Michie Smith (Madras), and Dr. J. Sutherland Black. A new and considerably revised edition of his 'Religion of the Semites,' on which he had been engaged for some months before his death, is being prepared for the press by Dr. Black, and will be published by Messrs. A. & C. Black in the autumn.

Messrs. A. & C. Black have practically completed arrangements for their new Bible Dictionary, to be published before the end of 1896. In conjunction with his friend and associate Dr. Sutherland Black, the late Prof. W. Robertson Smith had planned the work, and to a certain extent carried it out, when it was interrupted by his protracted and distressing illness. No later than last February he asked Prof. Cheyne to take over his share in the editorship, while himself still cherishing a hope (not destined to be realized) that he might be able to assist the editors. It is the desire of the joint editors to avail themselves as much as possible of the material (both published and unpublished) left at their disposal by Prof. Robertson Smith; and among other scholars and specialists who have promised their help may be named Profs. Driver, Sanday, and Margoliouth (Oxford), Robinson, Ryle, Middleton, Ridgeway, and Bevan (Cambridge), A. B. Davidson (Edinburgh), A. B. Bruce and G. A. Smith (Glasgow), A. R. S. Kennedy (Aberdeen), Bennett (Hackney College), Whitehouse (Cheshunt), Tiele (Leyden), Nöldeke, Budde, and Spitta (Strasbourg), Wellhausen (Göttingen), Jülicher (Marburg), Socin and Guthe (Leipzig), Stade (Giessen), Schmiedel (Zurich), Schurer (Kiel), Moore (Andover), Francis Brown (New York), Haupt (Johns Hopkins University), and Toy (Harvard), the Rev. Dr. Abbott (late Head Master of the City of London School), Dr. Wallis Budge, of the British Museum, Dr. Benzinger (Tübingen), Dr. W. T. Thiselton Dyer, of Kew, Mr. L. W. King, of the British Museum, Dr. C. Creighton, Messrs. James, Shipley, Burkett, and McLean (Cambridge), Messrs. Charles and Gray (Oxford), and Mr. Addis (Nottingham).

Messrs. Macmillan & Co. will publish immediately a small volume on 'The Unemployed' by Mr. Geoffrey Drage, the well-known Secretary to the Labour Commission. After a general introduction, Mr. Drage deals with what has hitherto been done to solve the problem of the unemployed, with the nature and causes of the present distress, and with what may be done in the future.

Major Griffiths, who has long been a contributor to the *World*, has been appointed its editor in succession to the late Edmund Yates.

Mr. Hall Caine has joined the Board of Directors of the Authors' Club.

Miss Betham-Edwards has been recommended by Lord Rosebery for 50*l.* a year on the Civil List.

The new stained-glass Caxton window at the north end of the Hall of the Company of Stationers, on Ludgate Hill, will be unveiled by the Lord Mayor on Thursday next.

We regret to announce the death from brain fever of Mr. John Underhill, who for the past nine years had been connected with the staff of the *Pall Mall Gazette*, from which paper he retired quite lately in order to devote himself to letters. He had already edited Spence's 'Anecdotes' and the 'Athenian Oracle,' which is full of most valuable information concerning the middle-class life of the last century. His last published work was an edition of Gay's 'Poems' in the "Muses' Library." An essay on the works of Mr. Besant is in the hands of the printer. Mr. Underhill was also engaged on editions of Jeremy Collier and of the plays of Gay, upon a history of English journalism, and on an elaborate estimate of the work of Sir Frederic Leighton. He died at the age of twenty-nine years.

The *Law Quarterly Review* for July will contain articles on 'Lord Bowen,' by Lord Justice Davey; 'Sir James Stephen as a Legislator,' by Mr. C. P. Ilbert, C.S.I.; 'The Nature and Meaning of Law,' by Sir Frederick Pollock; and 'After-Acquired Property in Bankruptcy,' by Mr. E. Cooper Willis, Q.C.

It is proposed to erect in the parish church of Prestbury, Cheshire, where he resided, a memorial in honour of the late Mr. James Croston, F.S.A.

One of the oldest of provincial journalists has just passed away in the person of Mr. Robert Ackrill, the proprietor of the *Harrogate Herald*, which first appeared in 1847. His journalistic life dates back much longer than the publication of the *Herald*. He was seventy-eight years of age.

Miss Jennett Humphreys is bringing out a small collection of 'Old Welsh Nursery Rhymes,' translated into English for the first time. They are being got ready at Carnarvon, to be in time for the Eisteddfod next month.

Mr. C. R. Rivington writes:—

"As some time since inquiry was made respecting the father of the late Master of Balliol College, it may be interesting to record that in May, 1825, Mr. Jowett, with his partners Samuel Mills and Samuel Mills, jun., took a lease of the premises in Bell Court which until recently have been used as the Stationers' School. Mr. Jowett was then residing at Lewisham, and is described in the lease as 'Benjamin Jowett the younger.' Although the lease was for twenty-eight years from June, 1825, Mr. Jowett's name does not appear in connexion with the firm for many years, and the business was afterwards removed to Crane Court, Fleet Street."

M. W. Muss-Arnolt has compiled an Assyrian-English-German glossary. It is not the author's plan to embrace the whole cuneiform literature thus far published nor to compile a concordance of the texts represented in the glossary. His chief aim has been to register all the important words occurring in the texts, historical and others, that are read by all beginners. In addition to these some texts, read and used by most Semitic scholars, have been completely indexed, viz., Delitzsch's 'Assyrische Lesestücke' (cited in the glossary as D), Haupt's 'Akkadisch - Sumerische Keilschrifttexte' (= H), and Haupt's 'Nimrod Epos,' tablet VI. (= NE). To enhance the value of the glossary and at the same time to reduce its bulk, the author has inserted a complete index to Delitzsch's 'Assyrian Grammar.' He has not classified the words according to their stems, but has adopted a purely alphabetical order. In the arrangement of his material he has endeavoured to be both as practical and as scientific as possible. In most cases all derivatives are mentioned under their respective stems; but in order to facilitate the finding of words, especially of derivatives from feeble stems, all words will be cited also in alphabetical order, with appended reference to their stems.

Messrs. Bickers & Son will shortly publish in one volume the complete poems of Miss Constance Naden.

'British Family Names: their Origin and Meaning,' by Dr. Henry Barber, is announced for immediate publication by Mr. Elliot Stock. The work will contain some 8,000 family names, which will be comprised in separate lists of Scandinavian, Frisian, Anglo-Saxon, and Norman origin.

Dr. John T. Gilbert, the well-known historian, has been appointed a member of the Senate of the Royal University of Ireland, in the room of the late Lord Emly.

Already some applications have been received for accommodation at the Seaside Home for Booksellers, No. 49, Royal Parade, Eastbourne; and it is hoped the

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house will be opened early in next week. Mr. R. B. Marston has kindly promised to send a case of books, to be the nucleus of the library, and to present *Scribner's Magazine*, the *Fishing Gazette*, and the *Publishers' Circular*. The home will, we believe, be opened to assistants, whether the firms by which they are employed have subscribed to the fund for establishing the institution or not. Applications for admission should be made to Mr. Larner, who has been appointed secretary.

The second Prix Gobert, of the value of 1,000 fr., has been granted to Prof. Marchand for his 'Le Maréchal François de Scépeaux de Vieilleville et ses Mémoires,' a most remarkable work, in which the Professor has brought the light of criticism to bear upon an unscrupulously written volume of memoirs. This news will please the numerous friends the Professor made while in this country.

German papers report that the Japanese professor Mori, who studied in Germany, has translated Goethe's 'Werther's Leiden' into his native language, and that "Young Japan" is crying over the sufferings of the unfortunate lover.

In our next number we intend to publish a series of articles on the literature of the Continent during the past twelve months. In these Belgium will be treated of by Prof. Fredericq; Bohemia by M. V. Tille; Denmark by Dr. A. Ipsen; France by M. Joseph Reinach; Germany by Hofrath Zimmermann; Greece by Prof. Lambros; Holland by M. Taco de Beer; Hungary by M. L. Katscher; Italy by Commendatore Bonghi; Poland by Dr. Belcikowski; Russia by M. Milyoukov; and Spain by Don Juan F. Riaño.

The Parliamentary Papers this week include Fifth and Final Report of the Labour Commission (5*s.* 9*d.*); Annual Statement of the Trade of the United Kingdom (3*s.* 10*d.*); Court of Criminal Appeal, Report of Judges (2*d.*); Statutes made by the Governing Body of Christ Church, Oxford, January 24th (1*d.*); Savings Bank and Friendly Societies, Accounts (1*d.*); and a Report of the Proceedings of the Charity Commissioners for England and Wales, under the Endowed Schools Acts, for the year 1893 (1*d.*).

SCIENCE

Essays in Historical Chemistry. By T. E. Thorpe, Ph.D., F.R.S. (Macmillan & Co.)

This book gives in thirteen chapters biographical essays on some of the greatest masters of the science of chemistry from the time of the founding of the Royal Society of London down to the present date. Most of the essays, if not all, have been already in print in various *Transactions* and *Proceedings*, or amongst the Manchester science lectures, or in reviews; but the author has altered and corrected them, and arranged them in historical sequence. There is no pretence that this constitutes a history of chemistry: many eminent chemists, such as Black, Berzelius, Dalton, Davy, Liebig, and Hofmann, do not come in for full notice. After perusing the present volume, we are sure that every reader will hope that Dr. Thorpe will find time to continue his researches into the biographies of other master chemists, and will from time to time give his results to the public.

The first essay is on "The Father of Chemistry, and Brother of the Earl of Cork"—"The Sceptical Chymist," Robert Boyle. He was a man of great caution; indeed, Humboldt called him "the cautious and doubting Robert Boyle"; but his splendid researches on the elastic power or spring of air will cause him to be always remembered, although the law he propounded is too often ascribed to Mariotte. Boyle made many experiments on respiration, which would be difficult to carry out in this country to-day, using cats, mice, sparrows, fishes, tadpoles, and snails as reagents; but he was a very tender-hearted man, and used, after an experiment, to console a frightened mouse with a warm before the fire and a piece of cheese.

Sketches of the lives of the two discoverers of oxygen, Joseph Priestley and Wilhelm Scheele, follow. These men were very different in some of their characteristics—both, however, did splendid work for chemistry, mainly as experimenters. Priestley's defence of the doctrine of phlogiston, after his own researches had dealt the death-blow to it, is curious, and well illustrates a remark of his own quoted by Dr. Thorpe on p. 52:

"We may take a maxim so strongly for granted, that the plainest evidence of sense will not entirely change, and often hardly modify, our persuasions; and the more ingenious a man is, the more effectually he is entangled in his errors, and [*sic*] his ingenuity only helping him to deceive himself by evading the force of truth."

Scheele's life was all too short and rendered hard by poverty, but he served chemistry with a loyal and noble devotion, and was one of the greatest discoverers of his age.

Henry Cavendish is next noticed. To him is due the merit of first clearly perceiving that chemistry as a science rests on quantitative relations:—

"He fixed the weight of the earth; he established the proportions of the constituents of the air; he occupied himself with the quantitative study of the laws of heat; and, lastly, he demonstrated the nature of water, and determined its volumetric composition. Earth, air, fire, and water—each and all came within the range of his observation."

As a man he was singularly devoid of passions and emotions, and a recluse. The brilliant Lavoisier, who, with twenty-eight other *fermiers-généraux*, suffered on the scaffold on May 9th, 1794, receives a good notice; and there is reprinted the presidential address to the Chemical Section of the British Association in 1890 'On Priestley, Cavendish, Lavoisier, and La Révolution Chimique,' in which, we trust, is finally settled the dispute as to the discovery of oxygen; as it has been well put, Priestley discovered dephlogisticated air, Lavoisier gave oxygen to science. Notices of Faraday, of Thomas Graham, Friedrich Wöhler, Jean Baptiste André Dumas, Hermann Kopp, and Dmitri Ivanowitsh Mendeléeff follow; and a final chapter on the "Rise and Development of Synthetical Chemistry." Not only does Dr. Thorpe enter fully into the varying aspects of the scientific spirit of each of the great men he writes about, but he delights also to prove, when material exists for it, that they were human and had human sympathies. Dumas, who was well qualified to judge, shows that scientific men are not without their rewards in this world, even when riches do not follow their labours. He wrote:—

"My life has been divided between the service of science and that of my country. I would rather have remained the servant of science alone; but sprung from the obscure ranks of democracy, I have always thought that my country had done so much for me that no devotion on my part could be refused to it. If I have deceived myself science itself will not hold me guilty. In limiting myself to scientific pursuits, I should have been happier, my life would have been a less anxious one, and perhaps I should have attained a larger view of truth."

Again:—

"Allow me to add that the recollections of an already long life have permitted me to become acquainted with a great variety of personages. And if I call on memory to picture to me how the type of true happiness is realized on earth, I do not see it under the form of the powerful man clothed in high authority, nor under that of the rich man to whom the splendours of luxury and the delicacies of well-being are granted, but under that of the man of science, who consecrates his life to penetrating the secrets of nature and to the discovery of new truths."

The author has in this collection of essays told something of the work and the lives of some men of science, and has done this in a pleasing and sympathetic manner; for this his readers will cordially thank him. No follower of the science of chemistry can well be without this little volume, and a large number of others who may have little knowledge of chemistry will peruse it with great pleasure and no little profit. Again, it is to be hoped that the work of the official post to which Dr. Thorpe is appointed may leave him sufficient leisure to continue his literary work, which to him is evidently a labour of love, so that in time we may have from his pen a fairly complete history of chemistry in the history of celebrated chemists.

SOCIETIES.

Royal.—*June* 21.—Lord Kelvin, President, in the chair.—Dr. J. R. Bradford and Prof. M. J. M. Hill were admitted into the Society.—The following papers were read: 'Researches on Explosives, Preliminary Note,' by Sir A. Noble,—'Measurement of Colour produced by Contrast,' by Capt. Abney,—'Degenerations consequent on Experimental Lesions of the Cerebellum,' by Dr. R. Russell,—'A Contribution to the Study of (1) some of the Decussating Tracts of the Mid- and Inter- brain, and (2) of the Pyramidal System in the Mesencephalon and Bulb,' by Mr. R. Boyce,—'The Rotation of the Electric Arc,' by Mr. A. P. Trotter,—'Researches on the Structure, Organization, and Classification of the Fossil Reptilia,' Part IX., Sections 4–6, by Prof. Seeley,—'On the Viscosity of Water as determined by Mr. J. B. Hannay, by means of his Microrheometer,' by Mr. R. E. Barnett,—'On the Absorption Spectra of Dilute Solutions,' by Dr. T. Ewan,—'On some Phenomena in Vacuum-tubes,' by Sir D. Salomons,—'On the Structure and Affinities of *Heliopora cærulea* (Pall), with some Observations on the Structure of Xenia and Heteroxenia,' by Mr. G. C. Bourne,—'On the Differential Invariants of Twisted Curves, with some Illustrations of the Application to Quartic Curves,' by Mr. R. F. Gwyther,—'On the Singular Solutions of Simultaneous Ordinary Differential Equations and the Theory of Congruencies,' by Prof. A. C. Dixon,—'On the Different Forms of Breathing,' by Dr. Marcet,—'On the Photographic Spectrum of the Great Nebula in Orion' and 'On Spectrum Changes in β Lyræ, Preliminary Note,' by Prof. Lockyer,—'On the Evolution of the Vertebral Column of Fishes,' by Dr. H. Gadow and Miss Abbott,—'The Electric Strength of Mixtures of Nitrogen and Hydrogen,' by Miss Fawcett,—'A Magnetic Survey

of the British Isles for the Epoch January 1st, 1891,' by Profs. Rucker and Thorpe, — 'The Asymmetrical Probability Curve,' by Prof. F. Y. Edgeworth, — 'On the Difference of Potential that may be established at the Surface of the Ground immediately above and at Various Distances from a Buried Mass of Metal charged from a High-Pressure Electric Light Supply,' by Major P. Cardew and Major Bagnold,—and 'On an Instrument for indicating and measuring Difference of Phase between E.M.F. and Current in any Alternating Current System,' by Major P. Cardew.

GEOGRAPHICAL.—*June* 25.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Major G. S. Baynes, Capt. E. St. C. Pemberton, Messrs. P. Bigelow, B. H. Chamberlain, A. H. Collier, A. G. Haydon, F. Porter, H. Price, and J. G. Shaw.—The papers read were 'Kafiristan,' by Mr. G. S. Robertson,—and 'The Harmsworth-Jackson North Polar Expedition,' by Mr. F. G. Jackson.

SOCIETY OF ANTIQUARIES.—*June* 21.—Sir A. W. Franks, President, in the chair.—The Rev. R. H. Lathbury exhibited a curious and hitherto unnoticed palimpsest brass from Denham, Bucks, having on the reverse the effigy of a Franciscan friar.—Dr. E. Maunde Thompson read a paper on a Latin deed of sale of a slave, dated May 24th, A.D. 166, from a papyrus in the British Museum, found in the Fayyum.—Mr. Oldfield read a paper, illustrated by diagrams, on his restoration of the Mausoleum at Halicarnassus, the main principles of which, with the evidence, literary and monumental, by which it was supported, had been explained in his two previous papers of June 15th and 22nd, 1893. He stated that on the joint indications of the lacunaria and the lions' heads of the cymatium, he agreed with Prof. Cockerell in making the columniations of the peristyle only 8 ft. 9 in., or two and a half diameters, corresponding with the "pycnostyle" system of Vitruvius, which was adopted owing to the exceptional weight of the pyramidal roof. He described the principal vertical divisions of the building, as shown in his diagrams. Externally, the basement constituted the *pyramis inferior* of Pliny, which was, like the upper pyramid, 14 ft. 6 in. in height, and graduated in steps. Internally, it contained the true *cella* of the monument, the chamber discovered and destroyed by the Knights of Rhodes in 1522, and restored in Mr. Oldfield's diagram from the description of De la Tourette. The pteron, or principal story, had, as he held, no enclosed compartment, but consisted merely of eight massive but isolated piers, surrounded first by a quadrangular cincture of detached square pilasters, and outside these by the thirty-six columns of Pliny's description. At its centre, visible from without on all four sides, stood the colossal bronze *eikon* of Mausolus. From the north and south sides of the pteron were projected octostyle colonnades, from its east and west fronts pediment-headed hexastyle porticoes, with columns on their returns, making eight to each portico; and these columns, with four more at the intervening corners of the pteron, made up the required thirty-six. The 63 ft. which Pliny gives as the length of the north and south sides was really the measure of the two lateral colonnades. The 411 ft. given as the *totus circuitus* was in the present restoration the exact perimeter of the whole pteron, measured on its lowest step. Above the pteron Mr. Oldfield, following Canina and Cockerell, inserted an attic. He described the form and dimensions of the upper pyramid, and showed by diagrams how its original apex was enclosed by Pythis within the pedestal he constructed for his quadriga. Passing to the interior, he showed the probable position of the *cella*, and of the sepulchral chamber also discovered by the knights. Both the *cella* and the interior of the pteron above were, as he suggested, roofed with hollow pyramids, formed of approaching horizontal stones, similarly to certain tombs at Panticapeum and at Camirus, which he described. How the sculptures of the Mausoleum were adapted to the design, Mr. Oldfield hopes to show in a future paper.—Observations followed from Mr. Murray, of the British Museum, Mr. Phené Spiers, and the President. They were unanimously favourable to Mr. Oldfield's restoration as compared with Mr. Pullan's and Mr. Fergusson's, of both of which diagrams were then exhibited. No objection was taken to Mr. Oldfield's interpretation of Pliny, nor to any of his archæological arguments; but modifications were suggested of certain details in his elevation, with a view to architectural effect.

STATISTICAL.—*June* 26.—*Annual General Meeting.*—Mr. C. Booth, President, in the chair.—The report of the Council was unanimously adopted, and the following were elected to serve as President, Council, and officers for the ensuing session: *President*, Right Hon. Lord Farrer; *Council*, A. H. Bailey, A. E. Bateman, H. R. Beeton, J. Bonar, S. Bourne, Sir C. Boyle, J. O. Chadwick, Hyde Clarke, Major P. G. Craigie, F. C. Danvers, F. B. Garnett, J. Glover, Viscount Grimston, Lord George F. Hamilton, R. Hamilton, F. Hendriks, Noel A. Humphreys, C. S. Loch, G. B. Longstaff, J. B. Martin, R. B. Martin, A. Milner, F. G. P. Neison, W. Ogle, Right Hon. the Earl of Onslow, T. J. Pittar, Sir W. C. Plowden, R. Price-Williams, J. Rae, and R. A. Yerburgh; *Treasurer*, R. B. Martin; *Honorary Secretaries*, J. B. Martin, A. E. Bateman, and Major P. G. Craigie; *Foreign Honorary Secretary*, J. B. Martin.—A Silver Guy Medal was presented to Mr. A. Sauerbeck for his paper, read in April, 1893, 'On Prices of Commodities during the last Seven Years,' and in recognition of the valuable series of articles which Mr. Sauerbeck has from time to time contributed to the Society's *Journal*.

LINNEAN.—*June* 21.—Mr. C. B. Clarke, President, in the chair.—Messrs. F. W. Hildyard and H. A. Cummins were admitted and Mr. W. Gardner was elected a Fellow.—Mr. G. Brebner exhibited and made remarks upon specimens of *Scaphospora speciosa*, Kjellm., a seaweed new to Britain, describing with the aid of lantern slides the structure and mode of fructification in this and other allied algæ.—Mr. J. R. Jackson exhibited the cone of a stone pine, *Pinus pinea*, Linn., which had been picked up by the Comte de Paris in the Coto del Rey, Seville, and had sprouted and continued to grow for a month afterwards. This peculiarity, which had been often noticed in the larch, was said to be of rare occurrence in the pine.—Mr. T. Christy exhibited and made remarks upon a small-berried coffee plant from Inhanbane, East Africa, somewhat similar to a variety from Sierra Leone and other parts of the west coast. It was said to be valued for its fine aromatic bitter taste, which made it useful for flavouring beans and other material ground up and sold as coffee.—Mr. A. B. Rendle gave an abstract of a paper upon a collection of plants from East Equatorial Africa brought home by Dr. J. W. Gregory and the Rev. W. Taylor, amongst which were several new species.—A paper followed by the President 'On Tabulation Areas,' in which the views of Dr. A. R. Wallace and others on geographical distribution were discussed, and the best mode of tabulating results considered.—After some discussion, the meeting adjourned to November 1st.

SOCIETY OF ARTS.—*June* 27.—*Annual Meeting.*—Sir H. Doulton, V.P., in the chair.—The principal business of the meeting was the reading of the annual report, and the election of the new Council for the year 1894-5.—The Prince of Wales was re-elected *President*, which office he has filled since 1864. The new *Vice-Presidents* elected were H.R.H. the Duke of York, the Earl of Rosebery, Lord Halsbury, and Sir C. Boyle; the new *Members of Council* were Capt. Abney, Mr. W. Barry, Lord Belhaven, and Mr. A. Siemens.—The report, which was read by the Secretary, Sir Henry Wood, summarized the work of the Society for the past year, and referred specially to the Chicago Exhibition, for which the Council of the Society had acted as a Royal Commission.

HISTORICAL.—*June* 21.—Mr. H. E. Malden in the chair.—Messrs. J. R. Temple and W. G. Johnson were elected Fellows.—A paper was read 'On the Causes of the Renewal of the War between England and France in 1803,' by M. W. Ekedahl. Sir J. Ramsay, Mr. P. Bigelow, and Mr. D. Lloyd took part in the discussion.—Dr. F. Liebermann, of Berlin, a Corresponding Fellow of the Society, communicated a text of the Coronation Charter of Henry I. It was announced that this text, which is derived from a collation of twenty-eight important MSS., will be printed in the next volume of the Society's *Transactions*, with an English introduction by Dr. Liebermann.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 5.—General Monthly.
WED. Archæological Institute, 4.—'Tomb of St. Hugh at Lincoln,' Mr. F. J. Willson; 'Invastation of Nubia,' Mr. S. Clarke; 'Roman Antiquities in Carinthia,' Prof. B. Lewis.

Science Gossip.

A VOLUME containing a memoir of the late Mr. G. J. Romanes, F.R.S., is to be published. Those who possess letters of general interest written by him are requested to forward them to Mrs. Romanes, 94, St. Aldate's, Oxford. The letters will be returned so soon as their contents have been noted and copies made.

MESSRS. MACMILLAN & Co. have nearly ready for publication a series of 'Object Lessons in Elementary Science,' prepared in accordance with the scheme issued by the London School Board. The author, Mr. Vincent Murché, who is Head Master of the Boundary Lane Board School, Camberwell, has already used the lessons with success in his own teaching, and Mr. Acland, the Vice-President of the Council, expressed his approval of the method on a recent visit to the school.

THE seal is generally supposed to be extinct, or at most a very rare visitor, on the coasts of Southern Africa, and in Berghaus's 'Physical Atlas' their northern limit passes far to the south of the Cape of Good Hope. During a recent journey, however, along the coast to the north of Walfish Bay, Major C. von François discovered "several thousand" seals at Cape Cross. It appears, therefore, that the seals have returned since the whalers have retired from this coast as unprofitable. Major von François's report is published in the *Mittheilungen aus Deutschen Schutzgebieten*, an official publication abounding in geographical and scientific information about the German protectorates.

THE sun will be in apogee on the morning of the 3rd prox. Mercury will be in inferior conjunction with the sun on the evening of the 20th. Venus is a morning star, and will move during July from Taurus into Gemini, coming into very close conjunction with μ Geminorum (a third-magnitude star) on the 28th. Mars is in Pisces, and rises a little before midnight; he will be in conjunction with the moon (the day before she enters her last quarter) on the 24th, and in perihelion on the 26th. Jupiter is in Taurus, and will be in conjunction with Venus on the morning of the 20th. Saturn is still in Virgo; he sets now about midnight, and will do so soon after 10 o'clock in the evening at the end of next month.

PROF. BARNARD has been making a series of micrometric measurements of three out of the four earliest-discovered small planets, and finds (contrary to what had been previously supposed) that Ceres is the largest of them all, and is probably not much less than six hundred miles in diameter. This, it will be remembered, was Piazzi's discovery on the first day of the present century. Vesta, which has been often supposed from its light to be the largest of the four, Prof. Barnard's determination makes little more than two hundred miles in diameter, and that of Pallas somewhat less than three.

FINE ARTS

THE SALONS.

(Sixth Notice.)

AFTER the portraits the branch of art the most practised at the present day is landscape. The time is long passed away when æsthetic critics used to condemn it as an inferior pursuit, when "the portrait of insignificant and inanimate nature" was excluded from "high art." To say the truth, this attitude of disdain is still somewhat willingly assumed by the "painters of history," and, in spite of the classicality of his style, the election of M. Français at the Académie des Beaux-Arts has not passed without some protests on the part of the orthodox of the old school. Among the Romantics even, in the heroic age of the Théodore Rousseaus and Jules Duprés, Baudelaire expressed his surprise that "un marécage miroitant, fourmillant d'herbes humides et marqueté de plaques lumineuses, un tronc d'arbre rogneux, une chaumière à la toiture fleurie, un petit bout de nature enfin," could pass for a sufficient subject for a picture, and he reproached Théodore Rousseau for "falling into the notorious modern mistake which arises from a blind love of nature and nothing but nature"; and he saw "in the triumph and the predominance of an inferior class of work, in *this silly*

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worship of nature not refined, not explained by the imagination, an evident sign of the general degradation." It would have been easy to reply that in a little corner of nature the whole idea and the mystery and the grand harmony of creation can be combined and contained; that every landscape represents, along with a fragment of nature, the emotion and the confidence of the heart of the man who has beheld it and put into it a moment of his life, a little of his love; that, to use the words of Victor Hugo,

> Dieu nous prête un moment les prés et les fontaines,
> Les grands bois frissonnants, les rocs profonds et sourds,
> Et les cieux azurés et les bois et les plaines,
> Pour y mettre nos cœurs, nos rêves, nos amours.

But to feel these things there were needed a simplicity of heart and a moral health which were not in the possession of the exhausted, morbid, and evil poet the study of whom has led astray in our own day so many young people.

In despite of the disdain of the classical and decadent schools, landscape will none the less be the great fact in the history of painting in the nineteenth century. It is to its progress that all the renovations of the modern palette and of picturesque language correspond; it has penetrated all the departments of art, and has taken possession of them. History itself, which used to look down upon it, has been invaded; it is to their landscape that the two most striking *tableaux d'histoire* in the Champs Elysées, the *Judas* of M. Foreau (No. 744) and the *Défilé de la Hache*, by M. Paul Buffet (320), owe the best of their expressiveness and of their poetry.

It is impossible here to enter into details about the five or six hundred landscapes exhibited at the two Salons. They may be divided into two principal groups: on the one hand those which owe much to the masters of the school of 1830, who, in their turn, owed much to Constable and the Dutchmen; the other of those who work on impressionist methods, and derive—all differences of time, environment, and genius being put on one side—from the last manner of Turner. At the moment, by the way, I am writing this a beautiful exhibition of the English school is open at the Sedelmeyer Gallery, and a subscription has been started to present to the Louvre the 'Ancient Italy' of Turner. But to return to the two schools: the former think that trees and rocks have a life and physiognomy of their own, their individual forms. They like to place them pretty close to their *motif*, in order that the detail of the powerful branches may remain perceptible to them, and they do not admit that the light and atmosphere should swallow up and absorb the natural and artificial clearness of the design. The others are above everything sensible to the life of the atmosphere, to the palpitation of the ether. The world appears to them as in a glorious dream, an hallucination of rays and of reflections. Of these they essay, with a lyricism occasionally incoherent, to fix in their passage the fugitive and constantly changeful appearances. Between the two schools—the former is certainly by far the more numerously represented—some young men, drawing more or less directly from Cazin, seek in the hours of twilight or of night, and in the veiled transparencies and the melancholy of attenuated daylight, a more intimate, more discreet, and more tender poetry. To mention names and examples would involve me in over-lengthy discussion of this tendency.

The scenes and the life of the fields and home life have also numerous interpreters. To what purpose, in fact, need we go and seek so far and turn over books to find subjects for pictures? There happen daily around us marvellous things, and the world is full of unpublished beauties. The *rôle* of the painter is to show us them, to render them perceptible to the too little educated eyes of men, to condense in one fragment of rectangular canvas their essential characters, their harmonies, and their sentiment. He has no need, in order to succeed in this, to grow pale over æsthetic treatises, and to learn by heart the definitions of the Agreeable, the Beautiful, and the Sublime. It will suffice him, if he knows thoroughly his profession, to look at nature and life and listen to his heart. When he had learnt from old Jacob Swanenburch "the first elements and the principles," and had heard much talk of Italy from his other master, Pieter Lastman, young Rembrandt, who had preserved in his heart the longing for his dear Leyden, resolved to resist the fashion of the Romanizers, and to establish himself in his native land. One of his pupils, Samuel van Hoogstraten, who loved to ask him questions and note his sayings, picked up this one: "In your own country itself you will find so many beauties that your life will be too short to understand them and express them. Italy itself, however rich she may be, will be useless to you if you are not capable of rendering the nature that surrounds you. Style consists in choosing, in co-ordinating in a work, the things which are the most in harmony with one another." These words ought to be inscribed in letters of gold on the walls of all studios.

Of the pictures of private life which have the most deservedly attracted attention, the *Benedicite* (1198) of Mr. John Lorimer, at the Champs Elysées, deserves special mention. The Ministry of the Fine Arts has acquired it for the Luxembourg, and it is certainly a good acquisition. I suppose before being shown in Paris this picture figured in some London exhibition, and that your readers have not forgotten this dining-room lighted by candles shaded by yellow shades, opening by a large bay on a silken twilight sky of an infinite softness, and between these two notes, yellow and blue, in a harmonious demi-tint, the row of little children seated at table round their grandmother, the charm of truth in the heads bent during the grace, the charm of invention in all the details—flowers, china, fruit, which all join in an intimate and soothing symphony. The *Ouvriers de la Terre* (990) and the *Nourrice* (989) of M. Roll, the *Patins de Neige* (1072) of M. Skredsvig, the *Foire* (1198) of M. Zorn, the *Brasserie de Campagne* (734) of M. Liebermann, and the *Repas frugal* (476) of M. Friant, at the Champ de Mars; the *Orphelins* (1411) of Mr. William Mainwaring Palin, the *Jeune Veuve* (66) of Mr. John H. Bacon, and the *Forgeant une Ancre* (743), by Mr. Stanhope Forbes, at the Champs Elysées, are, in their different ways and sentiments, deserving also of remark. Never will it sufficiently be repeated that the most humble spectacles can inspire masterpieces. It seems to me that a popular education in the fine arts would be given, especially to our democracy, by attempting a sort of explanation of the masterpieces. It would be needful to make plain the relations of art and of life, to show how the highest inspirations of the greatest artists have sprung from a movement of the heart, a human emotion, quite parallel—in nature, if not in degree—to those which good people experience daily. And who knows, who can foresee, the results of a teaching of this sort, where men would learn to read at once the book of art, of nature, and of their own hearts?

André Michel.

THE ROYAL ACADEMY.

(Fifth Notice.—Landscapes.)

We may conclude our notice of the oil pictures in this exhibition by disposing of the landscapes we have not yet mentioned, and with this in view we may begin with some works that we can praise more or less heartily. For instance, Mr. F. Milner was fortunate in the choice of such a subject as Lelant sands at *Low Tide* (87). Broad, pure in colour and illumination, and most massively composed, it is quite as natural as the *Hangman Hill* (65) of Mr. W. J. Shaw, and much simpler; still, Mr. Shaw may be congratulated upon a good composition, grey tones, and good wave drawing.—Another broad and simple picture, showing art and good taste applied to an ordinary piece of natural scenery, is Mr. W. R. Wood's *A Recollection* (75), the title of which infers that it was not painted out of doors. If not direct from nature, it is full of sympathy with her.—Another good work, very differently treated from any of the above, yet equally authentic, Mr. F. Whitehead's *Purbeck Hills, from the Frome* (94), is broad, unpretentious, and natural.—Mr. MacWhirter sends, as his diploma work, a picture of *Nature's Archway* (124), an effective, if not particularly subtle rendering of an evening effect in a wooded valley. We heartily trust posterity may not judge the present generation of Academicians by their contributions to the Diploma Gallery. Otherwise the R.A.s of our time will seem unworthy of their forerunners, and British art will appear to have been in our day in a very bad way. We say British art advisedly, because the Academy of this time does not comprise more than two Irishmen, and one of these is, we believe, of English descent. Here is another of the wrongs of Ireland, another illustration of the baseness of the Saxon.

No living painter has improved more of late than Mr. H. Woods, who, since Mr. Logsdail betook himself to Venetian scenes, seems to have profited by that masculine artist's example, if not by his teaching. It is true that Mr. Woods's *Waiting for a Ferry* (130), although bright, is a little painty and crude in its touches, tones, and tints. Still, the figures are neat and firm, and the buildings are much better than in his previous works. *The Colleoni Statue, Venice* (250), is a yet more successful effort, marking greater improvement in composition as well as in handling and lighting. Very crisp and dexterous indeed, it approaches a Passini in brilliance of touch and colour, and fairly seems to sparkle. Photography may have had nothing to do with this capital work, but there is no reason why it should not. On the other hand, *Una "Campagnuda"* (752) is even more painty than No. 130, and not nearly so good as No. 250.—These pictures deserve to be studied along with Mr. Logsdail's capital Venetian pieces in the New Gallery, and his works at the Academy, to which we now come. No. 151, *Feeding the Pigeons in Piazza San Marco, Venice*, is an example of rare firmness and brush power employed in the representation of architecture in sunlight, modelled with extreme simplicity in a manner which reminds us of Canaletto and Guardi, although the golden lights and glowing shadows of the latter and the exquisite *finesse* of his touch are not to be found in the purple shades and yellow and grey lights of Mr. Logsdail. *Fondamenta dell' Abbazia, Venice* (729), the solid picture of a water gate, is nearly as praiseworthy.

Turning to some landscapes and seascapes, most of them of English scenes, we may begin with Mr. W. Dickson's "*Wide, wild, and open to the sea*" (157), a marsh in showery weather, distinct in bluish daylight, and simply and tenderly painted; and a less excellent and artistic picture, very like an elaborate piece of Tunbridge ware, Mr. B. W. Leader's picture called *A Wet Roadside* (164), which is highly popular because it is facile, shallow in sentiment, and bright in its colours. Mr. Leader's *Surrey Woodland* (317) is another instance of sentiment of a trivial sort, hard, bright, like a wood-mosaic in colours, and only superficially (and therefore unsympathetically) like nature. *Worcester Cathedral* (371) illustrates the best side of such artificial art as Mr. Leader's, and in its bright way is quite a pretty piece of furniture, being well composed withal. The most fortunate of his artistic gifts is an unusually happy knack of composing the elements of his pictures. In this respect he altogether surpasses the late Mr. Vicat Cole, of whom it was not quite unfairly said that he had but two schemes of composition, or rather

one, which, like a glove, could be turned inside out. Mr. Leader's resources are greater than this, and he has at least two ideas about the pathetic expressiveness in landscape.—Mr. B. Hook's *In the Rhone Valley* (171), a sunlit Alpine road in a stupendous pass, is rather heavily touched; still it is very solid, fresh, and original. A better and stronger picture is *Slapton Sands* (844), a glowing scene, pure in light and broad in its effect. The best, however, of this artist's works of the year is, we think, *Start Bay* (861), where the colour is really fine, and the air expansive and true.—A tall barque, with all her sails set, travelling swiftly before the wind, is expressively painted in Mr. W. E. Norton's *Mid-Channel* (180), but the sea and the clouds seem spotty and flat. The same artist's *A Calm Night* (598) deserves attention, for it is expressive and fresh.—Mr. P. Graham's *Head of the Loch* (183) is decidedly expressive, but it is in no respect fresh. A telling picture, it represents clouds, mists, a furious green sea breaking on black rocks covered with mussels, a flying gleam of light, and almost all the old materials of the painter's well-used repertory. The choice of hackneyed studies would be the less regrettable if only the manner of dealing with them were new, but the fact is, the name of this picture is the one fresh thing about it.—*Sunset at Sea* (203) is by Mr. E. Hayes, who is partial to similar effects, and has painted them often; in this instance his sea-painting is better than usual, and the pearly-tinted sky is the best he has executed, so far as we know.—On the other hand, it is impossible to say anything of this sort about Mr. Colin Hunter. His seas are like so many screes, or banks of waste in a slate quarry, and his land and sky are paint; for examples take his *Wet Sand* (205) or his *Wintry Weather* (456).

It is pleasant to turn from Mr. Hunter's performances to an artist whose works are consistently admirable. *Zinnias* (208) is a capital specimen of M. Fantin-Latour, and shows what composition, colour, and well-disposed masses of light, tints, and tones can effect in the production of a picture of brilliant tints and tones. The drawing proper is as good as it can be. Again, the same painter's *Roses* (261), a charming group of crimson, yellow, and white flowers, admirably arranged in a glass jar, is fine, artistic, and homogeneous, a triumph of grouping, and exemplary in all artistic points. His *Sweet Peas* (696) consists of delicately drawn blossoms, such as only this master of art in flower painting seems to be able to achieve, placed in a dark vase, and full of colour of the most delicate kind.—On the other hand, Mr. F. Bramley's *Evening* (217) is heavy, slight, painty, and quite unworthy of the distinguished promise of the artist.—It is a pity that Mr. L. Grier's twilight landscape called *Light lingers on the Lowland* (230) is badly hung and is ten times bigger than it need be, for it seems to show a good deal of feeling, and *The Shower* (304), by the same artist, certainly possesses several enjoyable features.—We come upon a fine picture in Mr. M. R. Corbet's *Morning Glory* (300), a broad example of eclectic art applied to landscape, and representing with massive tones and force of colour vast grey mists rising in a still darkened meadow. The sullen glow of dawn, soon to become fiery, serves as a sort of background to the gloomy branches and sombre foliage of some trees which stand on the margin of a pool. *The Arno in Flood* (669) has quite as much majestic pathos. A line of white buildings on a bank, a still pool, much deep-toned herbage and foliage ably designed, go to form a work of choice art in a quasi-classic mood, not unlike that of Prof. Costa nor far removed from Gaspar Poussin.

There is no want of sentiment or poetry in Mr. E. Parton's landscapes of Picardy. In *Water Meadows* (308), for instance, there is a signal wealth of silvery grey and pearly tints. The subject is a broad, smooth pool surrounded by a wilderness of lush herbage and floating foliage arranged in masses, the treatment of which is very fine and simple indeed, and deftly harmonized with the long straight lines of the poplars characteristic of that region of the Somme, which Mr. Parton has so often painted. The greyish blueness of the denser foliage cuts off the horizon, in which a long white cloud is most skilfully introduced. The breadth and serenity of this picture belong to the higher and simpler sort of landscape painting. "*When lingering Daylight welcomes Night's pale Queen*" (344) is a charming and expressive picture of a very pale and delicate moonrise: a study of pure light between the night and day. A placid stream fringed with rushes, such as Mr. Parton loves, sparkles in faint silver between its almost level banks, and the graceful poplars that rise about it are flushed with rosiness so choice that few could paint them with so light a touch and so fine a sense of their colours. Hardly less commendable is the serene sky, the deeper turquoise of which is fading to that pale blue in which it is eventually lost. These characteristic elements are perfectly fused, and their tints and tones harmonized with singular skill.—Rosy sunlight at what Keats called "shut of eve," a wide marsh and a slow rivulet, are materials of which Mr. G. W. Jevons has made artistic use in *Evening* (248); while Miss C. Mura's *Idyll* (249), a picture of Ilfracombe, is not without merit and feeling for colour; and *La Grande Grève, Sark* (258), a capital representation of broad golden sunlight and its clear shadows upon the sea, is a promising work by Mr. F. J. Waugh. Mr. Waugh will go far if he draws, paints, and studies well-chosen subjects in so capable a fashion: but Mr. Somerscales must really do something fresher than *Summer Afternoon in the Atlantic a Hundred Years Ago* (266), which represents, in a rather inchoate and mannered fashion not applicable to such a sea-fight as "the glorious First of June," an ocean of indigo colour, which, of course, is not of itself necessarily untrue, and various ships engaged in deadly strife. We do not like the sky nor believe in it at all; the ships are not the "facts" the subject requires, nor is any feeling or purpose imparted to the design by the effect, coloration, or composition of the work at large. It would not be unjust to say the sea is painty.—For Mrs. E. Forbes's *Edge of the Wood* (265) we do not care very much, although it is not by any means destitute of skilful touches or of a sense of the picturesque. But it reminds us too strongly of the inferior characteristics of Bastien-Lepage as a landscape painter, and it is heavily touched and rather opaque, as too much of his work was.—*On the South Downs* (273) is a far finer example of broad, natural, and simple art, the masterpiece, we think, of that capital landscapist Mr. J. Aumonier. It gives, as in capable hands it was bound to do, an adequate impression of warm light, wealth of colour, pure and harmonious tints, and the prodigious expansiveness of the atmosphere, which is surcharged by the sun.—The *Salisbury* (278) of Mr. C. E. Johnson is a sort of artificial Constable—that is to say, Constable as he was engraved in the annuals.—*An Evening on the Lyn* (296), by Mr. G. H. Swinstead, is decidedly pretty, but also rather conventional.

In the *Ramsgate Sands* (329) of Mr. J. Brett we come upon much more masculine work. It has the artist's characteristic brilliance and chiaroscuro of light and colour (not dark and colour, as is customary), and is intensely powerful. *Promise of a Wild Night* (534) is quite a different picture, and of a very different subject. It depicts that somewhat hard metallic glare which often indicates a coming tempest. The scene is the sea off the Land's End, with the Longships Light and Armed Knight as they are seen under a crescent of lurid clouds lined with rose-colours and dun, while the marble-like sea, much of its surface being polished like green glass, is beautifully drawn and exhaustively painted and modelled. On the horizon prodigious clouds are piled, tinged with pallid ash colours and livid purples, while it (the horizon) hides the extreme distance. The composition of the clouds is, we think, a little too formal, but the slender columns of light which issue from the sun's place behind the vapours have been almost as searchingly depicted as the surface of the waves below them. *The Parting Hour* (546), a Highland coast scene, is less attractive, because the composition of its several elements is not a little confused, and it appears to us, in spite of its abundant scholarship, to be somewhat painty and opaque. The best thing in the picture is the sky. *A Summer Day off the South Bishop* (617) is an admirably expansive view over a calm deep blue sea, with a rippling surface, and very luminous and pure throughout.—Ten times larger than it ought to be is Mr. J. N. Barlow's *Moonrise* (335), a picture of twilight, painted in over much paint, but by no means without poetry and grandeur such as we look for in every good landscape.—Mr. Alfred East's *Lonely Road* (336) is broad, telling in most respects, and therefore, although it is a little heavy, acceptable. As usual with the artist, the sky is well studied, and the clouds have been modelled with insight, care, and skill, qualities that are so very rare in sky-painting that we could not name in Burlington House ten thoroughly satisfactory skies. Except that it is larger than there was any need, *A Sunlit Harbour* (364), by this artist, is capital, abounding in colour, brilliantly and harmoniously lit, and, on the whole, one of the best representations of the season in which the "time between the sun and moon" is adequately dealt with.—The *Sea Lavender* (341) of Mr. F. Milner is also much too large, but distinguished by the tenderness of its tones and nacreous tints. The sky is good, so far as it goes, but that is not far enough for so fine a subject.—Commonplace and mannered, effective but shallow, is Mr. J. Farquharson's "*Over snowfields waste and pathless*" (358).—*The First Christmas Dawn* (385) of Mr. A. Goodwin is, on the whole, the greatest mistake in art he has been unfortunate enough to produce. It is a grand *spectacle* of rays of intense white penetrating the bluish atmosphere of dawn, and with its pallid silvery radiance touching the temples, towers, and walls of ancient Jerusalem. It is suggestive, but must needs owe much, if not all its poetry and beauty, to the spectator's inner consciousness or the association of his ideas with the history and the subject in question. As a piece of colour *per se* it possesses some lovely qualities, but these are not enough of themselves to make a picture.—Among the best sea-pieces here is Mr. A. J. Hook's *Salvage after a Fog: Swimming Cattle from a Wreck* (414), which is distinguished by the movement of the sea and its wealth of colour, the capital modelling of the water, and the brightness and harmony of the whole.—*A Sea Nymph* (466), by Mr. B. E. Ward, contains, besides an indifferent nudity (which, however, is accomplished so far as it goes), some creditable sunlight on the sea and shore.—The remaining landscapes and sea-pieces which are worth mentioning are Mr. A. Hopkins's *In Tow* (469), a boat at the stern of a steamer; *A Perthshire River* (551), by Mr. J. Smart; *The Pool, Bolton Abbey* (555), by Mr. A. Priestman; *Becalmed* (612), by Mr. A. H. Moore; *From the Sunny South* (746), by Mr. L. T. Sutcliffe; *The North Ford, Uist* (798), by Mr. R. W. Allan; *Summer* (803), by Mr. G. King; *A Bit of Old Albion* (845), by Mr. F. Althaus; and Mrs. Corbet's *The Brook* (914).

A PERSIAN INSCRIPTION.

Hollingbourne, Kent, June 19, 1894.

The notice in the last number of the *Athenæum* of an inscription kept jealously from public view at the "shrine of Khwájah Khizr Island,

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opposite Rohri, on the Indus," will interest those who, like myself, have been officially "stationed" in Upper Sind. The shrine in question (inclusive of immediate surroundings) is an artistic *bijou* in its way, allusion to which at the present hour recalls one of the most picturesque of spots in a generally desolate and dreary land. Sakkar on the right bank of the Indus, Rohri on the left bank, and Bakkar, an island in mid-stream—these three places, supplemented by the fairy-like islet of Khwájah Khizr, present a charmingly grouped landscape to the passing traveller; though it is to be feared that to the resident the attraction of first impressions may be but transient. A home in Sakkar, save in the brief cold season, will inevitably entail the inconvenience, if not suffering, experienced in a climate so hot and depressing that it has become, even to the stolid mind of the native *sipáhi*, associated with Stygian horrors.

I am surprised that the inscription should have escaped the notice of the late Sir Richard Burton, than whom no writer on Sind has ever more thoroughly and faithfully described that province and its inhabitants (that, too, when quite a young man at the outset of his Indian career). Nor can I recall any mention of it by Eastwick or other explorers in those parts. But in Burton's 'Scinde; or, the Unhappy Valley,' is the following passage: "In the sixteenth century of our era a holy native of Istambol, or Constantinople, emigrated—for what reason it is not said—to Scinde. Finding Rohri a flourishing place.....he deposited in the Jamma Masjid, or the town cathedral, the Múí Mubárik, or Holy Hair." A foot-note explains that the said "cathedral" was, according to epigraphic evidence, erected under the government of the Emperor Akbar, about A.D. 1575, so that the visitor from Western Islam may have had to do with its inauguration as well as its enrichment with a relic—possibly, also, with inscribing the date, now discovered, for the neighbouring shrine of Khwájah Khizr. The "hair" referred to is reported to be a veritable extract from the Prophet's beard, and is shown to visitors with great ceremony by the *mujáwir*, or guardian of the shrine. Many years ago I had the privilege of being present when it was produced for the special inspection of Sir Bartle Frere, then Commissioner in Sind.

The difference of six hundred years between the actual date of the shrine and the inscription recording it need not be considered a serious discrepancy, for the latter may be read in the light of a certificate of ascertained fact, quite irrespective of contemporaneousness. There seems no reason why the shrine of Khwájah Khizr should not date from the year named, A.D. 952, when Sind was still a dependency of the Abbasides, then, probably, represented by the Khalif Al Mat'i at Baghdad, the twenty-third ruler, in regular succession, of the dynasty. F. J. Goldsmid.

SALES.

Messrs. Christie, Manson & Woods sold on the 22nd inst. the following pictures: B. Bukovac, Sunny Hours, 189*l*. J. Hardy, Dogs and Game, 131*l*.

The same auctioneers sold on the 23rd inst. the following. Pictures: T. Creswick, A Welsh River Scene, with angler and cows, 157*l*. K. Halswelle, A Forest on Fire at Woolmer, 199*l*.; "O how cheating, O how fleeting," 262*l*. J. Linnell, The Wood-gatherers Returning, with children, 430*l*. D. G. Rossetti, Helen of Troy, 131*l*. S. E. Waller, The Day of Reckoning, 150*l*. F. Holl, A Village Funeral, 152*l*. J. Israëls, Low Tide, 199*l*. B. W. Leader, Summer Time, between Worcester and Malvern, 141*l*. Drawings: C. Stanfield, Verona, 57*l*. C. Fielding, Off Staffa, 99*l*.

Messrs. Sotheby, Wilkinson & Hodge sold the following engravings on the 15th, 19th, 20th, and 21st inst.: Heads of Angels, after Sir J. Reynolds, by Simon, 15*l*. 5*s*. Rembrandt, The Goldweigher's Field, 53*l*.; The Cow Drinking, 12*l*. Lady Elizabeth Compton, after Reynolds, 30*l*. Lady Bampfylde, after the same, 35*l*. Lady Hamilton as a Bacchante, after the same, in brown, 17*l*. 10*s*. By Bartolozzi: The Hon. Miss Bingham, 21*l*. 10*s*.; Lord Clive, 13*l*.; The Duchess of Devonshire, 14*l*.; Miss Farren, in brown, 39*l*.; Lady Elizabeth Foster, 20*l*.; The Affectionate Brothers, 16*l*. 5*s*.; Marie Christine, Archduchess of Austria, 15*l*. 5*s*.; Miss Emily Pott in the character of Thais, 23*l*.; Lady Smith and her Children, 22*l*.; Venus attired by the Graces, 20*l*. 10*s*.; The Twelve Months (oval), after Hamilton, 16*l*. 10*s*. Mrs. Duff, after Cosway, in colours, 15*l*. 15*s*. Lady Heathcote, after the same, in colours, 19*l*. Sophia Western, after Hoppner, in colours, 27*l*. A Party Angling and The Angler's Repast, after Morland, in colours, 50*l*. Lucy of Leinster, in colours, 20*l*. 10*s*. Cries of London, in colours, "Knives, Scissors, and Razors," 14*l*.; "Turnips and Carrots," 16*l*. 10*s*. After Romney, in colours, Lady Hamilton at the Spinning-Wheel, by Cheesman, 50*l*.; Lady Hamilton as Sensibility, by Earlom, 61*l*.

Fine-Art Gossip.

It is understood that Lord Northbrook has offered for sale to the Trustees of the National Gallery three of the gems of his collection, and that the Trustees have been enabled to accept his terms, though a little time may elapse before the new acquisitions can be placed on the walls. The pictures thus acquired are the fine 'St. Giles,' by an anonymous Flemish master, being part of a diptych of which the other portion was until lately in the collection of Lord Dudley; the exquisitely finished little picture of St. Jerome, commonly attributed to Antonello da Messina; and the great Mantegna of Christ's agony in the Garden, which presents so interesting a comparison with the picture of the same subject by his brother-in-law Giovanni Bellini, which is already in the Gallery.

The Department of Greek and Roman Antiquities, British Museum, has quite recently secured by purchase one of the choicest examples of ancient art in solid gold which even that great collection possesses. It is a vase of this metal in its purest condition, without sculptures, measuring nearly 8 in. in height, about 4 in. in diameter, and in shape most like a *pelice* when deprived of its handles. It is of Roman origin, perhaps of the period of Augustus. An inscription on the bottom of the vessel indicates that its weight nearly corresponds to two pounds, troy, of the modern scale. It was lately found by a sponge diver in the sea off the island of Samos, and may be all that remains of a wreck which occurred there nearly two thousand years ago. Although not a

> —— gold vase emboss'd
> With long-forgotten story, and wherein
> No reveller had ever dipp'd a chin
> But those of Saturn's vintage,

this relic is not unworthy to have been among those which Keats's Endymion found while he was wandering in the sea-caves that were heaped with

> —— things
> More dead than Morpheus imaginings:
> Old rusted anchors, helmets, breastplates large
> Of some sea-warriors; brazen beaks and targe;
> Rudders that for a hundred years had lost
> The sway of human hand.

The same Department has secured a still more ancient relic, and almost equally rare, being an Athenian *stele* of about 400 B.C.; carved in the customary low relief within the usual encadrement is the figure of a lady who had died and left her child to the care of a nurse. She is seated in a chair of the ordinary type, holds a casket upon her knee, and seems to be in the act of speaking to the nurse, who carries the infant in her arms. The design is good; the draperies, especially those of the young matron, are beautifully carved in a fine style. A fragment of an inscription—doubtless a portion of the name of the lady—still remains. This sculpture was discovered buried face downwards in the pavement of a wine-cellar at Alphington House, Jersey, which was built about 1730. It was probably brought to the island as part of the ballast of a ship trading from Greece, and, with other rubbish, used in the basement of the house. The then owner of the mansion left the marble to his son, who subsequently removed to Inverness, whence it came direct to the Museum.

Mr. Alma Tadema is about to send to Berlin one of the most elaborate of his pictures, which has occupied him for an exceptionally long period. It is entitled 'Spring,' and represents one of the festivals with which the Romans welcomed the time of flowers and sunlight. The scene is a rather narrow street in Rome, shut in between lofty palaces of white and coloured marbles. The parapeted roofs and balconies are crowded with richly clad ladies casting upon the passers beneath handfuls of gorgeous flowers. The procession, which almost entirely fills the narrow street, is led towards us by a comely damsel dressed in silvery grey. Next comes a group of little barefoot girls, holding in their arms large bouquets of flowers, purple, red, and white, and, as their faces show, deeply absorbed in their office. The children are enclosed by a company of male musicians, including a performer on a syrinx and a cymbal player. Not far behind these are two men who carry on high the poles of an inscribed banner, which is festooned with violets, while near them on either hand are the bearers of the mystical silver statues of Pan, the torch-bearers, and more revellers loaded with flowers. The animated gestures and expressions of the personages suggest in the most spirited and spontaneous manner the music, songs, and joyful cries which attend the procession, while the brilliance of faces, flowers, and draperies is in keeping with the vividness of the sunlight, the richness of the hues of the marbles and bronzes upon the buildings, and the brightness of the blue sky overhead. The painting of the flesh, its finish, exquisite modelling, and solidity, the research and exhaustive delicacy of the touch which has been employed to depict all the ornaments, flowers, draperies, and jewellery of this remarkable picture, may be imagined. Some of the women's faces and figures are in the painter's best style and finest manner. 'Spring' will, it is understood, return to England in time for the Academy exhibition of next year.

Mr. R. Dunthorne exhibits at 5, Vigo Street some new pictures by Mr. Watts.

Mr. James Bryce will preside at the annual meeting of subscribers to the British School at Athens, which will be held at 22, Albemarle Street on Wednesday, July 11th, at 6 P.M. The report of the Managing Committee and of the Director will be submitted as usual. All persons interested in the subject are invited to attend.

Among other interesting features illustrated by the Home Arts and Industrial Association, now for a short time on view at the Albert Hall, are some noteworthy examples of the new Della Robbia pottery, which has its origin at Birkenhead, under the direction of Mr. C. Dresler and Mr. H. Rathbone. The examples comprise tobacco-pots, vases, coffee-pots, and similar ware, in which good forms, deep and varied colours, and a rich glaze—elements of considerable artistic distinction, much to be desired nowadays—are conspicuous.

At the next meeting of the Royal Archæological Institute, to be held at 20, Hanover Square at 4 o'clock on Wednesday next, Mr. Somers Clarke will read a paper 'On the Devastation of Nubia,' wherein he will call attention to the number of temples and other

antiquities which would be submerged and destroyed by damming the Nile either at Philæ or at Kalabsha, and also to the difficulty of the resettlement of the population now inhabiting the ninety miles of valley which would be laid under water.

The famous collection of English coins formed by the late Mr. Henry Webb, of Redhill, will be sold by Messrs. Sotheby next month. The sale of the first portion will begin on Monday, July 9th, and end on Saturday, July 14th. This portion includes the Charles I. series, which must at least be nearly as complete as any now existing in private hands. The celebrated and historic "Petition" crown is also included, and as no specimen of this coin has been seen in an auction-room for several seasons, there is some curiosity about the sum it may realize.

The heritors of Govan parish have, by voluntary assessment, raised a sum of about 90*l.* to be applied towards the erection of a suitable building for the better preservation of the valuable sculptured stones in the churchyard. However, to provide an adequate building about 300*l.* will be required, and the committee appeal to the public for the 210*l.* required. Some years ago the heritors erected a small house to preserve the very remarkable stone coffin discovered in the churchyard, and two of the hog-backed stones. It is proposed now to utilize a portion of this building, and to erect a corridor in which the other crosses may be placed for protection against the elements. The building will be lit from the roof, so that the tracery on the stones may be easily examined, and the key of the building will be deposited with the church beadle, who will be, therefore, able at any time to give access to the monuments. The committee consist of Sir John Stirling Maxwell, Bart., of Pollok, Mr. Parker Smith, of Jordanhill, M.P., and four other heritors.

The Society of the Quest and the Birmingham Guild of Handicraft held an exhibition of pictures, drawings, wood engraving, printing, bookbinding, leather work, wood carving, furniture, and metal work, designed and executed by their members and associates, at the gallery of the Royal Society of Artists in New Street, Birmingham, on Wednesday, Thursday, and Friday.

C. E. S. C. writes:—

"Referring to a portrait by John Hoppner now at the Grafton Gallery, and catalogued as 'Mrs. Hoppner, wife of the Artist,' I fancy this picture may be improperly named, and really represents Mrs. Young, wife of an engraver who reproduced several of Hoppner's pictures. I possess a proof of Young's mezzotint of the above picture, which has the lettering 'Mrs. Young' very roughly and faintly etched in. This was evidently a trial proof before the ordinary lettering was engraved on the plate. At one time I had frequent opportunities of seeing the original picture, and also possess a very successful photograph of it in platinotype, which the then owner had taken shortly before the picture was sold at Christie's. The photograph and mezzotint differ very much from each other. The same gentleman possessed the companion picture by Hoppner, a portrait of Mr. Young (which has also been engraved), and he once told me that Mr. and Mrs. Young were his grandparents."

The next exhibition of the Society of Portrait Painters will be held at the New Gallery in the autumn.

The Forty-fifth Report of the Arundel Society shows that no essential change has occurred in the financial position of the body since the last balance sheet was issued. "The continued impoverishment of the classes from which the Society chiefly draws its support still further diminished its receipts last year both from annual subscriptions and separate sales." The balance in hand has been considerably lessened, although the expenditure has been reduced as much as possible. Some investments have been sold in order to pay what was due to the chromo-lithographers. Only forty-five Associates entered the Society during 1893. The rest of the Report is more hopeful, if not more encouraging. The publications of the current year are a chromo-lithograph from Pinturicchio's 'Nativity,' in S. Maria del Popolo at Rome; and a similar reproduction of Luini's fresco in S. Maurizio at Milan, representing Ippolita Sforza kneeling in prayer. A transcript of one of the frescoes by Pinturicchio in the Piccolomini Library at Siena is in hand, and continues the series already begun by the Society. The Society has determined to undertake no new occasional publication at present, and has commissioned no new water-colour copies. A large collection of such drawings is already in hand.

The Loan Collection of Pictures in the Corporation Art Gallery at Guildhall, which was opened to the public on April 2nd last, will be closed finally at 8 P.M. to-morrow (Sunday, July 1st), having been, on the whole, even more successful and attracted greater crowds than any of its forerunners. The opening of the gallery on Sundays has been highly appreciated by a class of visitors whose business does not allow them to take holidays in the weekdays. On five Sundays an aggregate of more than 18,000 persons visited the collection, and so excellent were the arrangements that not the least inconvenience was experienced by anybody.

The New Gallery will, it is expected, be closed, as usual, on or about August Bank Holiday.

The jubilee exhibition of pictures at the Peel Park Museum, Salford, is proving attractive. Last week it was visited by nearly 5,000 persons, and since the opening the attendance has exceeded 58,000.

The Guild of Handicraft at Bow will publish at the close of the present month a volume by Mr. C. R. Ashbee, entitled 'Chapters in Workshop Reconstruction and Citizenship.'

The latest news from Schliemann's Troy is that a hundred and twenty men are at work uncovering the walls of what the late archæologist termed the sixth or Lydian city. There are indications of a gateway. A square well built of dressed stone has been found, and cleared to a depth of twelve yards. Various remains were found.

There is further news from Constantinople as to the colossal statue found near Mosul. Father Scheil, having deciphered the cuneiform inscriptions, assigns the monument to Tiglath Pileser, and is taking measures for its being transported to the Constantinople Museum.

MUSIC

THE WEEK.

Queen's Hall.—Philharmonic Concerts.
Crystal Palace.—Handel Festival.
Drury Lane.—'Siegfried,' 'Tannhäuser.'

The most successful season the Philharmonic Society has enjoyed for many years came to an end on Thursday last week with an interesting programme, the principal feature of which was Dvořák's latest Symphony in E minor, No. 5. Much had been heard previously concerning this work, which it was confidently stated was based on negro plantation melodies, with which the composer was much impressed on his recent visit to the United States. This is only true to some extent, for, as the programme annotator says, Dvořák's desire has been "not to invent a new form, but to bend the native melodies to the old and generally accepted models, while treating them in a solid, substantial, and straightforward fashion—with, in other words, the plain directness, and absence of fantasy, which, in his view, may best satisfy Anglo-Saxon taste." These remarks may give the reader some general idea of the work, but a few notes on each movement are desirable. There is not much that is distinctive in character in the introduction *adagio*, but in the *allegro molto* which follows the themes have a distinct affinity with negro tunes, especially the second subject in the relative major. The slow movement *largo*, in the remote key of D flat, is inspired by Longfellow's 'Hiawatha,' and is supremely beautiful. Mr. Krehbiel suggests that the lovely opening theme is intended to portray night on the margin of the forest; but this matters not, as the music can be at once appreciated on its own account. The details are full of picturesque effects, and the *pianissimo* close, where the instruments are withdrawn gradually until only the contra fagotti remain, is most touching. In the *scherzo* there is a reminiscence of Beethoven's 'Choral' Symphony, but nevertheless it is a fresh and piquant movement. In the *finale* antique effects are produced by the use of the minor seventh of the scale instead of the leading note, and the symphony comes to a melancholy yet extremely impressive close. Of Dr. A. C. Mackenzie's bright and breezy nautical overture 'Britannia' we spoke when it was first performed a few weeks ago. Another overture, entitled 'Ariosto,' by Signor Vicenzo Ferroni, an Italian composer of growing reputation, had to be withdrawn, the parts sent from Italy being so badly written as to be illegible, Weber's Overture to 'Der Freischütz' being substituted. M. César Thomson gave a creditable though not wholly satisfactory interpretation of Beethoven's Violin Concerto; and Madame Sophie Menter, in conjunction with her former pupil, M. Sapellnikoff, did their best with Liszt's painfully ugly 'Concerto Pathétique' for two pianofortes, though, with the exception of one impressive theme, the music, if such it may be called, cannot be made attractive. Madame Amy Sherwin was acceptable as the vocalist.

It would, of course, be idle to speak in detail concerning the public rehearsal for the Handel Festival, which took place on Friday last week, for at the time of writing the festival itself is far advanced; but special commendation is due to Mr. Manns for making the day's work a genuine rehearsal and not a quasi-performance, as was the method of procedure in the time of Sir Michael Costa. The present conductor of these gigantic undertakings did not hesitate merely to arrest the music whenever he deemed it advisable, but took several entire movements a second time, thereby securing excellence in interpretation which would not have been otherwise attained, especially on the Selection Day. The executive force engaged for the great celebration now at an end differs slightly from that taking part in previous gatherings. As regards the choir the changes are inconsiderable, the singers, as before, numbering about 3,000. The orchestra was made up of 519 instrumentalists against 502 at the festival of 1891, the increase being not in the wood wind, which we are so frequently told ought to be made more conspicuous in the performance of Handel's

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music, but mainly by additions to the lower strings. The question as to the best method of rendering the masterpieces of the Anglo-Saxon composer has been much and rightly discussed of late years, and a valuable factor in the controversy was introduced by the discovery of some additional wood wind parts to 'The Messiah' at the Foundling Hospital in March last, as described by Mr. Prout in the *Athenæum* of March 31st. This find lends further weight of evidence to those who contend that the works of the old masters should be rendered at the present day in such a manner as not to do violence to the originals, though making them presentable to the ears of amateurs attuned to modern methods. In other words, the Scriptural text, "The letter killeth, but the spirit giveth life," should be carefully obeyed. In the composition of this year's orchestra at the Crystal Palace a diminution in the amount of percussion may be noted, and this is a distinct improvement. Generally speaking, the performance of 'The Messiah' on Monday was magnificent, at any rate as regards the choir, the tone being full and thrilling above the average, and the precision of the immense force extraordinary, considering that there had been no general rehearsal of the oratorio save as to the "Hallelujah" and "Amen" choruses. Madame Albani, Miss Marian McKenzie, Mr. Ben Davies, and Mr. Santley were the principal vocalists, all being satisfactory.

On the Selection Day amateurs expect to make acquaintance with some of Handel's little-known compositions, and not for many years will there be any difficulty in making a suitable choice, the assertion made in print that the list is becoming exhausted being calculated to provoke a smile from those familiar with Handel's multitudinous scores. No fault whatever can be found with the list of items marked "first time" in Wednesday's programme. The chorus "Let our glad songs to Heaven ascend," from 'Deborah,' is a fine and massive example of the master's early efforts in oratorio; and the better-known "How dark, O Lord, are Thy decrees," from 'Jephtha,' with its realistic climax, is the finest choral number in his last oratorio. If there is nothing particularly striking in the Concerto in D for strings, oboes, bassoons, and organ, No. 6 of the so-called "Hautboy" Concertos, published in 1729, it was well worthy of performance; and the florid air "Vinto è l'Amor," from the opera 'Ottone,' enabled Miss Ella Russell to display her flexibility of voice. She and Madame Melba both made successful first appearances at a Handel Festival. Madame Albani, Madame Clara Samuell, Miss Marian McKenzie, Mr. Lloyd, Mr. Ben Davies, and Mr. Santley all sang with much effect in more or less familiar airs. The efforts of this year's magnificent choir were almost unsurpassable, the choruses already named, together with "Wretched lovers" and "As from the power of sacred lays," being among their finest efforts. It was pleasant to note that the barbarous maltreatment of Handel's scores by the late Sir Michael Costa is being steadily amended. This was specially noticeable on Wednesday in the 'Occasional Overture.' It is, of course, in a sense, inartistic to perform the favourite Violin Sonata in A by the full body of strings, but in face of the effect produced we have scarcely the heart to quarrel with this treatment of the work. Record of the performance of 'Israel in Egypt,' and of the general impressions left by the festival, must, of course, be deferred until next week.

The same general excellence that marked the performance of 'Die Walküre' at Drury Lane on Tuesday last week was noticeable in that of 'Siegfried' on Saturday. Once more was Herr Alvary inimitable in appearance, acting, and all details except in vocal method, as the youth who knows no fear; and the Brünnhilde of Frau Klafsky was again the most delightful impersonation in the way of grace and beauty at present to be witnessed on the lyric stage. It is singular that writers on music for the most part persist in regarding Wagner's music dramas solely from a musical standpoint, forgetful of the fact that they are intended to present several arts in combination. The great merit of Herr Alvary and Frau Klafsky consists not so much in their vocalization as in their skill in the art of graceful posing, whether in moments of repose or passion. The spectator with a taste for drawing can gaze at them, either together or separate, with pleasure, without reference to the musical accompaniment to the living pictures. Very little more remains to be said respecting last Saturday's performance. Herr Wiegand was precisely as usual in the part of Wotan, and Fräulein Olitzka unexceptionable as Erda. Herr Rodemund was somewhat inferior to Herr Lieban last year as Mime, both vocally and histrionically, though his embodiment was, on the whole, commendable; and Mr. David Bispham made the most of the small part of Alberich. Herr Lohse's orchestra, somewhat ragged in the first act, improved as the evening wore on, and played magnificently in the third act.

We have never as yet had a really artistic performance of 'Tannhäuser' in London, and that of Tuesday last left much to desire. It may safely be affirmed that Herr Alvary was not in full possession of his vocal resources, for his singing—if singing it may be called—in the titular *rôle* was at times quite painful, especially in *mezza voce* passages; but he acted very finely, and declaimed the famous narrative in the third act with effective emphasis. Frau Klafsky was decidedly imposing as Elizabeth, but Fräulein Gherlsen has not the physique necessary for the part of Venus. In fact, the position of the two artists should have been reversed. Mr. David Bispham was excellent as Wolfram, and the minor parts were well filled. The mistakes in the orchestra, especially in the wood wind, were most irritating to those who are familiar with Wagner's score. Rarely have so many errors been noted at a public performance of recent years.

MADAME ALBONI.

To the present generation of musicians and amateurs the great artist who expired on Saturday last, at her residence between Versailles and Saint Cloud, only represented a tradition; but there are many still living who can remember her when she was in her prime. Born in 1826, Madame Alboni began to achieve reputation at an early age, singing with success in concerts in Paris when she was only just of age. She then was engaged at the Italian Opera in the French capital, where her lovely voice was fully appreciated. Her success led to a lengthy and most successful connexion with the Grand Opéra, and her London career will be remembered with delight by veteran patrons of the lyric drama. Until the advent of the late Madame Trebelli it may be said that Madame Alboni had no rival in principal contralto parts; but at the early age of forty she practically retired from the operatic stage. She sang, however, at concerts, public and private, from time to time, and also at church services on special occasions, and to her personal friends until recently, in spite of increasing infirmity. The principal cause of her death was internal cancer, but it was accelerated by obesity, which had increased to such an extent that for some years past she could not stand up to sing. Madame Alboni's voice was a delicious mezzo-soprano rather than a contralto, and she had a compass of fully two octaves and a half. Occasionally she tried soprano parts, but with indifferent success. In private life Madame Alboni was much esteemed and beloved, owing to her amiable disposition, and though her death leaves no void in the musical world at the present time, it cannot fail to be greatly regretted by a wide circle of personal friends.

Musical Gossip.

There was not a large audience at the concert recital of Gounod's 'Faust' at the Queen's Hall last Saturday afternoon, the first of a series of such performances under Sir Augustus Harris. Mlle. Nuovina, Mlle. Giulia Ravogli, M. Alvarez, M. Albers, and M. Plançon were all effective in the principal parts, and the orchestra and chorus were excellent, with Signor Bevignani as conductor.

Pianoforte recitals have not yet ceased for the season: one of the most recent was that of Miss Margaret Wild, formerly a pupil of Madame Schumann, at the Princes' Hall on Thursday last week. The clever young artist's programme included Schumann's Fantasia in C, Op. 17, and various other compositions of lesser magnitude by Brahms, Hermann Goetz, and Saint-Saëns.

An excellent orchestral concert was given at the Royal College of Music on Friday last week, and the programme was noteworthy as only containing three items, namely, Mozart's 'Hafner' Symphony in D; the *finale* from 'Don Giovanni,' never heard now in performances of the opera; and Tschaïkowsky's 'Symphony Pathétique' in B minor. The interpretation of these varied works, under the direction of Prof. Stanford, was extremely satisfactory.

The brief series of Richter Concerts came to an end on Monday evening with a familiar Beethoven and Wagner programme. From the Bonn master's works was selected the Symphony in C minor, and from Wagner the Overture to 'Tannhäuser,' the prelude to the third act of 'Die Meistersinger,' the Vorspiel and "Liebestod" from 'Tristan und Isolde,' and the "Walkürenritt." Such a scheme, of course, requires no comment; but it is worthy of note that amateurs evince no symptoms of tiring of these threadbare pieces, not a seat in St. James's Hall being left unsold. There will be a further series of these concerts in the autumn.

The Musical Guild finished its performances for the present season at the Kensington Town Hall on Tuesday last. A further series of concerts is announced to take place in November and December next.

M. Paderewski will come to England specially to open the new premises at Messrs. S. & P. Erard's, 18, Great Marlborough Street, on Wednesday, July 11th.

Mr. Schulz-Curtius announces three more orchestral concerts at the Queen's Hall on

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November 6th, 20th, and 27th next. The first will be conducted by Herr Siegfried Wagner, who has expressed a desire to form a more direct acquaintance with the English public who so largely support the Bayreuth Festival performances, and the second and third by Herr Felix Mottl. Mr. Schulz-Curtius hopes to arrange with Frau Wagner for the performance of some important sections of 'Parsifal.'

Mr. Ben Davies will give about twenty concerts on the Continent next autumn. The first will take place on October 22nd, the last on November 17th. He will sing, among other places, in Vienna and Budapest.

Herr Robert Kaufmann has been engaged for the Bach Festival in April next, and will also sing for the Royal Choral Society in 'The Messiah' at the Albert Hall on Good Friday evening, April 12th, 1895.

Hans von Bülow's letters are to be published by his widow, consequently her legal adviser has issued a declaration to prevent any unauthorized issue.

The three-hundredth anniversary of the death of Orlando di Lasso (Orlandus Lassus) was celebrated on June 14th at Mons, in Hainault, where he was born in 1520, and at Munich, where he died as Kapellmeister in 1594.

PERFORMANCES NEXT WEEK.

Mon.	Miss Nellie Rowe and Miss Gertrude Auld's Concert, 3.30, Dudley House
—	Miss D'Esterre-Keeling's Pianoforte Lecture Recital, 3.30, Queen's Hall
—	Signor Gabrielli's Setting of Dante's 'La Divina Commedia,' 8, Queen's Hall
—	Mr. Wilhelm Ganz's Concert, 9, No. 120, Harley Street.
Tues.	Madame Langrana's Concert, 3, Queen's Hall
—	Chevalier A. Robbio's Concert, 8, Collard & Collard's Rooms.
—	Mrs. Henschel's Vocal Recital, 3, St. James's Hall
—	German Opera, Drury Lane, 7.30, 'Lohengrin'
—	Miss Winifred Robinson and Miss Annie Child's Concert, 8, Queen's Hall
Wed.	Miss Anina Goodwin's Concert, 3, Queen's Hall
—	Madame Liebhart's Concert, 3, No. 13, Mansfield Street.
Thurs.	Mr. Andrew Black's Concert, 3, St. James's Hall
—	Mlle. Victoria de Pasmer's Concert, 3, No. 65, Lancaster Gate.
—	Royal College of Music Concert, 4, Alexandra House
Fri.	Mr. Cecil Sharp's Ninth Wagner Lecture, 3, Hampstead Conservatoire
—	M. Sergius Hartenell's Pianoforte Recital, 3, Princes Hall.
Sat.	Mr. Augustus Harris's Operatic Concert, 3, Queen's Hall.
—	Messrs. Harrison & Patti Concert, 3, Albert Hall.
—	German Opera, Drury Lane, 8, 'Fidelio'

DRAMA

THE WEEK.

Gaiety.—'Madame Sans-Gêne,' Pièce en Quatre Actes, dont un Prologue. Par Victorien Sardou et Émile Moreau.

Daly's.—'La Tosca,' 'La Dame aux Camélias,' 'Phèdre.'

Comedy.—'The Professor's Love Story,' Comedy in Three Acts. By J. M. Barrie.

In his comic scenes M. Sardou is still under the influence of his first model, Scribe. This influence becomes more apparent when M. Sardou deals with those traditions or facts of Napoleonism which constituted a special province of his predecessor. It would be easy to believe 'Madame Sans-Gêne' a recovered comedy of Scribe, manipulated by a later hand. Its plot, if report is to be trusted, is by M. Moreau, who designed it expressly for Mlle. Réjane, and accepted gladly the finishing touches and amendments of his distinguished associate in the production of 'Cléopatre.' Whatever may be the respective shares of the collaborators, the result is at least a triumph in which actors, scenic artists, and costumiers may claim a share. The authors have taxed very slightly their invention. Ready made to their hand, prominent in memoirs, was the famous Maréchale Lefebvre, Duchesse de Dantzig, Madame Sans-Gêne. Very slight alteration in the facts of her adventurous life fitted them for the stage. A background of scenes revolutionary or martial was no less easily supplied. All that was then wanted was a dramatic interest by which the comic scenes might be supported or strengthened. This has been sought, but is scarcely supplied, in the love borne to the empress by an Austrian officer attached to her service in her father's Court. Anne of Austria is credited with a love intrigue with Buckingham; why should not Marie Louise, also an Austrian, inspire a similar passion? A Chastelard is provided in the Count of Neipperg, who throughout his presumptuous career is protected and saved by the heroine. Inspired with a fierce jealousy of this would-be intruder on his domestic fold, Napoleon consents himself to play the spy and almost the executioner. The empress is proved guiltless, and the escape of the Austrian is made the means not only of raising the position of Madame Sans-Gêne in the Court, but of rehabilitating Fouché and re-establishing him in power. Simple and in a sense ingenious is all this, but the result is not a play. It is just an animated and delightful spectacle. As such it is excellent. Nothing can be more gorgeous, more lifelike, more animated. And it is most of it true. We hear at the outset the boom of the cannon as the Tuileries is being assailed and defended. We see the Court of the emperor with its harlequin splendours; we listen to the domestic quarrels of Napoleon, Caroline, and Eliza; and we watch the emperor's espial of his wife. So perfect is the presentation of these, with everything correct to a garter button or a shoulder strap, that the whole delights us. The performance, meanwhile, except in one instance, to be hereafter mentioned, is superb. Scarcely a character is there, even to a *persona muta*, that could be better. Napoleon stands before us to the life. Lefebvre is equally admirable in his ferocious jealousy as a sergeant and his assumption of dignity as maréchal. The ladies of the Court, with their unveiled charms, leave nothing to be desired and little to be imagined. Amidst them all, vulgar, good-hearted, sensible, and sharp-tongued, shocking everybody, incurring countless reproaches, but giving "as good as she takes," goes Madame Sans-Gêne, charmingly over-acted by Mlle. Réjane. Let it be granted that there is every temptation to over-act and to pardon over-acting, and that the result convulses the audience with amusement and delight. All the same, a Samoan woman provided for the first time with a train would be less incommoded by it than is this ex-belle of the *blanchisserie* and present ornament of a court. Her grimaces are excessive and her movements impossible. All is forgotten, however, when we see the subjugation of the emperor, who, after insisting on her divorce from a husband she degrades and a court she dishonours, seems prepared to elevate her to quasi-imperial dignities. As a piece 'Madame Sans-Gêne' is so-so; as a spectacle it is one of the most effective over exhibited.

Did space permit, an edifying contrast might be established between 'La Tosca,' revived on Monday at Daly's, and 'Madame Sans-Gêne.' Both deal with a period all but the same, both are built on similar lines, and both have the same undefinable indebtedness which in these late days is scarcely, perhaps, to be avoided. 'La Tosca' is, of course, the shapelier, and immeasurably the more dramatic work. Its pictures of court life are more cynical and its characters are more sternly painted. Inferior as it is, however, the later work is more to our taste. Madame Bernhardt played the heroine with all her old subtlety and power. On Wednesday 'La Dame aux Camélias' was substituted, to be in turn replaced on Friday by 'Phèdre.'

'The Professor's Love Story' is the most ambitious and most successful dramatic work Mr. Barrie has yet supplied. Its story is simple, innocent, interesting, and diverting, and its comic underplot is delightful. The main action presents the subjugation by love of a *savant* so absorbed in technical pursuits as to pass for a misogynist. The object of his unconscious worship is a female secretary. So far is he from recognizing the actual state of affairs, that when told by his physician that his symptoms are those of love, he buries himself in the country, out of reach, as he believes, of feminine machinations, but takes his secretary with him. Very pleasant and soul-satisfying is the manner in which the saucy and resolute little minx completes his subjugation, and enlightens him as to the nature of his sentiments towards her. The quaintly humorous procedure of the professor gloating over his secretary, neglecting for her sake his cherished pursuits, following her like her shadow, and basking in the sunshine of her presence, yet ignoring completely his feelings towards her, furnishes Mr. Willard with opportunities which he turns to highest advantage. His impersonation of the character is a piece of true and fine comedy. Miss Bessie Hatton plays with vivacity and grace as the heroine, and the entire effect is irresistible. The scenes of love-making between a maidservant and two canny Scottish lovers, slow, prudent, and undemonstrative, are taken from the author's 'Courting of T'nowhead's Bell,' which is one of his 'Auld Licht Idylls.' They are played in unsurpassable fashion, and prove an attractive feature in one of the prettiest and healthiest pieces the stage has recently seen.

Edmond Gondinet: Théâtre complet. Tome III. (Paris, Calmann Lévy.)—Unlike most French dramatists of the day, M. Gondinet, the success of whose works on the stage is incontestable, is less amusing in the closet. 'Le Club,' the most pretentious of the plays included in his third volume, is a little confusing in perusal, and decidedly less amusing than it appeared when played in 1877 at the Vaudeville, with MM. Berton, Dieudonné, Train, and Munié, Madame Bartet, and Mlle. Réjane in the principal parts. As a sketch of Parisian manners it is excellent, though its intrigue is of the slightest. The piece is curious, inasmuch as its second act passes in a club without the appearance of any feminine personage. 'Le plus heureux des Trois,' in which M. Gondinet collaborated with M. Labiche, is a finely written satire, given at the Palais Royal in 1870, with Geoffroy magnificent as Marjavel, and Brasseur, Lheritier, and Gil-Pérès in other parts. 'Les Convictions de Papa' is a droll sketch of parliamentary intrigue, and 'Les Révoltées' a social sketch in fairly elastic and successful verse.

Dramatic Gossip.

Mr. Irving has bought the English rights of 'Madame Sans-Gêne,' with a view to putting Miss Ellen Terry into the part of the

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Maréchale. It is far from improbable that she may, like Signora Duse, show us that M. Sardou's pieces gain by being treated as comedy instead of farce. What, however, is to become in a translation of the argot of which Madame Sans-Gêne makes such constant use is not easily conjectured. It speaks volumes for the erudition or the—something or other of English matronhood that the passages which depended upon the nicotics—the word is scarcely happy—of French slang (passages by which more than one Frenchman was perplexed) were those precisely from which the English public derived most amusement and gratification.

Miss Ellen Terry will shortly appear in a version of 'La Locandiera,' prepared expressly for her by Mr. Comyns Carr.

Very much superior to pieces given ordinarily under similar conditions is 'A Family Matter,' a three-act comedy, by Messrs. C. G. Compton and A. George Hockley, given on Wednesday afternoon at the Garrick Theatre. It has a melodramatic basis, and is burdened with some superfluous dialogue. The plot is, however, sympathetic, and well told. The dialogue is, as a rule, good, and the characterization excellent. The performance is eminently praiseworthy. Miss Mary Rorke, Miss Ellis Jeffreys, and Mr. Charles Groves were quite admirable; and Mr. Bucklaw and Miss Winifred Emery deserve favourable mention. Both piece and performance deserve to be brought before a larger public.

'Cherry Hall,' a three-act "play of modern society," by Mr. Forbes Dawson, has been given at an afternoon representation at the Avenue Theatre. It tells a story of the Enoch Arden order. A naval officer reported to be dead, but in reality imprisoned by African savages, returns to find his wife prosperously married. He proposes to efface himself and leave undisturbed a state of things for which chance alone is responsible. The lady, however, who recognizes him, has the unhappy inspiration to visit him at the most indiscreet of hours, and in the most compromising of costumes. When detected by her husband she first screams loud enough to be heard throughout the hall, then successfully counterfeits somnambulism. As husband number two conveniently and obligingly dies, nothing serious comes of the attempt to hoodwink him. Mr. Glenney plays in this the returning traveller. So weak was, however, the general interpretation, and so unconvincing were the comic scenes, that the whole gave no promise of enduring vitality.

'The Jerry Builder' has been transferred from the Grand Theatre, Islington, to the Strand. It furnishes Mr. Edouin with opportunities for some rather grotesque fun, and reveals in Miss May Edouin talents from which much may be hoped.

'The Texan,' a four-act melodrama by Mr. Tyrone Power, with which the Princess's reopened on Thursday night in last week, supplies a picture of a woman of marvellous beauty and fiendish cunning, whose seductions were more satisfactorily presented by Miss Edith Crane than was her wickedness. The author gave a good picture of a frank-hearted, staunch, and half-educated Texan confronted for the first time with the mysteries and difficulties of civilization.

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